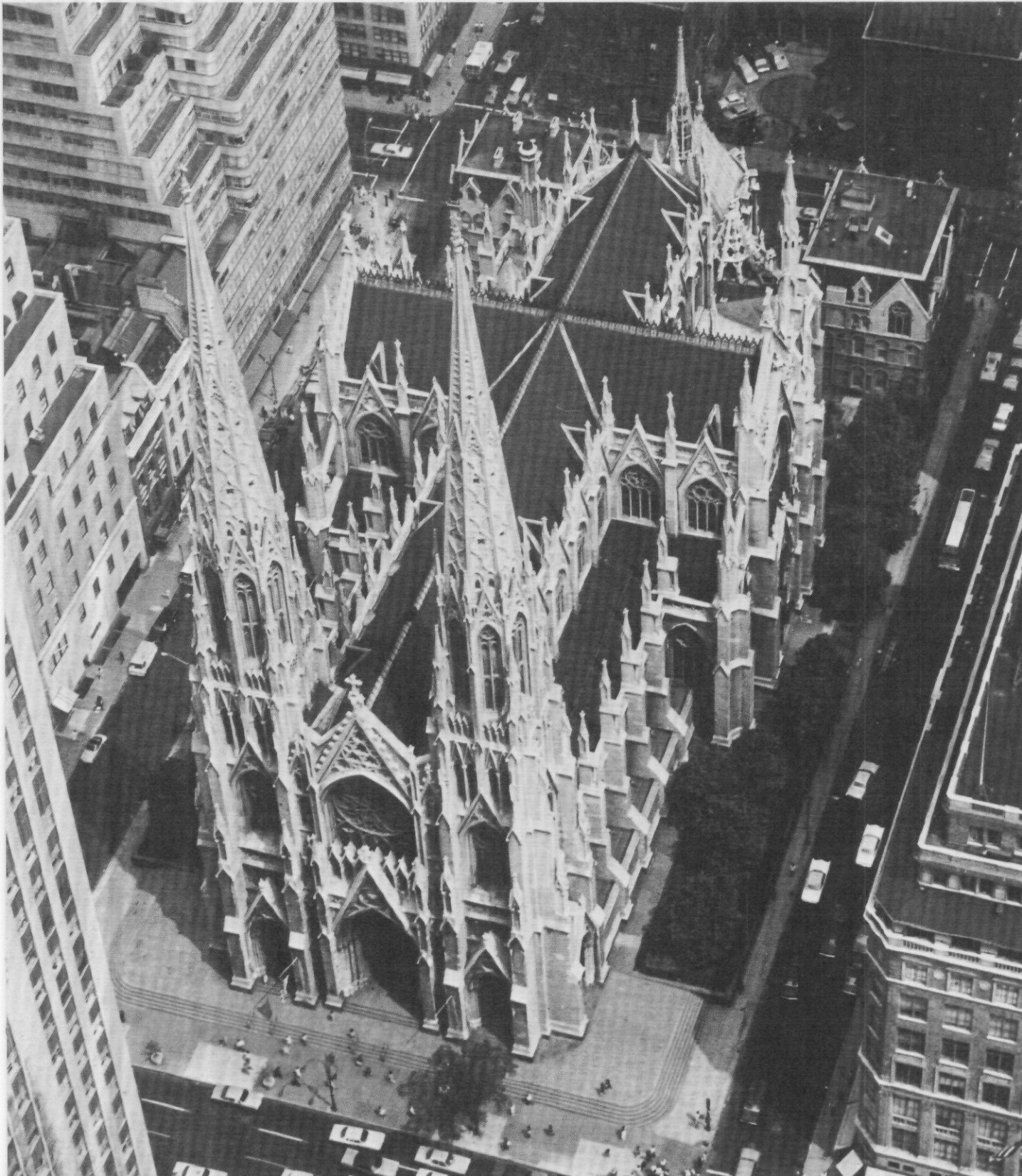


SACRED MUSIC

Volume 103, Number 1, Spring 1976





Florida Department of Commerce

Cathedral of St. Augustine, Florida

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CHURCH MUSIC SINCE VATICAN II

It is impossible to consider the future of Catholic church music without an understanding of the reasons for the recent reform and the situation which caused it. At one time the Church was the main influence on the development of music; she employed musicians on a large scale and inspired many great composers. Today this has changed and musical patronage is largely the concern of the state and the broadcasting and recording companies. Inevitably, this has made the practice of liturgical music a bleak and uninviting task for most professional musicians. When one recalls the great Catholic composers of the past—Palestrina, Byrd, Victoria, Dufay, Josquin—and also the great secular composers who wrote for the liturgy—Monteverdi, Mozart and Haydn—one can see the decline that has taken place.

Immediately before the II Vatican Council contemporary Catholic music was largely uninspired and provoked little interest. Even the potential of a Catholic composer such as Elgar was left unexplored. The output of our musicians was slight in comparison with the period of the renaissance and it seemed that little



could be done to remedy the situation. The general standard of Catholic choirs was low. There were exceptions, but one can well remember when the Sunday sung Mass was usually avoided by most Catholics. Church music had to be endured and it had ceased to have any real contact with the ordinary Catholic. Music, whose main purpose is the communication of beauty, had by and large ceased to communicate.

It would be wrong, however, to analyze the situation as entirely bad. The Catholic Church possessed a fine and comprehensive tradition of music; its plainchant and polyphony were unique. The monks of Solesmes had collated and restored the melodies of the chant and also developed a highly artistic method of performance. In England, Cardinal Vaughan and Sir Richard Terry had founded the musical tradition of Westminster Cathedral with its residential choir school and professional men's choir. Richard Terry restored to daily use in England the Solesmes chant, sixteenth century polyphony and the best of contemporary music. St. Pius X had begun the reform of church music with his *Motu proprio* of 1903. He insisted that it should be liturgical in character and should "possess in the highest degree the qualities of . . . holiness and goodness of form." It must "exclude anything that is secular, both in itself and in the way in which it is performed." However, despite this re-awakening of interest, liturgical music had ceased to have any real impact, and Catholics, largely unaware of their past musical achievements, were generally prepared to accept an unhappy standard of mediocrity.

Seen against this background the recent reform was obviously necessary; but it is now becoming increasingly important to evaluate its effects and consider the future. The II Vatican Council laid down certain principles for the development of church music. It insists upon the retention of plainchant and polyphony; indeed, the chapter on sacred music in the Constitution on the Sacred Liturgy begins by stating quite bluntly that "the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art." It goes on to stress that "the treasury of sacred music is to be preserved and fostered with great care," and it again underlines the importance attached to plainsong: "The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical functions." The constitution then gave permission for the use of the vernacular and insisted upon the necessity for congregational participation. It demanded that choirs should be developed and modern choral music encouraged; it re-iterated the fundamental place of Latin in the liturgy and gave an implied permission for the use of popular music: "In certain parts of the world, especially in mission lands, there are nations which have their own musical traditions, and these play a great part in their religious and *social* life. For this reason, due importance is to be attached to their music, and a suitable place be given to it."

In fact, the constitution is a document of considerable vision, and when published, it was welcomed by most sensible church musicians. They saw in it not only a re-statement of traditional values, but also evidence that the council fathers were genuinely interested in musical development.

Most musicians were unprepared for the document but it was received with considerable initial euphoria. People were genuinely prepared to try to make the reform work and if any evidence of this is needed, one need only study the



membership of the English national music commission. It included men such as Lennox Berkeley, Egon Wellesz, Edmund Rubbra, Anthony Milner, George Malcolm, Alec Robertson and Henry Washington, all practicing musicians of international repute. However, despite initial goodwill, little real progress has been made and it is becoming increasingly important to understand the reasons for this.

Basically, the liturgical constitution has been interpreted in a one-sided manner. The reformers have failed to see the necessity of preserving the traditional alongside the new. Consequently much Catholic music has been discarded. There have been shocking instances of choirs being summarily dismissed and those that still remain are in many cases not very good. In the heady excitement of radical reform, it was overlooked that Catholic music had taken over 1500 years to develop. The impossibility of replacing this heritage within the space of a few years was not realized and consequently most of the new vernacular music is trite, marked by the speed with which it was written. Many people have turned to pop and folk music in the hope of finding an easy solution, but although initially successful, it tends to sound thin when the novelty value has worn off. The work of the church musician is becoming increasingly difficult as he faces the task of making new compositions attractive to congregations who are becoming more disturbed by the effects of "the changes." Because of the over-emphasis on congregational singing, the musician is finding it difficult to practice the art of music. In fact, many of those serious and able musicians, who were prepared to help the liturgical renewal, have been alienated by the manner in which the reforms have been put into effect. The future which seemed alive with opportunity has again become bleak.

It would be wrong, however, to accept a gloomy prognosis. The years of reform will eventually produce good results. Already there has been a rebirth of congregational singing, and a growing standard of discernment which was lacking before the council. The ferment of discussion and new ideas will eventually produce higher standards. Undoubtedly today is a time of great crisis, but difficult periods sometimes produce visionary ideas which result in great progress.

Cardinal John Wright in an interview quoted in *U.S. News and World Report* dated August 31, 1970, stated that we are facing a "winter for Christianity, a winter for belief." He went on to say that this could well last until the end of the century and then spoke of an "inevitable spring of renewed faith." If this is a reasonable assessment of the future, church musicians must think in terms of laying the foundations of church music for the next century. They must develop a composite policy for liturgical and secular music so that the depth and excellence of the former will inspire those working in the latter. To do this, however, it is necessary to understand the nature of music and its application to the liturgy.

Music has two complementary functions in worship. The liturgical constitution defined them as "the glory of God and the sanctification of the faithful." Music has the power to lift man up to God and also to create a real sense of community. There is nothing more inspiring than hearing a large congregation singing well. It can be a most thrilling sound. On the other hand, a choir or orchestra has the ability to communicate beauty, which is, after all, an attribute of almighty God. A fine performance contains ordered thought which reflects





the logic of creation; it is therefore extremely important that man should be able to offer this back to God in worship. It is often overlooked that the beauty of music forms a very instructive part of the Mass. Who, when hearing a fine composition well sung, cannot be led to wonder at the nature of the supreme being who gave this sublime gift to man?

Liturgical music can have great pastoral value; art attracts people to religion and in a largely materialistic age, music could be a great help in the work of evangelization. To misuse it does immense harm and blunts one of the Church's more powerful weapons.

Church musicians must seriously consider the pastoral value of music. There is a great interdependence between secular and religious music and a growing interest in the former. It is not generally appreciated that music-making is one of the most profitable of western industries, and from the Church's point of view, it is extremely unwise to allow it to remain completely under humanistic influence and commercial control. Music is in a considerable state of flux and there is a great uncertainty as to how it should develop. Composers are experimenting with new and strange sounds in the hope of extending musical knowledge, but a lot of this is done with little apparent reference to the basic laws of music. The Church should aim to help these young composers and performers by setting out for them the inspiration of Christian idealism in a liturgy rich in contemporary artistic expression and bound by the great traditional music of the Church.

Another important aspect of the secular situation is the renaissance in musical education. It is vital to discover ways of relating educational music to Christian philosophy. The power of music has been amply demonstrated at recent pop festivals and it would be most unwise to allow young people to associate it entirely with their latest pop idols or the current "drug scene." Secular music represents a vast field of potential pastoral concern and it is expedient for church musicians to consider ways of re-establishing the status of liturgical music in the eyes of the secular world.

This cannot be done until the standards of church performances are greatly improved. Music badly sung is not only painful to the ear but is also an insult to the dignity of worship. No secular musician will take the Church seriously until performances reach the levels of competence which command real respect. The Church should be prepared to make financial resources available so that most dioceses have at least one choral establishment where standards are high.

Another important field opened up by the council is ecumenism. Its musical effects will be important because there is a great deal to learn from the traditions of other churches. Anglican music, for example, is extremely fine. Their cathedral tradition is something which Catholics, to our shame, abandoned years ago. The Anglican Royal School of Church Music is another organization from which the Catholic Church can learn. Music needs institutions and buildings and Catholic church music would improve rapidly if we adopted the Anglican system of cathedrals, collegiate chapels, and school of music.

The Lutherans also have a lot to offer. Their superb tradition of hymns and hymn singing is something which Catholics are only beginning to discover. Bach, in his church cantatas, points a way in which music for the new rite of Mass could develop. Over two hundred years ago he overcame the problems posed by the co-existence of congregational and choral singing. The cantatas contain music of deep meaning and spirituality which combine recitative, hymn

singing and complex choral writing. Here is a musical form which contemporary composers could well exploit.

However, a policy for music will get nowhere until church leaders are prepared to listen to the advice of their musicians. A lot of the current difficulties are due to the personality problems which musicians seem spontaneously to generate. The clergy must try to understand the temperament of the musician and make allowances for it. An excellent example of the difficulties caused by temperamental misunderstanding is the suspicion created in the minds of the musicians by the over-emphasis on congregational singing. One cannot expect a good organist to stay at a church where his duties consist merely of accompanying hymns. One of the mistakes of the recent reform has been to consider music and language purely as a vehicle for congregational participation. This has tended to reduce artistic expression to the level of the nursery rhyme. A good musician cannot be expected to work with dedication when he has no opportunity to practice the art of music. He must be asked to write and perform specialized choral music; he should be encouraged to produce work which not only satisfies men's voices, but also reaches deeply into their souls. This will not happen until there is respect and co-operation between the clergy and their musicians. The choirmaster, who by his nature is a highly sensitive and insecure animal, needs to be persuaded by the courtesy, intelligence and perception of the clergy that his work will be acknowledged and respected.

In many cases, however, the musician is responsible for personality problems. He sometimes finds it difficult to realize that music exists for the liturgy and not the other way round. He tends to react violently to innocent suggestions and seems to be incapable of patience. In fact, the delicate relationship between the artistic and administrative temperament always causes problems, but they must never be allowed to stand in the way of co-operation. Mutual respect is essential and liturgical progress will not be realized until this is achieved.

Undoubtedly, the greatest mistake since the Vatican Council has been the abandonment of so many traditional liturgical values. A lot of bad practices have been eliminated, but, at the same time, a great deal of good has been destroyed. This radical reversal of previous policy has been similar in some ways to disowning one's own father. The faithful, brought up in one tradition, have been puzzled by the drastic changes in religious practices. Musicians, who know so well the artistic inspiration of Catholic music, have been incredulous at the manner in which it has been cast aside and in many cases replaced with settings which would fail to admit the composer to a junior music school. It has been similar to telling concert promoters that all music written before 1950 can no longer be played: Beethoven, Bach and their like are now out of date in this new, thrusting, contemporary world. Imagine the astonishment this would cause among concert-goers, but this, in many cases, is the line taken by some of the more radical reformers. A policy for church music will get nowhere until those elements of our tradition which have a real spiritual value are restored.

The main element of Catholic music is undoubtedly plainchant. Originating in eastern and Jewish chant, it now consists of a comprehensive collection of settings for all the liturgical texts. It is fascinating to reflect that Christ would almost certainly have heard the tune which is used for the Holy Week lamentations. (Unfortunately these have now been deleted from our worship.) This tune was used in the synagogue at the time of Christ and impresses by its extreme simpli-





city. Plainchant has grown with the Church and it portrays Catholic belief in a manner which is vigorous yet ethereal, dramatic yet timeless. There is an extraordinary range of expression to be found in the chant. Some of the vesper antiphons, notably *Hodie Christus natus est*, color their texts in a most joyous way, yet the sequence *Dies irae* is set to music which excellently describes the sombre meaning of the words. Plainsong forms part of man's natural method of communication. Despite its ancient origins it still sounds absolutely fresh and spontaneous to contemporary ears. The chant reflects the history of the Church and also its Jewish origins. Alec Robertson sums it up when he describes hearing a lamentation sung by a solo tenor in the Basilica of St. John Lateran. He writes: "This simple refrain sounded as if the prophet was addressing mankind not only in the past, but all down the ages to this very day."

It is useful to recall a petition sent to the Holy Father asking for the preservation of chant. Signed by thirty people, including Ingmar Bergman, Benjamin Britten, Evelyn Waugh, Jacques Maritain, François Mauriac and Philip Toynbee, the petition described the chant as "one of the greatest cultural and spiritual patrimonies of the West." In a letter to *The Tablet* (March 19th, 1966) describing plainsong as "among the supreme achievements of Christian civilization," Robert Speaight pointed out that it was unusual to find the names of Maritain and Waugh on the same petition, and he then went on to recall how Eric Gill, before he became a Catholic, said after hearing the monks of Monte César sing *Deus in adiutorium meum intende* that he thought the "heavens were opening."

It is interesting to compare these statements with the following quotation from an article in *Notitiae* (December 1970) by Father (now Archbishop) A. Bugnini, secretary of the Congregation for the Divine Cult and one of the chief architects of the recent reform. Describing the canonization of the Forty Martyrs of England and Wales, he wrote of the plainchant *Alleluia* sung by the boys of the Westminster Cathedral Choir: "The triple *Alleluia* powerfully sung by all, wonderfully framed the chaste melody of the versicle *Nisi granum frumenti sunt*, performed in a manner quite perfect and, I would say, angelic by the choirboys of the schola. Thus we heard under the vaults of the Vatican Basilica chant in its ever stimulating freshness."

It may well be unusual to find the names of Jacques Maritain and Evelyn Waugh on the same petition, but it is even more unusual to find Archbishop Bugnini and the late Evelyn Waugh in unspoken agreement on any aspect of liturgy. The lesson to be drawn is that plainsong speaks to men of all views and is as valid today as it was in the twelfth century, or as it will be in the next. It enshrines an unearthly spirituality and has an ethereal, timeless quality which is both instructive and moving to all manner of people.

Polyphony exerts a similar fascination. It developed out of plainsong and became one of the most intricate styles of music. Even today it poses considerable problems in performance. Contemporary interest in it is extraordinary; there are many recordings available and it receives regular performances. It is very significant that a recent winter series of orchestral concerts by the BBC Symphony Orchestra opened with a performance of William Byrd's *Five Part Mass*.

A lot of polyphony is deeply moving. Few have heard a good performance of Victoria's *Jesu dulcis memoria* or Palestrina's *Reproaches* without a real sense of beauty and eternity. Music which displays the quality of plainsong and

polyphony can never really be out of date; it exists unaffected by the passage of time. The heritage of Catholic music is undoubtedly one of the noblest collections of art known to man.

The other element in our tradition which is of perennial value is the use of hieratic language — English or Latin. For centuries man has felt the need to address God in a special language, both as a mark of respect and as an acknowledgement of the mystery of creation. Man also has an innate sense of ritual which helps him to express religious belief. Hieratic language complements ritual and adds considerable awe and dignity to worship. It is interesting to recall the reason which Stravinsky gave to Robert Craft for choosing Latin for *Oedipus Rex*: Latin is “a medium not dead, but turned to stone, and so monumentalized as to be immune from all risk of vulgarization.” This comment is particularly apt at the present time when there is so much talk of desacralization.

Latin and the music which goes with it are a basic part of Catholic tradition and it is wrong for any organization to divorce itself from its cultural roots. Sections of the Church have attempted this and one of the effects has been a rapid growth in “sacred pop music” and third rate vernacular settings. The overthrow of most traditional music has left a vacuum which is rapidly being filled by cheap expendable music. The theory that “folk” attracts young people to church may well be valid in some cases. Its attraction lies in the fact that “folk” is thought to be the natural cultural expression of some young people. This attitude tends to be somewhat patronizing with its implication that modern youth is incapable of understanding adult culture. It has strong overtones of older people expressing what *they think* younger people should like and has probably been encouraged by music publishers looking for maximum profits. It is the duty of adults to educate children; previous generations were taught to accept the traditional culture of Catholicism and if we fail to pass on our appreciation to the young, we are gravely at fault.

Sometimes it is helpful to have a folk Mass, but this form of music is very limited in expression and of doubtful long term value in dealing with people who are reaching maturity. Those people who search for God outside, or on the fringes of society, do so because their environment offers them little genuine spirituality. The Church will not attract them by offering a cultural expression of the society from which they wish to escape. Basically, pop is as much out of place in church as a Mass by Palestrina would be in a dance hall or discothèque.

The future of church music sets a great challenge to the contemporary musician. He must use the traditional music as a springboard for future development. He must emulate standards of the past and develop music of quality and appeal. There can be no question that with the aids of modern communication — radio, television and recording — the opportunities are large. Church music must set out to express the beauty and repose which the world so desperately needs but so sadly lacks. Without great contemporary music the liturgy will be deprived of one of its greatest adornments. It is vital for everyone concerned with church music to get together and restore it to its former greatness.

COLIN MAWBY





Basilica of St. Francis Xavier (Old Cathedral), Vincennes, Indiana

THE FAITH AND CULTURAL HERITAGE OF AUSTRIA AND BAVARIA

During the fall of 1973 and the spring and summer of the following year, I was a graduate student at the Ludwigs-Maximilian University in Munich. I had the opportunity to participate in the rich and varied liturgical life of the major churches of Munich and to follow one of the more pleasant customs which rule German student life — travelling during vacation periods. Many of my trips were in the “south German area” (*süddeutscher Raum*). This region encompasses German-speaking Switzerland, all of Austria, parts of northern Italy (especially South Tirol), and the provinces of Bavaria and Swabia in Germany. In other words, I concentrated my tours in those lands where the Catholic, baroque culture flowered north of the Alps.

This baroque heritage is still to be seen in the Benedictine monasteries founded in the Middle Ages with their magnificent “new” seventeenth century churches, monasteries such as St. Gall in Switzerland, Ottobeuren in Bavaria, Melk and Gottweig in Austria, to name only a few. It is a living heritage unlike the gothic of France, since these monasteries, for the most part, are still functioning monastic communities following the ancient rule of Saint Benedict which dates from the sixth century.

The baroque heritage of the *süddeutscher Raum* is also evidenced by the many

shrines and pilgrimage churches which dot the land, but the importance of the shrines lies not in their architecture but in their continuing devotional purpose. Unlike the monasteries, they are meant for the lay people. They are places of prayer apart from the busy world. The best example of such a shrine is probably Mariazell, which lies in the heart of the Austrian province of Styria (Steiermark), but there is a seemingly endless number of smaller and less well-known examples — Dietramzell near Munich, Maria Plain outside Salzburg, Maria Wörth on the little island in the Wörthersee, Alttötting north of Passau, to mention only a few. In many cases these shrines were originally founded as small monasteries or filial churches of monastic foundations, but today they have assumed the function of temporary retreats from the world, implying that prayer for the laity is important enough to maintain these structures and their liturgies.

The devotional practices associated with these shrines, especially pilgrimages and processions, are an important part of the lives of the south German people. Certain customs and practices in use today have their origins in the seventeenth and eighteenth centuries, and the shrines bear witness to these customs. While the casual visitor sees only the church or shrine, it became clear to me after a longer visit that the buildings are only the “tip of the iceberg.” Behind them stands a sound, Catholic, devotional tradition stretching back to the days of the counter-Reformation, when through the cultivation of sacred music and the other arts of the baroque era nearly all of southern Germany and Austria were returned to the Catholic unity. These sacred signs became the means of re-establishing the Faith.

Along with the magnificent baroque architecture and the small shrines with the devotional practices attached to them, this area is known for its music and especially its church music. Each Sunday every major parish in a large city and many rural churches offer their parishioners a high Mass in which the choir has its full and complete part. The music most often heard is the Masses of Mozart and Haydn, the favorite sons of this area. Many Bavarians consult the newspapers to decide which church they will attend on a Sunday, the choice depending on the music to be sung that morning. I fell quickly into this pleasant custom and usually attended Saint Michael’s or Saint Peter’s in Munich depending on what orchestra Mass was being sung. The Theatinerkirche had a renaissance polyphonic Mass once or twice a month. One may think such selecting of a church on Sunday morning somewhat scandalous, but it is truly a Catholic custom.

The Catholic religion is a sacramental one; its faith is professed through sacred signs and symbols. We reach God through material signs, and sacred music is one of them. The more beautiful the sign, the easier it will be to contemplate the beauty of God Himself. The Bavarians and Austrians are exercising their free right to attend the church which makes use of the most effective sacred sign for them. This willingness to use material things to reach God is precisely what some of the reformers of the sixteenth century denied. The Puritans, for example, knowingly or otherwise, attached themselves to a long false tradition that began with the Manicheans in teaching that material things were inherently evil. The Austrians and Bavarians, in making use of sacred music to its fullest extent, reject the Puritan notion of the material world. They reject a Puritan culture and use truly Catholic means to lift their minds and hearts to God in prayer.

On most Sundays during my year in Munich, I attended the nine o’clock high Mass at Saint Michael’s. The congregation began to gather about half an hour



before Mass and soon the church was filled. Late-comers had to stand in the aisles and on the major feasts when the choir did a particularly large work there was hardly even standing room left at the time Mass began. During the short procession from the sacristy to the new altar facing the people, the organist played a short but stirring prelude. The penitential rite was conducted from the celebrant's chair in German and then the choir began the *Kyrie*. The Masses were of high musical quality and sung in the original language, Latin. The repertory included Joseph Haydn's *Mariazeller Mass* and his *Mass in Time of War*, Mozart's *Coronation Mass*, which was used for small feasts, Beethoven's *Mass in C* and Schubert's *Mass in B flat*. Without intonation by the celebrant, the choir sang the *Gloria*, usually the most festive movement of the classical Masses. The collect was chanted by the celebrant in German Gregorian, a marked contrast to the music the choir had just sung. The epistle was also in German, and it was followed by a motet in either Latin or German. The gospel procession with candles and incense formed during the motet. The gospel was read in German followed by the sermon. The *Credo* was intoned in Latin even though the choir sometimes repeated *Credo in unum Deum* if the composer had set those words. During the offertory a motet was sung while the priest incensed the altar. The preface was chanted in German Gregorian and the *Sanctus* followed in Latin. One of the new shorter canons was usually said aloud in German. The *Benedictus*, most often in a setting for four soloists, followed the consecration. The *Our Father* and the *Libera me* were sung in German Gregorian, followed by the *Agnus Dei* in Latin with the customary faster and more festive treatment of the *Dona nobis pacem* continuing while the communicants were approaching the altar. Particularly in Haydn's *Mass in Time of War*, the *Dona nobis pacem* created a special atmosphere most appropriate for communion. As the procession left the altar, the organist began his recessional, most often a work of Bach. Many of the faithful remained to pray until the organist had finished.

What was done at Saint Michael's in Munich could be found in almost any Bavarian, Austrian or German Swiss parish on a Sunday morning. The factor which ennobled these services, to a greater or lesser degree, depending on the parish and its resources, was the church music. Of course, the Holy Sacrifice of the Mass is not altered in any substantial way by music or through added ceremonies, but it may be made more solemn and dignified through signs.

Secular affairs today are becoming more and more informal, *i.e.*, without form or protocol. Sacred affairs in our society are also tending in that direction as we can see in many Masses celebrated today with all kinds of experimentation and personal innovations that have little regard for the rubrics. Liturgical functions are by their very nature formal in that a certain prescribed ritual is used, *i.e.*, a form. Music has its definite place within that form, especially for more solemn celebrations. Music is truly an integral part of the liturgy as the Vatican Council has said. To extend the informality of secular life into the services of the Church endangers the sacred ceremonies themselves and *a fortiori* sacred music, which as an integral element of the liturgy will hardly survive if the liturgy gives way to such formlessness. I could detect this trend even at Saint Michael's where some traditional ceremonies were eliminated. However, in Bavaria, Austria and German Switzerland it does not seem to have progressed as far as in the United States, for they still have their church music which they sing each Sunday. Despite unfortunate innovations which might be adopted by priests or liturgists, this



music still gives the liturgy a solemnity and dignity it would otherwise lack. It serves as a counter-agent to the new elements which are less than edifying.

Since the liturgical reforms have been put into effect, there are fewer moments during Mass that one may pray privately. Even after communion, many times there is no opportunity for any private prayer. Thus the moments during which the choir sings are genuine occasions for personal prayer. Church music is in itself a prayer for those singing, and it should move all those listening to prayer. I doubt very much that a true Catholic can listen, for example, to the *Gloria* of Beethoven's *Mass in C* or the *Benedictus* of Haydn's *Mariazeller Mass* without experiencing awe and wonderment. This awe and wonderment should raise his spirit to God and that in itself is prayer. Saint Michael's provided the opportunity for this to the many who came each Sunday for the sung Mass. It was for me a positive example of how sacred music, as an integral part of liturgy, performs a pastoral function in accord with the wishes of the fathers of the Vatican Council.

But even aside from the liturgical and theological reasons which justify and even demand the cultivation of good church music, not only at Saint Michael's but in all other parishes, there is a further and perhaps more local reason for the importance of church music in the liturgies of the southern German lands. Sacred music is an important part of the Catholic heritage of these peoples. Just as certain devotional practices, architectural styles and shrines are still part of their lives, so is their sacred music.

In many societies faith is supported by cultural traditions. For the south German Catholic the baroque era and the traditional church music play an important part in their heritage. Their traditions foster and promote the faith even though they may sometimes exist independent of that faith. Practices which had their origin within a religious or semi-religious context were adopted by most of the people. After several centuries, some individuals may have lost the faith, yet they desire to maintain the customs which had been part of their lives since childhood. Such a phenomenon is particularly understandable in the realm of church music. It is possible for someone to appreciate the musical qualities of the polyphonic classical Masses or even just to like them because they are familiar, without sharing the Catholic faith. But these sacred signs form a small connection with Catholicism and may even lead people back to the Church.

Sometimes people will have forgotten the origin of the customs which they practice and they continue them simply because they are traditional and pleasant. But even if only for purposes of culture, the use of these sacred signs can be justified. This church music is as much a part of the rich heritage of these people as are their traditional peasant costumes and for this cultural reason alone it ought to be preserved. Furthermore, the number of people attracted to the Church through its music is significant. The cultural importance of church music to many German people was apparent to me on many different occasions. I noticed those standing in the aisles of Saint Michael's, of the Franciscan church in Salzburg, of Saint Augustine's in Vienna and many of them, I am sure, could not afford the luxury of frequent concert tickets, but they came to the sung Masses out of love for sacred music. They wanted to hear the Masses that they have known since childhood, and to hear them again and again. Often such a desire is not based on any supernatural theological or liturgical motives. Its origin is found in customs and the appreciation of beauty handed down from parent to child for generations which developed in them a genuine affection for



sacred music. One would hope that this is an opportunity of grace leading to a truly religious appreciation of the real purpose of church music — the glory of God.

In the course of a year, I had many opportunities to participate in liturgical services in the *süddeutscher Raum*. I particularly remember one Sunday morning in May when I decided to drive to Rottenbuch, south of Munich, near the famous Wieskirche. The parish in Rottenbuch was celebrating the anniversary of its foundation. Originally there was a monastery at this location. A town grew up around the monastery and the monks provided the sacraments and other services to the people. During the Napoleonic period, the monastery, like so many others in Europe, was secularized, and the foundation was changed to the status of a parish church. In 1974, the 900th anniversary of the founding of the monastery was celebrated. During the week prior to the celebration, there were notices in most of the major churches of Munich inviting visitors to attend the high Mass of thanksgiving. The music to be sung was given a very prominent place in the advertisement. Obviously the planners felt that the music was one of the most attractive features in gathering a large congregation.

The town of Rottenbuch lies south of Munich in view of the Alps. The day was beautifully sunny. After a drive of an hour, I arrived there to find that the whole town was decorated with banners and flags. The entire population was joining the celebration because it was a community event. Most of the banners and flags bore the colors of the town and many represented civic associations. The liturgy was remarkably similar to that of Saint Michael's, but more solemn because of the special music performed, Michael Haydn's *Mass in honor of St. Ursula*.

People came from other towns, driving past several churches, to hear this Mass. I could have participated in excellent services in any of three or four churches in downtown Munich, but they would not have been as festive as the Mass in Rottenbuch. The music provided the added solemnity that befitted the great feast. An important difference, as far as I could tell, between an ordinary Sunday in Rottenbuch and this feast day was the special music.

After the Mass ended, the secular festivities began. The local band played, and I was struck by the contrast between the music we had just heard in the church and that being done on the street. Both are equally a part of the heritage. Both indeed have their place. There was no attempt to replace sacred music with the music proper to the dance hall or the beer festival. Neither was there an attempt to take sacred music outside the church. The cultural heritage of these people includes both these forms, but that very same heritage dictates the place proper for both. In other words, there was here an appreciation for both the sacred and the secular each in its own sphere.

As a foreigner I could only observe this Catholic heritage, admire it and try to comprehend it. One could in a certain sense call it a kind of defense of the faith, a layman's defense. It exists only in those countries with strong Catholic cultural traditions. Should the first line defense of the faith — priests and theologians — fall, then this mechanism takes over. It does not attack an error directly, but it passively and obstinately resists it. But it is more than just a defense mechanism, it shapes the lives of the people forming them in Catholic belief and culture, giving them a sense of the sacred as a way to reach God. Church music is a most important element in this heritage.

RICHARD M. HOGAN



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ART AND THE BEATIFIC VISION

Post-conciliar pundits tell us that in the light of pastoral needs monumental churches no longer have a function. Economic and social factors militate against the erection of buildings which are designed exclusively as places of worship. In a world where money is short and millions are starving, where new towns spring up like fungi and once prosperous areas are depopulated, we must not build large permanent churches. Instead, we must make do with temporary or transportable churches which can be thrown up or knocked down at the drop of a town-planner's hat: or with multi-purpose buildings that will serve equally well as community centers, youth clubs, bingo halls and ten-pin bowling alleys, with an altar which, at the press of a button, will rise up out of the floor like the cinema organs of a generation ago.

Although this seems to me a dreary prospect, I would not be so opposed to it if I thought that it would work. Multi-purpose is usually synonymous with no-purpose, and I think that the people who advocate these solutions and formulate these plans are taking a short-term view, and ignoring some lessons of history that I would like to recall in the following pages.



The frame of mind which is so widespread today is reminiscent of that prevalent just before the millennium. A period in which many Christians believed that the temporal world was due to end in the year 1000 was not likely to be a golden age for church-building or any other long-term project; but when the fateful year passed without the sun and moon being extinguished and the stars falling from heaven, the mood changed. As Raoul Glaber, a monk of Cluny, said in a much-quoted passage: "About the third year after the millennium the sacred basilicas were rebuilt from top to bottom in almost every part of the world, but especially in Gaul and Italy. It was said that the whole earth had cast off its rags and tatters, to don instead a white mantle of churches." Of course, it was not quite so simple as that: a period of comparative calm had also succeeded the unrest and misery that attended the reigns of the last Carolingian kings.

We at the moment are in a sort of bimillennary frame of mind. We may not literally believe that some final catastrophe will annihilate the world before the year 2000, but we find it difficult, unless we have a very strong faith, to see how the Church can retain its identity. When everything seems to be in such a state of flux, we feel too uncertain to embark on any permanent enterprise.

Added to this is the current policy of conforming with humanist standards whatever is lost in the process. God knows that in the past, although *individual* Christians have always been the leaders in performing works of mercy, for every Camillus Lellis and Vincent de Paul there have been thousands of nominally Christian rulers, ecclesiastics and laymen who have maintained an attitude of "I'm all right, Jack." Starving populations are nothing new, and it is certainly a scandal that they should have existed in areas where the Church was most powerful. I wish I could believe that Catholics everywhere had undergone a change of heart about their obligation to feed the hungry, but I do not believe they have. I am afraid that the new concern expressed for suffering humanity is prompted much more by a desire to improve our image in secular society. The least admirable periods in the Church's history have been those in which she tried to come to terms with worldly interests; and at present, in my opinion, we are falling over backwards trying to make ourselves acceptable to the world, and losing sight of the necessity of making ourselves acceptable to God.

I believe in the alabaster box of precious ointment, even in the age of oxfam.

Of course we must feed the hungry, but must we do it at the expense of starved souls offering up a starved worship in starved sanctuaries? Is there any guarantee that money saved on church building and adornment would be used for corporal works of mercy? Do we know that multi-purpose buildings, transportable churches and collapsible altars would cost any less than those specifically designed for worship or for a permanent site?

What the new puritans seem to forget is that the poorer people are, the more they love ceremony and display. The more drab their personal lives, the more they long for color. Austerity only appeals to those who embrace it voluntarily.

"Triumphalist," like "monumental," is one of the current dirty words, but no style of Christian art could be more triumphalist than baroque, and yet this is the style which has appealed more than any other to simple people. The great baroque and rococo churches of the seventeenth and eighteenth centuries were foretastes of the beatific vision for people whose imagination would have been too limited even to dream of such splendors, and when humble artists tried to express religious truths themselves it was this style that they followed. In secular



decoration, too, popular baroque had no rivals for theatres, pubs, restaurants and showground equipment until it was temporarily eclipsed by an even more triumphalist style — the Egyptian — in the 1920's.

It may be galling for an idealist to admit, but certain forms of government which are not good in themselves often produce golden ages in religious art, while others more politically responsible and socially conscious may generate a climate of smugness and sentimentality. Whatever else democracy may be good for, it is not good for art. It is particularly bad for religious art, which has always flourished best in association with powerful empires and monarchies, triumphalist popes and princes, and great monasteries at their most influential periods. One cannot altogether agree with Dante when he says that empires must be O.K. because God, when He became man, submitted at His birth to the census of Augustus and at His death to the judgment of Pilate. It seems wrong that art and to a certain extent spirituality should be influenced by social and political conditions which are themselves imperfect; but this is an aspect of human frailty which we can neither escape nor ignore. There are fashions in saints as well as in art. We cannot help being affected, for good or ill, by the customs and organization of the society in which we live. I remember being told by the African Bishop Kiwanuka that in his native Uganda devotion to Our Lady came very readily to catechumens because the tribal hierarchy incorporated a queen mother who was traditionally loved and revered. Artists too cannot help being influenced, for good or ill, by what their clients expect of them. A religious artist could hardly go wrong in the theocratic atmosphere of Byzantium, of which St. Gregory of Nyssa said rather ruefully: "If you ask someone how many obols a certain thing costs, he replies by dogmatizing on the born and unborn. If you ask the price of bread, they answer you the Father is greater than the Son, and the Son is subordinate to Him. If you ask is my bath ready, they answer you the Son has been made out of nothing."

A climate of opinion that rejects authority will not respond readily to the concept of Christ as ruler. Christ our brother, yes. Christ the king or judge, no. Rouault and Graham Sutherland have only been able to see Our Lord as the suffering servant. Rouault never tried to paint a triumphant Christ, and he always cast judges as the villains of the piece. When Graham Sutherland was commissioned to represent Christ in majesty for the Coventry tapestry, the result lacked the conviction of his crucifixions. Again, ours must be the first society, whether civilized or barbaric, in which virginity has not been valued. It may not always have been *preserved*, but it was always *prized*. This was still true in the profligate court of Alexander VI, when an unbeliever like Perugino knew how to satisfy his clients by personifying purity in his madonnas. Today, when Catholic theologians can assert that the virgin birth means just what you want it to mean, a Fra Angelico would be hard put to paint a convincing Annunciation.

Whenever a middle class is in the ascendant, art, and especially religious art, declines. This is partly because bourgeois taste inclines toward sentimental realism, and partly because people with recently acquired status refuse to be awed by anyone or anything. The worshipper in a byzantine or romanesque church was forced to his knees by a vision of the glorified Christ, and the pilgrim in a rococo abbey was given a preview of the heavenly Jerusalem; but the late medieval Christian tried to drag heaven down to earth, and wept for the pathetic humanity of the babe in the manger and the bleeding Saviour on the cross. In a



similar way, the pious bourgeoisie of the nineteenth century reduced God to a "prisoner in the tabernacle" or a humble petitioner knocking at the door of our hearts. Art sponsored by revolutionary governments is the deadliest of all, as witness the cold academism of French neo-classicism, and the propagandist social realism of the U.S.S.R.

At this point, I ought perhaps to deal with some anticipated objections to my apparently illiberal views. "Democracy inimical to art?" you may say. "What about Greece?" The truth is that the liveliest Greek art was produced before Solon's council of four hundred was appointed. Furthermore, we should not, like our grandparents, take the part for the whole. Attica was not Greece. Athens and her dependencies may have been democracies, but Sparta and the Doric states were aristocracies.

"Well, what about the Italian city states?" you persist. Few of them were even pseudo-democracies. Most of them were ruled by despots, some great like the Visconti, Sforza, Este and Gonzaga, others smaller such as the Varani, Malatesta, Manfredi and Baglioni. Florence was nominally a republic, but in its most fruitful period it was governed *de facto* by the Medici. Venice was more effectively a republic, but although it was described as the jewel casket of the world, some of its finest treasures were not local talent but loot. Although it was the home of a major school of art, its masterpieces expressed worldly rather than spiritual values, except when they were byzantine in origin or inspiration. "You can't deny," you doggedly continue, "that the trade guilds of the Middle Ages were great patrons of the arts?" They certainly endowed churches and were donors of other works of art; but by the time that they had become rich and important, the taste of their bourgeois members had begun to make itself felt and medieval art was already in decline. Architecture had become florid and too clever by half, the visual arts morbid and often obscene, and spirituality subjective and divorced from the liturgy.

Your trump card, of course, is Rembrandt: "Surely he was one of the greatest artists, and was he not the product of a bourgeois society?" He was indeed a mighty peak rising out of the vulgar trivial plain of Dutch seventeenth century painting, in which Vermeer was an exquisite pool of still water. Unlike most great artists — Dante, Leonardo, Shakespeare, Bach, Goethe, for instance — Rembrandt was not a mirror of the age in which he lived; but I think that he was a great humanist rather than a great religious painter. The only kind of Christian art which seemed acceptable to the reformers was biblical illustration, and Rembrandt worked out a new formula for this. He concentrated on the humanity of Christ and other holy persons, representing them in a way that was down to earth but immensely dignified. Their vaguely oriental costume derived partly from the garments of Jews with whom he fraternized, even attending their synagogues in an attempt to gain insights into their ethos and culture. His compassion, understanding and penetration of *human* nature were probably unique, but a symbol for interpreting *divine* nature eluded him.

A naturalistic style almost invariably fails in expressing religious truths. The styles of Christian art most conducive to the expression of transcendence have been byzantine, romanesque and baroque. Certain individual artists who cannot conveniently be included in these categories have been illuminated by some personal insight, and I shall refer to them as the occasion arises. I am well aware that primitive and eastern religions have inspired art that makes the art of the



West look gross and material. Aesthetically, I prefer the Ajanta caves to the Sistine Chapel, but I do not understand the oriental mind and I have not studied primitive and oriental art in depth, so I propose to confine my observations to the Christian art of Europe.

The earliest Christian art had been almost entirely symbolic, and when a more explicit form of expression was needed after the conversion of Constantine, the conventions of late classical art were adopted. Byzantine was the first *essentially* Christian style, and perhaps its greatest innovation was the concept of a building as an *interior*, in contrast with a classical temple. Like the king's daughter, and intended to symbolize the inner life of the soul, it was all glorious within. The impact of such a building on a modern traveller, neither a worshipper nor an art expert, is well described by Edith Templeton in her book *The Surprise of Cremona*. Writing of the so-called mausoleum of Galla Placidia in Ravenna, she says: "A little house of grey brick, old, though certainly not ancient-looking. Judging by its style and size, it might be a public convenience. . . . I step inside and remain standing in complete darkness. . . . In technique of presentation, in sheer showmanship, it is of a subtlety which is breathtaking. The deliberate creation of darkness is calculated to fill the beholder at first with the feeling of being lost. Then, gradually, the stars appear on the sky, the leaves and apples grow out of the night, and the saints move forward like a revelation which appears only when one is ready for it, and one is seized with a foreshadowing of that remembrance which will come when the soul awakens from its sleep."

Byzantine art has remained the most faithful to tradition, and therefore the least subject to development. In Greece, Russia, and other east European countries, work almost indistinguishable from the products of medieval monasteries has been carried on for centuries, in some places up to the present day. To those who feel that this is rather reminiscent of a stagnant pond, I would say that it is much more like a fathomless well of fresh water, constantly being renewed from some hidden source. In my view, no other style has ever equalled its intense spirituality, its awe-inspiring authority, and its capacity to state eternal values. Some of these qualities rubbed off on other styles which it influenced, notably romanesque and Sieneese, but byzantine art itself was only marginally affected by western fashions.

The complexities and subtleties of byzantine aesthetics cannot be summarized in a few paragraphs, but if I were asked to explain why this style was so eminently fitted for its purpose, I would say that it reflected the two natures of Christ with a clarity unparalleled by other styles. This was, I think, because it utilized the technical and philosophical traditions of the classical world (to which it was the natural heir) but developed creative forces that carried it beyond the rules and visual conventions which it had inherited. Byzantium was comparatively untouched by the barbarians, so unlike the arts of northern and western Europe, it never had to fight its way *back* to humanity through the thicket of barbaric monsters and tangled decoration. It preserved and cultivated the artistic ideals bequeathed to it by antiquity, and because the representation of the human figure came by a sort of *habitus* its artists could concentrate on other values. The human figure was always the focal point, but reality was transfigured into a mystical fusion between the sensible and intelligible worlds. The relationship between byzantine art and reality has limits in both directions. The Pseudo-Dionysius said: "Perceptible images lead us in a great measure to divine



speculation," but St. John Damascene said: "The icon does not reproduce the appearance of the archetype in every respect."

The artistic language common to great Hellenistic cities such as Alexandria, Antioch and Ephesus was typically metropolitan, urbane, and sophisticated, deeply imbued with neo-Platonism; but it was modified by the more expressionist popular cultures of Egypt, Syria, Mesopotamia and Anatolia. This ingredient was important, because I believe that all great religious art must be intelligible to ordinary people. We shall see later that failure to conform with this requirement was one of the reasons why the renaissance and mannerist styles, in spite of their magnificent achievements, could not succeed as *Christian* art. That icon-painting was — and indeed still is — a genuinely popular art is proved not only by the sheer multiplicity of icons, but also by the fact that they were venerated in the East as relics were in the West.

The portable icon is a byzantine invention, which had its origins in classical portraiture and is itself the ancestor of easel (as opposed to mural) painting. Icons from Mount Sinai adhered to the traditions of Greco-Roman funerary portraits found in Hellenized districts of Egypt; but the icon acquired an increasingly theological significance, until eventually it became invested with some of the supernatural qualities inherent in the person or scene represented. Respect for the human figure was never lost, but it was dematerialized by the use of such devices as austere features and wide ecstatic dark eyes, flat coloring, and linear rhythms to which details were subordinated. Rigid canons laid down prescriptions for iconography, the colors to be used, and the preparation of the panel. On the whole, Russian icons unbend a little more than Greek, and display more tenderness. The greatest artists, such as Rublev, were able to create an ethereal effect which one feels could only have been achieved by prayer and fasting. If I were asked to name the most beautiful picture in the world, I would reply: "I pray you, hold me excused," for there are at least sixteen traditional and incompatible uses of the word *beautiful* (listed by C. K. Ogden and I. A. Richards in *The Meaning of Meaning*); but I would be prepared to offer the opinion that Rublev's Trinity is the most sublime work of art ever painted.

The misnamed Dark Ages were really an Aladdin's cave of splendid goldsmiths' work, and a library of manuscripts of which Kenneth Clark has said: "The Celtic manuscripts are almost the richest and most complicated pieces of abstract decoration ever produced, more sophisticated and refined than anything in Islamic art. If one could not read, their pages would have an almost hypnotic effect." But, even when these works were avowedly Christian, they still had about them an aura of magic. Humanist values were unknown, forgotten, or mistrusted. The first attempt to reopen contact between the Atlantic cultures and Mediterranean civilization was made by Charlemagne, to whom we owe almost all our knowledge of ancient literature, and the germs of an art that was to culminate in the triumphs of romanesque.

Romanesque art is a monumental and imposing style which forces us to our knees rather than takes us into its arms; but it has a sense of rhythm which saves it from being too oppressive, and it is relieved by touches of humanity and little outbursts of the grotesque which save it from being too awe-inspiring. Romanesque artists were not interested in visual reality, so they did not look at the world around them. They were more concerned with trying to express ideas. Everything that was not essential was excluded. Where a gothic artist would



have filled the background of a painting with architectural detail or charming landscape, and the foreground with a meadow of wild flowers and little animals, the romanesque artist contented himself with the barest indications of time and place. One is reminded of the sort of theatre in which a few formalized props take the place of elaborate naturalistic scenery.

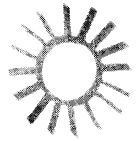
The term "romanesque," which did not come into use until about 1825, is rather misleading, for Rome was only one of the influences which contributed to it. In all the countries where the style flourished, local forms, ruder and more barbaric, invigorated the rather tired classical tradition. The third important element was byzantine, which invaded the West in successive waves. It was introduced into France by way of Marseilles, Catalonia, and Ottonian Germany, which became receptive to Hellenic ideas as a result of the marriage of Otto II to the byzantine princess Theophano in 972. It also came through Italy where Monte Cassino opened its doors to many Greek artists. Islam too left its mark on romanesque art, particularly in such places as Spain and Sicily.

Romanesque art was theocentric. The emphasis was on the divinity of God, who was shown as the Lord of hosts and the ruler and judge of his temporal kingdom. He was remote and transcendent. The romanesque Christ in majesty is derived from the Pantocrator, the stern and majestic Lord of all whose image dominated so many byzantine churches: but whereas in the East only the bust was shown, the Western treatment was usually full-length. To a romanesque artist it would have seemed blasphemous to stress the pitiful aspects of the God-Man's human nature: as in byzantine art, even in scenes of the childhood of Christ he is shown as a swaddled manikin or a little philosopher with a scroll, not a shivering naked infant. The romanesque world was an apocalyptic world, two-dimensional, without shadows, and without the illusory law of linear perspective.

The art of the Middle Ages was a visual aid of the teaching Church. Although the basic truths remained the same, the emphasis and the manner of presenting them underwent considerable changes. By the 13th century, artists had begun to concentrate on the human rather than the divine aspect of Christ, and instead of trying to show mankind what heaven was like, they attempted to bring heaven down to earth. Romanesque was the expression of *faith*. Gothic was the expression of *piety*, serene at first but becoming uneasy, passionate and dramatic, and by the end of the Middle Ages morbid and subjective. In earlier times, artists to a certain extent painted and carved and hammered with their eyes shut. In the 13th century artists began to look around them, and were so dazzled by the beauty of God's creation that the vision of the heavenly Jerusalem became less sharply focussed. Soon they became so intoxicated by the virtuosity of *man's* creation that their backgrounds and decoration became increasingly architectural.

It is hardly surprising that the subjective attitude to religion prevalent in the late Middle Ages should have led to doubt. While the reformation was brewing in northern Europe, the renaissance was at its height in Italy. Within the short space of about thirty years, some of the greatest patrons in history were prodigal, exasperating and driving some of the greatest artists in history to produce some of the greatest works of art ever created — great works of art, but not great *religious* art.

In the face of the Protestant reformers, the Church of Rome was on the defen-





sive. The Council of Trent was convened as an organ for the settlement of controversies and the reform of abuses; but it turned out to be an examination of conscience, a council of war, a restatement of principles, and a pulling-up of socks, all rolled into one. Art became an instrument of propaganda: militant, dogmatic, and at the same time apologetic. It was to be a weapon against heresy. Sacred subjects must be treated with dignity and majesty. A work of art must be easily intelligible and an emotional stimulus to piety.

It will be seen that renaissance art did not fit into this program, for it was based on rules that only educated people could understand. Still less suitable was the courtly mannerist style which relied for its effect largely on flouting classical rules. You have to know what the rules are before you can recognize that they have been broken. What was needed was a heroic and monumental style which would both communicate and impress. Among the mannerist artists, however, was one who was a true visionary. The work of Domenikos Theotocopoulos, known as El Greco, owed much to his byzantine heritage. His painting did not appeal to court or popular taste, but we can now appreciate the mystical qualities of his elongated flame-like forms, shrill and acid colors, eerie lighting and ecstatic gestures. A friend who called on him to take a walk on a beautiful sunny spring day reported that Greco, who was sitting in his house with the shutters closed, refused to go out because he said the daylight blinded the light within him.

With the blood transfusion provided by the Jesuits, the Church began to regain confidence in the 1570's, and from this vital and positive attitude the style which we call baroque was born. If one wanted to give a flippant description of it, one might say that it is the art of making the medium do what it ought not, and somehow getting away with it. Stone and wood and plaster should not really be fretted into lace and whipped up into clouds; and painting should accept the limitations of a flat surface, not aspire to the ultimate illusionism of *sotto in su*; but baroque outrages all the proprieties, treading a tightrope between intensity of feeling and vulgar overstatement. There is nothing subtle about it, and popular taste has always revelled in its gilded extravagance, its unequivocal gestures, and its patent virtuosity. Perhaps the reason why it usually stops short of offending is that most of its leading artists really believed in what they were doing. Under all the pomp and circumstance was genuine religious feeling. It is no coincidence that among the major figures, Guarino Guarini was a priest and Andrea Pozzo a Jesuit lay brother. Bernini, although of an irascible and difficult temperament, was a deeply religious man who practiced the Jesuit spiritual exercises every day and made periodic retreats. Rubens attended Mass daily and humbly submitted his great works for the approval of the Church. A rhetorical style was natural to the program of apologetics and propaganda allotted by the Council of Trent to religious art. Its task was to state the grandeur of the Church by producing impressive monuments; but also to attest the truth of the faith with all the means in its power.

The more Protestant preachers thundered against imagery and display, the more Catholics laid it on with a trowel. Architects, painters and sculptors were called upon to transform churches into celestial palaces whose splendor would sweep worshippers off their feet. If to northern eyes this all seems too much like the transformation scene in a pantomime, we should try to think of these buildings not as showplaces, but as settings for the liturgy, with candles, incense and

baroque music. The ceilings were intended to give the illusion of looking straight up into heaven.

Perhaps the most inspired decision made by the leaders of the counter-reformation was not to meet the reformers half way. Its artists were encouraged to glorify the very doctrines which the Protestants attacked. The seven sacraments, faith overcoming heresy, the triumph of the papacy and the immaculate conception were all recommended subjects. The counter-reformation was an age of sanctity, and its artists delighted in representing the ecstasies, good works and triumphs of such saints as St. Teresa, St. John of the Cross, St. Ignatius, St. Francis Xavier, St. Charles Borromeo and St. Philip Neri. As we gaze up at these supernatural ballets which seem to defy the force of gravity, we experience (as well as a crick in the neck and an irresistible desire to smile) a vicarious apotheosis.

I have often been asked how one can distinguish rococo from baroque, and I usually say that if you feel you are in a theatre it is baroque, but if you feel you are in a drawing-room, or even a boudoir, it is rococo. It is a style of interior decoration rather than of architecture, and the normal situation is for a building to have a structure which is fundamentally baroque in spirit, with rococo ornament: rather as though a sturdy tree had been overgrown by a luxuriant vine. In a sense, it would be a paradox to speak of rococo *structure*, because one of the characteristics of the style is a dissolution of structure, a negation of solidity. It has a lyrical charm instead of grandeur and solemnity. In describing it one is tempted to use terms more applicable to music, because it is a rhythmic style which leaps and soars and echoes curve with counter-curve. Like baroque, it employs devices which in theory would seem vulgar and out of place, such as mirrors; but in practice, they fit perfectly into the whole dazzling scheme.

The Latins, and we ourselves, tend to think of the Germanic peoples as rather heavy and solemn, and yet it is in their countries that we find rococo carried to the limits of glorious absurdity. It was in south Germany that the style reached its apogee, and all the different strands of German architecture at this period are pulled together by Balthasar Neumann. Of all his churches, the most elegant and harmonious is Vierzehnheiligen, a Franconian pilgrimage center based on the shrine of fourteen saints.

Here again we meet the principle that we found in byzantine architecture, though it is very differently expressed: the exteriors of rococo pilgrimage churches were comparatively modest, so that one is unprepared for the richness within. As one approaches Vierzehnheiligen across the countryside, one can visualize humble pilgrims seeing from afar this graceful but rustic building, and forgetting their weariness when its splendid white and gold interior burst upon their gaze. The transfigured Christ above the high altar must have seemed to be extending a welcome into a preview of their eternal reward. The emphasis was all on hope and joy, whereas in a gothic cathedral fear of death and judgment was uppermost.

This was the last of the great religious styles. Blake was an isolated visionary genius, too unorthodox to further the cause of any beliefs but his own. The age of reason was succeeded by an age of nostalgia, and the ecclesiastical styles of the nineteenth century were nearly all antiquarian.

Liturgical art movements are activated by all manner of motives which usually appear incontrovertible to their adherents but mistaken or incomprehensible to





later generations. Pugin and his disciples honestly believed that the Middle Ages had been a golden age of faith, and that the only way to revive the spirit of this never-never-world (they seem to have forgotten the Black Death, the Hundred Years' War and the Great Schism) was to worship in a medieval atmosphere. The avowed purpose of Percy Dearmer, of the *Parson's Handbook*, was to "remedy the lamentable confusion, lawlessness and vulgarity which are conspicuous today" (i.e., about 1899). The Society of Saints Peter and Paul, in their turn, maintained that ceremonial developments in the Church of England would have continued on similar lines to the Catholic Church on the continent of Europe had not England been culturally isolated by the reformation. As Monsignor Knox wrote: "The aim was not a return to the past, but a resumption of arrested development."

Nearly all liturgical reforms are in a sense revivals rather than new beginnings. The ecclesiologists went back to the Middle Ages, the *Parson's Handbook* to the reign of Edward VI, and the Society of Saints Peter and Paul to baroque. The new iconoclasts who are now trying to dictate to us claim that they are restoring the purity of the apostolic age; but in fact their motives are the most ignoble of all the movements of the last hundred years, for they are based on expediency.

Down with expediency, say I, and with pragmatism and utility too. Nothing fine or great or inspiring ever came out of such a policy.

Destructive criticism is the easiest of indoor sports, and you are entitled to ask if I have any practical solutions to offer. I think that the first thing to do is not to accept so tamely the pessimistic forecasts of a minority. I do not believe that the current slump in church building and art patronage is permanent; neither do I think that it is a slump except in relation to the explosion in church building which followed the Second World War.

Widespread church building programs only occur in certain circumstances. These include, on the one hand, peaceful and settled conditions and, on the other, migrations of populations and reparation of damage by war, fire or acts of God. I have already referred to the proliferation of churches after the millennium, and the rebuilding of city churches after the fire of London is another well-known example. One of the largest church-building programs was initiated by the government in England when the industrial revolution brought hordes of rural workers into the cities and towns. Nothing comparable with the number of commissioners' churches, as they were called, occurred until the 1950's, when vast numbers of new churches sprang up to replace those bombed in the war. In a single city, Cologne, there were nearly fifty.

Can we be surprised that when this immediate and abnormal need had been filled, demand should have slackened? Can we be surprised that when the whole of our society is undergoing an economic squeeze, money is not readily available for an expenditure which is not materially productive?

Having begun by putting ourselves in a frame of mind which is, in my opinion, not only more hopeful but more realistic, we must convince the hierarchy that Christian art is a pastoral need. The fact is that when church leaders really believe in a cause they will fight for it tooth and nail. An example from the past is the battle for exclusively ecclesiastical courts, and in our own time the Catholic Church in England has been financially crippled by the cost of maintaining its own schools. These were causes that the hierarchy could understand; but bishops are not appointed because they are connoisseurs of art — indeed, the

qualities which make them good administrators and pastors rarely coincided with knowledge of, or taste in, the arts. They cannot be expected to care deeply about the finer points of art or architecture, but they do surely care about souls and about church membership. We must convince them that people are being lost to the Church as a result of the cold-comfort-farm atmosphere of aniconic worship.

It may be objected that not all worshippers are repelled by austerity. What about chapel congregations? What glamour do they find in their tin tabernacles and preaching boxes? The answer is that theirs is an aural, not a visual glamour. In what Dean Inge used to call "corybantic Christianity," the thrill is provided by blood and thunder sermons and emotional hymn-singing.

We must press for properly informed members of diocesan commissions. I think that every diocese should have a society on the lines of those called "Friends of the National (or Whatever) Gallery," formed of people interested in the arts who would be responsible for raising money to set up diocesan funds, from which grants could be made to parishes in need of help with building or the purchase of works of art. If, as we are so often told, the Catholic churches of the nineteenth century were built by the pennies of the poor, why should not the Catholic churches of the future be properly built by the dollars and pounds of a more affluent society, without prejudice to the underdeveloped countries? The diocesan art societies might be more attractive if they were called after well-known figures in Christian art, such as Fra Angelico, Maurice Denis or Père Couturier, instead of by some impersonal official name. To a certain extent, art could be made to pay for itself. One form of fund-raising could be by exhibitions. There are numerous works of art lying dormant in the treasuries of cathedrals, churches and religious houses, which could be assembled to provide a poor man's version of the "Trésors des Eglises de France" shown in Paris in 1965. In some cases, works which are valuable but neither useful nor aesthetically important could be sold: care being taken that nothing is disposed of simply because it appears unfashionable at the moment.

It used to be said that no Irishman ever planted an orchard. If this was ever true, I am sure that it does not apply today; but it will certainly apply to us if we refuse to build for tomorrow. We must not be deterred by present difficulties, or look back wistfully to an innocence which we can never recapture. We must believe that the real golden age is in the future, and lay the foundations for it now. It would be tragic to think that our culture might one day be remembered as that of the last wave of barbarians.

WINEFRIDE WILSON



Missouri Division of Tourism

Basilica of St. Louis, King of France (Old Cathedral), St. Louis, Missouri

HOW CAN YOU HAVE A LATIN MASS?

Some time ago I was at dinner in a clerical gathering after Confirmation in a parish church. About ten priests were present at table with the bishop. One pastor called down to me to inquire how well the Latin high Mass in my parish was attended. Before I could reply, a young priest sitting next to me interjected, "How can you have a Latin Mass?" I did not have time to answer either question, because the bishop spoke up and said to the young priest, "Father, not only does Monsignor not need to explain how he has a Latin Mass, but rather those who do not have one should explain why they do not." After that, as the Holy Scriptures put it, "they asked him no further questions."

But the fact remains that many people, including a great number of priests, think, quite erroneously, that the decrees of the Vatican Council abolished the use of Latin in the Catholic Church. I have often had priests ask me what kind of special permission I have applied for to have a regularly scheduled Latin Mass. The truth is that the Vatican Council has *ordered* the use of Latin while at the same time *permitting* the use of the vernacular languages. No permission need be applied for to celebrate Mass in Latin.

Without getting into the question of how such misinformation came to be

accepted by so many people in this country and what kind of a campaign of confusion brought this about, this article will try to present the legislation issued by the Church on the use of Latin since the bishops of the Second Vatican Council voted to permit the vernacular in our liturgy.¹

The Constitution on the Sacred Liturgy in Article 113 gives fundamental information on the use of the vernacular: "As regards the language to be used, the provisions of Article 36 are to be observed: for the Mass, Article 54; for the sacraments, Article 63; and for the divine office, Article 101."

Article 36. Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters. These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Art. 22, to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language. Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.

Article 54. In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to readings and the "common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Art. 36 of this constitution. Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them. And whenever a more extended use of the mother tongue within the Mass appears desirable, the regulation laid down in Art. 40 of this constitution is to be observed.

Article 63. Because the use of the mother tongue in the administration of the sacraments and sacramentals can often be of considerable help to the people, this use is to be extended according to the following norms: a) The vernacular language may be used in administering the sacraments and sacramentals, according to the norm of Art. 36. b) In harmony with the new edition of the Roman Ritual, particular rituals shall be prepared without delay by the competent territorial ecclesiastical authority mentioned in Art. 22 of this constitution. These rituals, which are to be adapted, also as regards the language employed, to the needs of the different regions, are to be reviewed by the Apostolic See and then introduced into the regions for which they have been prepared. But in drawing up these rituals or particular collections of rites, the instructions prefixed to the individual rites in the Roman Ritual, whether they be pastoral and rubrical or whether they have special social import, shall not be omitted.

Article 101. In accordance with the centuries-old tradition of the Latin rite, the Latin language is to be retained by clerics in the divine office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the office properly.



Study of these basic conciliar texts by canon law experts has brought many points to light. Prof. Georg May states that the sentence in Article 36, "the use of the Latin language is to be preserved in the Latin rites," employs the subjunctive verb, *servetur*, clearly expressing a command, not merely a recommendation.²

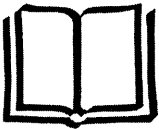
The word, *usus*, commands the actual employment of the Latin language and not simply the possibility of its being used. And yet, Father Frederick R. McManus, who directed the liturgical reforms in this country, wrote in *Worship* that "it may be that in some areas retention (of Latin) will simply mean employing the Latin texts as the basis for translation into the vernacular."³

Prof. May insists that the principle set forth in Article 36, commanding the preservation of the use of Latin, is to be considered the ruling, fundamental principle in explaining all legislation of the Council pertaining to the vernacular. Every interpretation which violates this principle errs against the sense of the constitution and the will of the fathers of the Council. The vernacular is allowed in addition to Latin; the primacy of Latin may not be assaulted in the process.

The second sentence of Article 36 permits the use of the vernacular in certain parts of the liturgy, but it does not command its use or even urgently recommend it. It is simply permitted in clear contrast with the Latin which is ordered. The sentence gives several examples of places where the vernacular can be helpful, but by the very giving of examples, the conciliar fathers display their position that it is not their intention to allow an exclusive use of the vernacular in the liturgy. Further, when a national conference of bishops decides on certain use of the vernacular, the need of confirmation from Rome is required. At that point, a bishop in his own diocese has the right, but not however the duty, to permit the use of the mother tongue according to the limit conceded.

Article 54 establishes a universal prescription that the use of the vernacular is limited to Masses celebrated with the people present. Masses in Latin with the people present must continue to be celebrated, since Article 54 also orders that "steps be taken so that the faithful may be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them." Obviously such an order cannot be carried out unless the faithful have sufficient opportunity to attend Masses in which Latin is recited or sung. People today attend Mass regularly only on Sundays and holydays (and in dwindling numbers, as pastors are observing). Therefore, these Latin Masses must be celebrated on Sundays and holydays, and not just at one regularly scheduled hour, but at varying times so that all might have the opportunity for Latin. Unfortunately, in many American dioceses, local legislation, far from fostering the direct orders of the Council on Latin, has actually prohibited its use in laws directly in conflict with the Constitution on the Sacred Liturgy.⁴ A misinterpretation of Article 40 and Article 54, #3, in far too elastic a way and without the restrictions of Article 54, #2, and Article 36, #1, leads to such extreme shifts into the vernacular and the total elimination of Latin.

In 1967, the Holy See issued its Instruction on Sacred Music, the official document implementing the Constitution on the Sacred Liturgy with regard to sacred music. Chapter VI is devoted to the "language to be used in sung liturgical celebrations." The very words of the conciliar fathers are repeated and given emphasis: "Pastors of souls should take care that besides the vernacular the faithful also know how to say or sing, in Latin also, those parts of the Ordinary of the Mass which pertain to them."⁵ This is, again, a repetition of the same order given in 1964 in the Instruction for the Proper Implementation of the Constitution on the Sacred Liturgy.⁶ The 1967 instruction orders that "in sung liturgical services celebrated in Latin, Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal."⁷ These in-



structions merely reinforced the orders of the Council and in no way changed them.

Other documents from Rome, directed to more specific groups, have continued the same conciliar directions on the use of Latin. In 1966, an instruction on the liturgical formation of seminarians was issued. It states very clearly that the "language of the liturgy, both at Mass and in the divine office, in seminaries will be Latin which is the language of the Latin Church, a knowledge of which is required of all clerics."⁸ It adds that occasionally Mass may be celebrated in the vernacular in seminaries, but that must not be to the detriment of Latin nor become the general rule.

An instruction was issued to religious in 1965, ordering the use of Latin in the sung offices of clerics, but allowing varying degrees of the vernacular for those not in Holy Orders and for nuns.⁹ But even in those cases, the reminder is given that they must know and sing chants in Latin. It points out that the learning of Latin should not present an insuperable obstacle to those who are relieved of the distractions of the world and can devote themselves completely to its study. The Holy Father, Pope Paul VI, issued a letter to the superiors of religious orders and warned them that "if this language, noble, universal and admirable for its spiritual vigor, if the Gregorian chant that comes from the depths of the human soul — if these two things be removed, then the choir of the monasteries will become like an extinguished candle which no longer illuminates or attracts the attention of the minds of men."¹⁰ He said that the "Church looks to the religious to preserve the ancient beauty, gravity and dignity of the divine office in both language and chant."

In September, 1973, the Holy Father wrote to Cardinal Siri of Genoa through his secretary of state, Cardinal Villot. The words were occasioned by a meeting of a national Italian congress of sacred music. The letter states:

The Vicar of Christ once more expresses the desire that Gregorian chant be preserved and performed in monasteries, religious houses and seminaries as a privileged form of prayer in song and as an element of supreme cultural and pedagogical value. Referring, then, to the numerous requests from several quarters that the Latin Gregorian chant of the *Gloria*, the *Credo*, the *Sanctus*, the *Pater noster*, the *Agnus Dei*, etc. should be kept for all countries, he renews the recommendations that a suitable way should be studied to enable this wide-spread desire to become a reality and to keep those ancient melodies as voices of the universal Church, so that they will continue to be sung also as an expression and manifestation of the unity that pervades the whole ecclesial community.¹¹

On October 12, 1973, Pope Paul addressed the members of the *Consociatio Internationalis Musicae Sacrae*. He said:

We must praise those who try to preserve in the traditional liturgical repertory those chants that were, until recently, sung universally in Latin and with Gregorian chant. Those chants are very well suited to community singing, even for the faithful of different countries at the moments so particularly belonging to the Catholic liturgy. Such are, for example, the *Gloria*, the *Credo* and the *Sanctus* of the Mass.¹²

The latest reminder from Rome of the wishes of the Vatican Council came from the Holy Father himself through a letter from Cardinal Knox, then prefect of the Congregation of Divine Worship, directed to all the bishops of the world.

A collection of chants in Latin entitled *Iubilare Deo* accompanied the letter. Since this important document has not been as yet printed in *Sacred Music*, it is reproduced here. It should leave little doubt that Latin is the language of the Church and one needs no permission to use it. Rather the one who does not, in the face of the repeated admonitions from Rome, must explain why he does not.

MSGR. RICHARD J. SCHULER

LETTER OF CARDINAL KNOX

Several times recently the Holy Father has expressed the wish that Catholics of all nationalities should know some Latin chants for the Mass, for example, the *Gloria*, *Credo*, *Sanctus*, *Pater Noster* and *Agnus Dei*. In response to this we have prepared the enclosed booklet, *Iubilare Deo*, which contains a "minimum" repertoire of such chants. I have the honor and the pleasure of sending it to Your Eminence (Your Excellency) as a personal gift from the Holy Father.

I should also like to recommend to your initiative and judgment the effort that this document represents to foster the wishes of the Council: "It should be arranged that Catholics can sing or say together in Latin those parts of the Ordinary of the Mass that belong to them."

When the faithful gather for prayer they illustrate the variety that is present "from every tribe, language and nation." They also emphasize a fundamental unity in faith and in the bond of charity. That there is variety is evident. The number of languages used at Mass, the songs and hymns in local vernaculars, all express the same faith but also what is unique in the religious experience of each people. Both of these things find their legitimate expression in the liturgy, in harmony with the culture and traditions of a particular community.

The use of Latin and Gregorian chant, however, will serve to underline the unity of the Christian people in a particular way, and a way that seems quite reasonable. The chant of the Roman Rite has fed and supported both faith and devotion in the liturgy which it accompanies. The artistic worth to which it has attained alone is a good reason for it to be considered an inheritance of immense value to the Church. The Council, moreover, recognizes Gregorian chant as proper to the Roman liturgy.

One of the principal aims of the liturgical reform has been the promotion of congregational singing, to allow the people to express the festal and fraternal character of the liturgy. "The liturgy is a nobler thing altogether when it is sung, with the ministers fully participating, each according to his degree, and with the full participation of the people." This particular aspect of the reform is important to those who are concerned in it, but its presentation involves certain difficulties. This Congregation therefore renews its appeal to promote and increase congregational singing.

As far as songs and hymns in the vernacular are concerned, the reform is an occasion "to use one's faculties, inventive spirit and pastoral acumen." Poets and composers therefore, are encouraged to put their energies at the service of this cause to build up a corpus of popular music worthy to be used in praise of God, in the liturgical action; worthy also of the faith it expresses as well as being of sufficient standard artistically.

This reform has opened up new avenues for Church music and hymnody to explore. "We await a new flowering of religious music today, so that in each nation we can worship in our own tongue without losing the beauty and expressive power of a music that fully belongs to our language."

At the same time, however, this reform cannot and does not repudiate the past. It tries to "guard carefully." This means evaluating the contents of our highly cultured and artistic tradition and fostering those elements within it that outwardly express and serve the unity of believers. To have a minimal repertoire of Gregorian chant would be fully in accord with this need and would make it easier for Catholics to associate themselves in worship both with their brethren of today and of past centuries. For this reason then, the encouragement of congregational singing must consider Gregorian chant seriously.

The coming of the Holy Year in 1975 is another reason for this need to be met. During the year many Catholics of different languages, origins and nationalities will be celebrating the presence of their common Lord side by side.

Lastly, particular attention to the balance between vernacular music and chant must be paid by those whose vocation it is to be more closely involved in the life of the Church and to understand it more fully. That is why the Pope recommends that "Gregorian chant be preserved and used in monasteries, religious houses and seminaries as a chosen form of singing and as an element of the utmost cultural and educational value." Furthermore, the study and practice of the chant "is of great importance as the foundation of an education in Church music, because of its unique qualities."

In presenting to you this gift of the Holy Father, I am sure that Your Eminence (Your Excellency) will allow me to refer to his often repeated desire that the implementation of the conciliar Constitution on the Liturgy be rendered more and more complete. You will be able to decide after consultation with diocesan and national authorities in liturgy, music, pastoral practice and catechetics, what is the most suitable and effective way to teach the chants contained in *Iubilare Deo* and to encourage the preservation and execution of Gregorian chant in the institutions mentioned above. This will be a further service to the renewal of the liturgy for the good of the Church.

The booklet can be reproduced without charge for copyright. To facilitate understanding of the Latin text a translation may be added.

In conclusion, I should like to take this opportunity of conveying to you my respects and good wishes, assuring you that I am

Yours sincerely in the Lord,
James Cardinal Knox
Prefect.

NOTES

1. Cf. Richard J. Schuler, "By Whose Authority," *The Wanderer* (Saint Paul, April 4, 1968), Vol. 101, No. 14, p.2; "Implementation or Deterioration," *Ibid.*, (November 30, 1967), Vol. 100, No. 48, p. 4; "Who Killed Sacred Music," *Triumph* (Washington, March 1969), Vol. IV, No. 3, p. 21-23.
2. *Sacred Music and Liturgy Reform after Vatican II* (Saint Paul: North Central Publishing Co. 1969), p. 18-21.
3. Vol. 38, No. 6, p. 351.
4. Cf. *Sacred Music and Liturgy Reform after Vatican II*, p. 22-23.
5. Article 47.
6. Instruction of the Sacred Congregation of Rites, September 26, 1964, Article 42.
7. Article 50.
8. *Instructio de Sacrorum Alumnorum Liturgica Institutione* from the Sacred Congregation of Seminaries and Universities, Article 15.
9. Decree for Religious regarding Latin Usage in the Liturgy and the Divine Office. Nov. 23, 1965.
10. The Holy Father's words in 1964 have proved to be prophetic.
11. Cf. *Sacred Music* (Spring 1974), Vol. 101, No. 1, p. 22-23.
12. Cf. *Sacred Music* (Summer 1974), Vol. 101, No. 2, p. 3-4.

For Monsignor Dr. Richard J. Schuler
Praise the Lord, for He Is Good

CHOIR I SATB - a cappella*
Allegro energico ♩=120

PAUL MANZ
 Op. 16, No. 4

f
 Praise the Lord, for He is good; praise the
 Praise the Lord, for He is good; praise the
 Praise the Lord, for He is good; praise the
 Praise the Lord, for He is good; praise the

(For rehearsal only)

CHOIR II

mf
 Lord, He is good; praise the Lord, for He is good; praise the
 Lord, He is good; praise the Lord, for He is good; praise the
 Lord, He is good; praise the Lord, for He is good; praise the
 Lord, He is good; praise the Lord, for He is good; praise the

98-2245

*This may also be sung by two SSAB choirs—tenors and basses singing bass part.
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CHOIR I

Lord; He is good. Sing praise,— praise,— praise. Sing to His name.

Lord; He is good. Sing praise, praise, praise. Sing to His name.

Lord; He is good. Sing praise, praise, praise. Sing to His name.

Lord; He is good. Sing praise, praise, praise. Sing to His name.

CHOIR II

CHOIR I

Sing praise,— praise— praise. Sing to His name. Praise the Lord,— for

Sing praise, praise, praise. Sing to His name. Praise the Lord, for

Sing praise, praise, praise. Sing to His name. Praise the Lord, for

Sing praise, praise, praise. Sing to His name. Praise the Lord, for

4. Easter

Haec dies

This is the day which the Lord hath made;
we will rejoice and be glad in it.

Ps. 118, 24

Three-Part Round

Gay (♩ = 120)

Haec dí - es quam fé - cit Dó - mi - nus:
Haec dí - es quam fé - cit Dó - mi - nus:
Haec dí - es quam fé - cit Dó - mi - nus:

ex - ul - té - mus, et lae - té - mur in é - a.
ex - ul - té - mus, et lae - té - mur in é - a.
ex - ul - té - mus, et lae - té - mur in é - a.

Haec dí - es quam fé - cit Dó - mi - nus. (to ②)
Ex - ul - té - mus in é - a. (to ③)
Dí - es quam fé - cit Dó - mi - nus. (to ①) (1960)

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REVIEWS

Special Reviews

Praise the Lord, for He is Good by Paul Manz. SATB. Concordia Publishing House. (a .40c.

Dr. Manz set this text for the Sixth International Church Music Congress. It was sung for the first time at a Mass celebrated in many languages in the Salzburg Cathedral in August, 1974, by the combined Dallas Catholic Choir and the Twin Cities Catholic Chorale. The entrance song was sung in German, the gradual in Dutch, the communion in Hungarian. This text is the offertory of the Mass for justice and peace and formed the English section of the celebration.

Written for four mixed voices and intended for a *capella* performance, it employs a double choir technique, although it can also be sung with a single group using a change of dynamics. Rhythmically it is very interesting. The three lower voices proceed in a chordal style with a 6/4 meter best conducted in two. Against this the soprano section has a lively melody with a wealth of syncopation in a comfortable but bright range. A repetition of the phrase, "Praise the Lord," as a kind of *ritornello*, makes the piece easy to learn and very attractive to the choir. A slower, softer middle section is followed by a return to the beginning, making the form ABA.

While the text is the offertory of a new votive Mass in the new missal, it is at the same time a very useful one for almost any festive occasion. With Easter coming soon, it could be a fine recessional or motet for Easter Mass, or it could be used for any of the great feasts that follow until Pentecost, Corpus Christi or the Sacred Heart. In fact, it would do almost any time during the liturgical year.

It is easy to learn. I suggest, however, that the soprano section study its part alone and have it firmly established before uniting it with the other three sections which can be rehearsed together. You might notice that Dr. Manz dedicated this beautiful composition to me. I hope that you won't think that as a reviewer I am perhaps a little influenced. I am delighted with the dedication, but even without it, I must say that it is a fine piece and the members of the Twin Cities Catholic Chorale always enjoy singing it.

R.J.S.

Holiday Motets, by Ernst Krenek. Three and four treble voices, Broude Brothers, New York. What is more fun to sing than a round! If yours is a choir of beginners just learning to sing in parts, or a more experienced choir with limited rehearsal time, or an advanced choir looking for fresh, simple and attractive material for particular feasts, these rounds by the noted composer Ernst Krenek may be just what you need. They could well be sung at Mass between the readings or at the offertory. There are five of them in the collection, each on a single page, and the texts are *Gloria in excelsis Deo* for Christmas, *De profundis* for Lent, *Haec dies* for Easter, and the last on

two psalm verses for Thanksgiving or any Sunday of the year. The last of the pieces has a short introduction to the round, and in general the style of the pieces is rather varied. *Haec dies* is quite classical, while the others hint at the composer's studies of Renaissance music and contain unprepared but resolved dissonances.

W.F.P.

Magazines

GREGORIUSBLAD, Volume 99, Number 3, September, 1975.

This issue contains a great variety of material. On the musicological side one finds an article by H. van der Harst on Cavallé-Coll, the nineteenth century organ builder whose work is considered the high point of romantic organ building — he built the organs of Notre-Dame and Saint-Sulpice in Paris. The article stresses the continuity of his work with the classical organ building. In an article on Lassus, B. Kahmann discusses the composer's choice of texts in his *Cantiones sacrae*, and how it reflects the melancholy and hypochondria into which Lassus fell in his later years.

A. Kurris makes an extensive analysis of the psalm tones and antiphons now used in the monasteries of Holland to sing the psalms in Dutch. Other articles review new sacred extra-liturgical compositions of various Dutch composers.

In "Ten years after Vatican II," by Jean Lebon, a translation of an address to the meeting of *Universa Laus* in Strasbourg, 1974, we are told that what the various liturgical commissions have done since the Council is only the first phase of renewal. In the second phase, the formalism and function will fall away. No longer will the *Alleluia* be sung before the gospel because of rule or tradition. It will only be sung on a given occasion if it suits that occasion in all its particularity. There follows some physical and metaphysical speculation of an existentialist or Hegelian variety. This "second phase" viewpoint is now almost completely discredited in America, and most of the priests who have adopted it have soon left the priesthood. In Europe the madness continues.

In "Church music in a future society?," Robert Weeda reports on a meeting of the International Music Council held at the UNESCO building in Paris. This group is furthering a series of "pilot experiments" in music, of which one feature is the use of "animateurs," "... new personnel especially equipped to act as catalysts and liaison persons between music and the general public." They have already appeared in America. Meneer Weeda suggests that such persons would be useful to church music. I say, let us keep these ideologues out of our business.

Of special interest is a new publication of the Arcadelt *Ave Maria* which is presented in facsimile and reviewed. Originally a love-song, *Nous voyons que les hommes* for three voices, it was arranged as an *Ave Maria* for four

voices in the nineteenth century. Here the original three-part version is given with both the sacred and secular texts.

GREGORIUSBLAD, Volume 99, Number 4, December, 1975.

This contains memorial articles for Frans van Amelsvoort and Frits Mehrrens, a jubilee article for Otto Deden, the conclusion of the article on Dutch psalm settings from the last issue, and an article on the *Songbook of Valentine Babst*, an early Lutheran collection of sacred songs, some in Latin, some in German, and some macaronic. The reviewer found particularly interesting a report on church music in Indonesia and the reports of activities of the diocesan chapters of the *Sint-Gregoriusvereniging* (the organization which publishes the *Gregoriusblad*). Of these, the ones in the traditionally Catholic southern area are very active, especially Roermond, which organizes innumerable choir festivals and courses, a newsletter and a Holy Year pilgrimage to Rome. In the north, Haarlem is also active, with many activities centered around the fine cathedral choir school. Nothing seems to be happening in Groningen (in the northeast, where there seem to be few Catholics), but they are thinking about it.

Finally we come to the conclusion of the address of Jean Lebon, begun in the last issue. It raises more questions than it answers, but it indicates a definite change in thinking of the Universa Laus people. "Is it not a rash judgement, in the name of which we have condemned choirs to death . . . And listening? Are we not going to rediscover its function in the present day context of the mass-media?" And later: "I mean, the rite must not only have meaning-value; it must also lead to an inner attitude. One ought not to have to seek his salvation in text-interpretation or only in the use of language, but perhaps for a substantial part the solution will be found in music." (Mind you, it took them ten years of "ongoing revelation" to find this out.)

What do you suppose they have in mind on a practical level? The Strasbourg meeting of Universa Laus at which this address was given has been reported on in various periodicals. A professional musician played harpsichord improvisations at a meditation session; an Italian produced a slide-show extravaganza with music which the otherwise sympathetic *Gregoriusblad* reviewer criticized as cheap and cliché-ridden. The *finale* of the meeting recalls the contemporary music concerts or "happenings" which were popular twenty years ago in California — simultaneous performances of different pieces in the same hall and simultaneous singing in several languages. We predict that nothing will come of this but further destruction of the Church. The liturgy can only be renewed if we put our feet in the path of the Church's tradition as it is so admirably summed up in the Constitution on the Sacred Liturgy of the Second Vatican Council.

W.F.P.

SINGENDE KIRCHE, Volume 23, Number 2, 1975–76
Quarterly of the Church Music Commission of the Austrian Bishops

This Christmas issue of *Singende Kirche* is mostly concerned with practical problems which have little reference to musicians outside of Germany or Austria. There is a relatively long article describing the newly approved German translation of the *Missale Romanum* issued by Pope Paul VI in 1970 as well as an extensive biographical study of the Austrian composer, Johann Nepomuk David, who is celebrating his 80th birthday.

However, Franz Stubenvoll's contribution on the festive devotion (*die festliche Andacht*) is both interesting and useful for musicians and liturgists living outside of central Europe. The author notes that up until the turn of this century, priests were not allowed to celebrate more than one Mass per day, even on Sundays. Many parishes, especially those in rural areas, had therefore only one Mass on Sundays. Those parishioners who were unable to attend the single Mass frequently would make an effort to be present at the customary Sunday devotions usually scheduled for the afternoon. Since the permission to binate (the celebration of two Masses on the same day by a priest) was granted, the Sunday afternoon devotions have disappeared. Stubenvoll regrets this disappearance and wants to encourage a revival of these devotions. While always reminding us that he fully understands that the Mass is spiritually more fruitful than any other devotional exercise, he maintains that there ought to be a place for parish-wide devotions in the liturgical schedule of every parish.

Stubenvoll describes the forms that these devotions have taken in the past, recommending some of the forms and discouraging the use of others. His comments with regard to the musical blessing (*musikalische Segen*) which he dislikes, do not convince. Stubenvoll objects to this form because the people do not actively participate. The choir sings a polyphonic setting of a Latin litany while the Blessed Sacrament is exposed on the altar. Benediction follows this litany with *Tantum ergo* and the service concludes with a Marian hymn. Stubenvoll claims that this form "twists every rule of communal, liturgical devotion into its opposite and that it forces the children and the young people to leave the church." He apparently thinks that the children and the teen-agers leave out of boredom. It seems that the author does not distinguish between *actuosa* participation and active participation. *Actuosa* was the term the council fathers used and this word is unfortunately translated into English as "active." *Actuosa* is active, but not in the usual English sense. It connotes a passive activity. An activity of the soul without any movement of the members of the body. It suggests prayer without the movement of the lips or any other movement. Music may encourage us to pray in this way or to participate in the passively active manner that the council fathers meant to encourage when they used the word, *actuosa*. Using this sense of active participation, there is no reason to claim, as Stuvenvoll does, that the devotion which makes a preponderant or even an

exclusive use of the choir is in any way contrary to the new liturgical rules. As to his second objection that the young people will be bored, if the music is well performed and beautiful, most people, including young people, will be attracted by it, not repelled.

Stubenvoll has many other good suggestions and in other contexts encourages music as a means to prayer. It is only in his rejection of this musical form of devotion that he seems to have interpreted the liturgical reform wrongly and to maintain a position which is inconsistent with some of his later comments. While agreeing with his major point that such Sunday devotions ought to be re-instituted, it is clear that all forms, even those without the physical participation of the faithful, are permissible.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 5, Number 5, 1975. *Bi-monthly journal of Una Voce (Germany)*

This magazine, edited by Albert Tinz, is characterized by the high level of scholarship evident in the many articles by Georg May, a canon lawyer in Mainz who has published in such a well-known journal as the *Zeitschrift der Savigny-Stiftung für Rechtsgeschichte*. His more recent work has appeared in *Una Voce Korrespondenz*. The usual issue has at least two and sometimes as many as four major articles followed by a section entitled "Documents, Letters, Information." This latter section frequently contains reports of recent meetings of groups associated with *Una Voce*, translations of pertinent articles from France and Italy, and brief summaries of *Una Voce* meetings. Recently, the editors have used this space for extensive reports and commentary on the seminary founded by Archbishop Marcel Lefebvre in Ecône, Switzerland.

"Ecumenism as the Means to Protestantize (*Protestantisierung*) the Catholic Church" is the title of Professor May's contribution to this issue. His major point is that the ecumenical movement has been the excuse for many Catholics to abandon immutable truths to insure the future existence of a truly universal church encompassing all of mankind. The first part of the article presents May's major argument while the second half offers individual instances of the new reformation which the author sees as the result of ecumenism. May points to the origin of Protestantism and argues that it is from its origin and its nature anti-Catholic. It is possible for the Catholic Church to explain every one of its dogmas without reference to Protestant theology, but Protestants are forced to refer to the Catholic Church to explain their theology because it was born in opposition to Catholicism. Protestant theologians are compelled by their position to oppose in an active way the Catholic Church. This opposition takes the form of an attack which may come from within the Church as well as outside of it. In the past, there have been few occasions when an attack from within the Church was possible, but now, argues Professor May, the Protestants have a means to attack the Catholic Faith from within: ecumenism. Ecumenism, used by Protestants to reform the Church, has resulted in the new emphasis on Scripture within some Catholic,

theological circles. May claims that there are Catholic theologians who refuse to accept anything which they cannot find in Scripture. The emphasis on the human nature of Christ as opposed to his divine nature is an attempt to degrade Christ's divinity and to approach the Arian position held by many Protestants today. The lesser and lesser emphasis placed on devotions to the Virgin Mary is clearly an effort to please the Protestants who have long since abandoned such practices. The inordinate appeals to conscience by many Catholics to justify their own opposition to the papacy (one thinks of the opposition to *Humanae Vitae*) is a right acknowledged since the infant days of the Protestant Church. The use of the vernacular, in May's view, is an attempt to approach the liturgical services of the Protestants, and the desire in many quarters to make the Church more democratic is probably also spurred by Lutheran influences.

Professor May attempts to explain how ecumenism, despite these tendencies opposed to the Faith, has met with approval within the Church. Ecumenism offers a reformation of the Church according to Protestant theology. It offers, therefore, an easing of the "hard sayings" of the gospel as interpreted by Catholic tradition and the Vatican. Protestantism, argues May, is the easier form of Christianity. Such an offer will be greeted by many Catholics with open arms. Furthermore, ecumenism is now the fashionable trend in theological circles. It is unpleasant not to follow a general trend, because one is compelled to take a position against the majority of people. It is not comfortable to be attacked. May goes further and claims that it is no longer comfortable to be a Catholic, because it means taking positions which are opposed to many of the movements of our times, *e.g.*, the abortion question. Ecumenism or any other movement which offered an easier position would be adopted by many so that they would no longer have to stand outside of the majority. May's third reason for the success of ecumenism is closely associated with the second. People want to imitate others, want to be with others and when they must take a stand against their friends, they dislike it. For these reasons, ecumenism has been a success within the Church and its success has meant a new reformation.

The article makes some very good points and states some things which should be emphasized. However, Prof. May is arguing as a lawyer. The law, at least canon law as Prof. May would probably interpret it, is clear and uncompromising. So also is this article by May. One has the feeling that nothing good can possibly come from ecumenism and that everyone associated with it is consciously attempting to undermine the Catholic Church. May claims that "the Protestants have always been able to accommodate their moral teachings to the needs and wishes of contemporaries, especially the powerful contemporaries" (p. 261). Such a universal, uncompromising statement is probably not true. There have been many sincere Lutherans, Calvinists, *et al.* May fails to recognize this and leaves the impression that Protestants exist only to undermine the Church. Such an attitude is

now as outdated as the religious wars of the 16th and 17th centuries. Ecumenism, in its proper form, is needed to counteract just such views as Professor May seems to maintain in this article. Despite this objection, the author's examples do bear study and his major point is probably well-taken.

P. I. Erbes has an article discussing the force of canon law. Making extensive use of St. Thomas Aquinas he tries to prove that when the individual believes that something required by canon law is contrary to the common well-being of the Church, he may disobey the law. Erbes' particular target is the liturgical reform. This appeal seems to be directed to the individual's conscience and stands within those tendencies within the Church which Professor May has condemned. It seems that many of these Protestant principles are being used both on the theological left and right.

UNA VOCE KORRESPONDENZ, Volume 5, Number 6, 1975.

Professor Georg May gave an extensive lecture at the recent German Una Voce convention. His 105 page manuscript is entitled: "The old and the new Mass. The Legal Position of the *Ordo Missae*." This paper will be printed in *Una Voce Korrespondenz* in its entirety. The first installment appears in this issue.

In this first part of his study on the *Ordo Missae*, Professor May wants to show that "the council fathers would never have approved a form of the Mass as Pope Paul promulgated in 1969. It is impossible to believe that the Missal of Pope Paul VI is the reform of the Mass demanded by the Second Vatican Council" (p. 340). The article begins with an introduction in which the author clearly states what he will discuss. He is limiting his subject to the *Ordo Missae* and its development. There will be no discussion of the problems of the vernacular, the new calendar associated with the new *ordo*, the translations, or the question of the altar facing the people. There follows an extensive but interesting discussion of the preparation of Article 50 of the Constitution on the Sacred Liturgy. Apparently, even in the commission which met to prepare the text of Article 50 before the first session of the council there were disputes as to the extent that the proposed reform of the Mass should take. When the proposed text was presented to the council fathers, the shades of opinion ranged from leaving the Mass exactly as it was to the rather progressive position of adopting an *ordo Missae* similar to what we now have. This latter position was, as May shows with extensive quotes and summaries from statements made by the council fathers, held by very few bishops and would never have received the approbation of most of the fathers. However, there formed within the council a reform party composed of bishops from Germany, Holland, Switzerland, Belgium, Austria and France which, with the help of liturgy experts such as Hans Küng and Joseph Jungmann, was able to push their ambiguous language to a successful conclusion. They were the members of both the preparatory commission and the liturgical commission of

the council itself. They did not listen to the objections of the "conservative" members,⁴ but followed their own wishes while compromising on the wording of the text. However, they did not compromise their position in so changing the words. They hoped to control the liturgical commission which would be responsible for enacting the reform after the council, and they would then be able to interpret ambiguous language in whatever way they wished. Professor May does show that most of the council fathers would not have agreed to the far-reaching reforms that were eventually put into effect. Particularly noteworthy are the many bishops who spoke against any changes in the canon of the Mass while still permitting some adaptation in other areas. Francis Cardinal Spellman and James Cardinal McIntyre are both quoted as opposing any change in the Mass. The next installments of Professor May's article should be interesting.

Fritz Feuling has a rambling article defending those in the Church who oppose the *Novus Ordo*. He makes some statements which reveal a questionable view of the state of the Church. He claims that the position of the Church today is unique, and that never before in its history has such a struggle over the existence of God and the Church been fought. Earlier, he argues, there were conflicts over the proper understanding of the Faith, but not over the question of whether or not the Church should exist. This seems to betray a superficial knowledge of the history of the Church. Movements such as the Albigensian heresy certainly questioned the existence of the Church as did the heretical sect of Franciscans known as the Fraticelli. He questions the practice of standing to receive communion and even suggests that the new Mass is of itself invalid. The practice of standing to receive communion may not conform to everyone's taste, but it is not a problem of the first magnitude and should not be equated with the latter problem. The question of the validity of the new Mass is a complicated one, but, without delving into the question, it does not seem that the Holy Spirit would allow the Church to err to the extent of permitting the introduction of an invalid *ordo Missae*. It is interesting to note that Feuling also makes an appeal to the conscience to justify his position.

RICHARD M. HOGAN

UNA VOCE (France), Number 65, November-December, 1975.

The theme of this issue seems to be the revival of Gregorian chant in France. In September an international congress on the subject brought to Strasbourg 185 participants from ten countries of Europe, Canada and Japan: religious, lay people, Catholics, Protestants, Orthodox, non-believers, musicologists, choir directors and singers. The three day session with its workshops, special Masses, vespers and exhibits made a profound impact on the city of Strasbourg. On Sunday morning the vast cathedral was filled with a congregation that made the mighty vaults resound with the ordinary of Mass IX which they alternated with the choir. Although Una

Voce was in general heartened by the interest and scholarship evidenced by this congress, the author of the article warns that it is of the utmost importance for scholars and singers to remain united in order to further the cause of chant and not allow themselves to be divided by questions of interpretation at this crucial time. Moreover, elsewhere in the journal an editorial notes that the current popularity of chant as a sort of spiritual yoga or medieval folklore is not without a certain danger, for it might lull us into a sense of well-being about the popularity of chant in the modern world. It is not just one kind of music among many others, but rather a religious music intrinsically associated with the Roman Catholic Church where it has primacy of place in the liturgy as an expression of the dogmas of faith. The editorial also warns of another danger, saying that those modernists who tried to kill chant ten years ago but failed will now try to annex it to their experimental liturgies. That chant is rather healthier in France than in the United States seems evidenced by the editorialist's last concern as well as multiple other references in this issue to chant Masses and workshops. I will only mention in passing one of the most impressive which is a Latin high Mass sung every Sunday in the cathedral of Anger by a choir of 100 with full Gregorian proper and ordinary.

The French professor in me was especially interested in excerpts of an interview with Eugène Ionesco which appeared originally in a Catholic theater magazine called *Quatre saisons du théâtre et de la musique* (November, 1975). As a contemporary dramatist and proponent of the theater of the absurd, Ionesco has explored the role of cliché in modern society, illustrating in such plays as *The Bald Soprano*, *The Lesson*, *The Chairs* and *Exit the King* the lack of communication and meaninglessness of modern life. In response to a question about whether he believes that the Church is becoming secularized, Ionesco says, "Yes, it is making concessions to the world, substantial fundamental, total concessions. The world is becoming lost, the Church is becoming lost in the world . . . I don't like priests smoking cigarettes in the street, wearing turtle-neck sweaters, hands in their pockets, long hair, leftists; they are caught up in the whirlwind of the world . . . We need the extra-temporal; what is religion without the sacred? We have nothing left, nothing solid. Everything is moving when we need a rock." He continues by saying that the Church has lost a sense of prayer, of meditation, of contemplation, a metaphysical and mystical sense. With reference to the language of the Church he says, "It can only speak to the world in a language which is not of this century. A sacred language. The language that it speaks is not a sacred language. It belongs to this time, to society; it has an ephemeral quality. The Church must find a way to rediscover a sacred language; there must be something unchanging in modern language . . ." The interviewer concludes by asking Ionesco what message he has for him, as a modern priest and a believer. Ionesco replies, "Why do you come to see me dressed in civilian clothes? . . . Put on a cassock. You are like everyone else. I need to see someone who is

not of the world, who is in the world, but who is at the same time not a part of the world."

These sentiments are all the more impressive because unexpected, coming from an author who is not obviously Catholic in the sense that Claudel or Mauriac were.
v.s.

Books

Keyboard Interpretation from the 14th to the 19th Century, by Howard Ferguson. Oxford University Press, 1975. 211 pp., paperback. \$7.95.

Keyboard players will welcome this text which the author so modestly describes by his title. The material has been excerpted from earlier publications by the same author and is here presented in an historical sequence. The book opens with a discussion of keyboard instruments and then proceeds to a study of musical forms in pre-classic, classic and romantic eras with some guides for interpretation. Later chapters are devoted to tempo, phrasing and articulation and fingering with a full-scaled study of ornamentation used in the music within the time limits set by Mr. Ferguson in his title. The book abounds in examples from the literature and includes an extensive bibliography on the subject. This is a book wherein the student and the amateur may study and learn, and the professional may review, the performance practices of the art of playing the keyboard. A book for our organists who take their work seriously.

From the Land of the Sacred Harp, edited by Joyce Merman and Hawley Ades. Shawnee Press. \$1.25.

This is a collection of early American folk hymns of the southern Appalachians in which adaptations of tune and/or text have been made by the authors. The primitive harmonies of the *Sacred Harp* and *Southern Harmony*, sources of the hymns, have been replaced by SATB settings, described by the editors as more appealing to contemporary listeners. A musicological note: there is insufficient information on the provenance of both texts and tunes. The tag, "from the *Sacred Harp*," is not quite enough.

C.A.C.

NEWS

The Diocese of San Diego, California, observed the American bicentenary on February 6, 1976, with a Mass concelebrated by Bishop Leo T. Maher, Bishop Gilbert E. Chavez and the priests of the diocese. A congregation of over four thousand and a massed choir of five hundred voices filled the Dail Concourse. Before the Mass began, the Marine Corps Band played and the congregation rehearsed its parts. Music by American composers from the colonial period to the present was selected including works by Dale Wood, Norman dello Joio, Clair W. Johnson, William Billings, Richard Proulx, John Lee, Johann Bechler and Katherine Davis. Father John Wagner and the diocesan music commission selected the music. The choirs were under the direction of Jack Andriese of San Bernardino Valley College. Dr. Joseph Rossi is executive director of the music commission.



The fifteenth concert season of the Saint Dominic Choirs of Shaker Heights, Ohio, began with a Christmas concert entitled "An Old-Fashioned Christmas," December 14, 1975. It was a program of best loved Christmas carols with strings and woodwinds accompanying. On March 28, 1976, the choirs marked the American bicentenary with a program of sacred and patriotic songs representing compositions of American composers. The Cleveland Brass Quintet performed also. Cal Stepan is musical director and Crandall Hendershott is organist. Louise Wuescher is accompanist.



The American Federation of Pueri Cantores will hold its second national congress at the Cathedral of Ss. Peter and Paul in Philadelphia, April 19-20, 1976. The program, dedicated to the observance of the nation's bicentenary, will include a songfest of secular and sacred pieces and a pontifical Mass celebrated by the Most Reverend Thomas Lyons of Washington, D.C. Preparations are also being made by Pueri Cantores for the sixteenth international congress to be held in London, England, July 7-11, 1976. Monsignor Charles N. Meter is national president.



The English edition of *L'Osservatore Romano* for January 15, 1976, carried the information that the Holy Father has appointed the Most Reverend Annibale Bugnini, C.M., titular Archbishop of Diocletiana, to be Apostolic Pronuncio in Iran. Archbishop Bugnini was formerly secretary of the Sacred Congregation of Divine Worship and responsible for most of the liturgical innovations that followed the close of the Second Vatican Council. Iran, formerly called Persia, lies between the Caspian Sea and the Persian Gulf. Islam is the religion of about 98 percent of its population of nearly thirty million of whom about thirty thousand are Catholics.



The music commission of the Archdiocese of New

York sponsored a study day for musicians of the area on February 16, 1976. Monsignor John T. Doherty gave the keynote address on the liturgy, and members of the commission presided at various sectional sessions on topics that included organ, choral music, folk music, wedding and funeral music, and music for Spanish and other bilingual liturgies. The afternoon session was devoted to a lecture by Dr. Erik Routley, professor of church music at Westminster Choir College in Princeton, New Jersey.



The high cost of travel has cut down significantly on national meetings and conventions in the past few years. Because of this, it has been deemed unfeasible to schedule a national meeting for CMAA this year, even though the suggestion of holding a convention in conjunction with the international Eucharist Congress in Philadelphia was proposed. Elections for CMAA will be conducted this year with ballots being sent to voting members.



The canonization of Saint Elizabeth Ann Seton was commemorated at Saint Joseph's Provincial House of the Daughters of Charity in Emmitsburg, Maryland, with a pontifical Mass celebrated by the Most Reverend William D. Borders, Archbishop of Baltimore, January 4, 1976. Six other bishops were concelebrants with the Most Reverend Jean Jadot, Apostolic Delegate to the United States, and Lawrence Cardinal Shehan, former Archbishop of Baltimore, present. The choir of Saint Joseph's Church in Mechanicsburg, Pennsylvania, sang Purcell's *Te Deum in D Major* under the direction of Timothy W. Sperber, before the Mass. Soloists were Carol Collins, Janet Windsor, Pat Durbeck, Elaine G. Swartz, Joseph P. Gouhin and John Devorick. John Rushofsky and Kenneth C. Walker were organists. The ordinary parts of the Mass were commissioned by the Daughters of Charity and were set by Robert Grogan, carillonneur at the National Shrine of the Immaculate Conception, Washington, D.C. The Mass is entitled *Carillon Mass in honor of Saint Elizabeth Ann Seton*. Other compositions sung during the liturgy were by Telemann, Remondi, Bach, Holst, Proulx and Peloquin.



The boys' choir of the Church of Saint Joseph, Marksville, Louisiana, sings regularly each Sunday for the Latin high Mass. Sheldon L. Roy is director of the group. The parish adult choir sings polyphonic settings of the Mass and the proper parts are sung by the boys together with the responses and the *Pater noster*.



St. Winifred Church, Mt. Lebanon, Pennsylvania, is commemorating the tenth anniversary of the installation of its 40-rank Casavant organ. The Reverend Bernard Hrico, the pastor, arranged a series of organ recitals beginning in October 1975 and continuing through February 1976. Recitalists were Richard P. Gibala, Karen

Romeri, John Romeri, Father Charles Knoll, Karen Clarke and William Herring. The observance also included the premiere performance of the *Mass in honor of St. Winifred* by Richard P. Gibala, November 4, 1975, and a *Pageant of the Holy Nativity* by David Williams, performed on December 21, 1975. Mr. Gibala is organist at St. Winifred's and president of the Association of Catholic Church Musicians of the Diocese of Pittsburgh.



John J. Nolan has organized the Fatima Choir in Kansas City, Missouri, with the special purpose of honoring the Blessed Virgin Mary and promoting Gregorian chant in accordance with the direction of Pope Paul VI. The group numbers forty-five members from twenty parishes in the metropolitan area. Each first Saturday they sing in a different parish for devotions in honor of Our Lady of Fatima. The choir provided the music for the midnight Mass at the Church of Christ the King in Kansas City.



Archbishop John R. Roach of Saint Paul and Minneapolis celebrated the Latin pontifical Mass to mark the patronal feast of the Church of Saint Agnes in Saint Paul, Minnesota, January 18, 1976. The Twin Cities Catholic Chorale sang Beethoven's *Mass in C* with instrumentalists from the Minnesota Orchestra. The proper of the Mass was sung in Gregorian chant by a schola under the direction of William F. Pohl. The patronal feast concluded the Christmas festivities at Saint Agnes during which a large schedule of Masses and hours of the Divine Office was solemnly celebrated.



The choir of the Church of St. Aloysius in Jersey City, New Jersey, presented its annual Christmas concert on December 24, 1975, under the direction of Joseph Baber, choirmaster at the church. Assisted by orchestra, the group performed selections from Handel's *Messiah* and carols from many lands. At midnight Mass the choir sang Joseph Gruber's *Jubilee Mass*.



Christmas at Holy Childhood Parish in Saint Paul, Minnesota, was celebrated with a rich program of orchestral and choral music. The schola sang Anton Diabelli's *Missa Pastorale*, assisted by members of the Minnesota Orchestra. Other composers whose works were programmed were Giuseppe Sammartini, Michael Haydn, Alessandro Scarlatti, Max Reger, Felix Mendelssohn and Pietro Yon. Bruce Larsen is organist and choirmaster. His gradual on a Tirolean theme was sung at the midnight Mass.



The liturgical and music commissions of the Archdiocese of San Antonio will sponsor a workshop on sacred music May 31 to June 4, 1976. Among the speakers scheduled for the conference are the Most Reverend Patrick Flores, Reverend George T. Montague, Reverend Alex Nagy, OMI, and Reverend David Fleming, SM.

Reverend Charles Dreisoerner, SM, will conduct a workshop on Gregorian chant. Concerts in various churches and several liturgical celebrations are planned in connection with the event. W. Patrick Cunningham is chairman of the arrangements committee.



The San Carlos Seminary in Manila, The Philippines, presented *Magnum Mysterium*, a choral concert, January 25, 1976, under the direction of Sister Graciana Raymundo who is director of music at the seminary. Cecil Basilio-Roxas was accompanist for the combined seminary chorale and the Paco Boy Choir, numbering one hundred voices. The program included *O Magnum Mysterium* by Vittoria, *Exultate justi* by Viadana, Strawinsky's *Ave Maria*, and *Magnificat* by Maramba. The first performance of Noel Goemanne's *Jazz Alleluia (Psalm 150)* concluded the program.



Members of the Oberlin School of Music, under the direction of Magen Solomon, provided the music for the Mass at the Monastery of the Poor Clares in Cleveland, Ohio, for the celebration of the feast of the Presentation of Our Lord, February 1, 1976. The entrance song was the thirteenth century trope, *Alle, Psallite, Alleluia*. The ordinary parts of the Mass were taken from William Byrd's *Mass for Four Voices*, the offertory motet was *Ave Maria* by O. Ravello and the communion motet was *Adorna thalamum tuum* by Clemens non Papa, followed by *Senex puerum portabat* of Vittoria. Reverend John J. Hayes was the main celebrant of the concelebrated Mass.



At a meeting held at the Church of Saint Agnes, Saint Paul, Minnesota, December 29-30, 1975, the Latin Liturgy Association drew up a statement of purpose. Dr. James Hitchcock presided as chairman. Also present were Mrs. Jean Findlay, Joseph O'Conner, Mrs. Shelagh Lindsey, Reverend John Buchanan, Dr. William Mahr, Dr. William F. Pohl, Harold Hughesdon, Allen Young, Monsignor Richard J. Schuler, Dr. Virginia Schubert and Mary Ellen Strapp. The statement is:

The Latin Liturgy Association is a society founded to promote the use of the Latin language in the sacred rites of the Catholic Church. It is pledged to implement the decrees of the Second Vatican Council and postconciliar documents from Rome which require that Latin be used and fostered in the liturgy.

The Association seeks to further the use of Latin as a living means of worship in our day alongside the vernacular and as the vehicle of the spiritual and cultural heritage of nearly two thousand years. As the world grows smaller and its peoples draw closer together, Latin grows in importance as an international language of prayer. Thus Latin is not a relic of the past: it lives in the present and looks to the future.

It is therefore the purpose of the Association to encourage the celebration of Mass and the Divine Office in

Latin in our parishes, with special emphasis on the sung Mass, whether in Gregorian chant, the traditional polyphony, or set to new music composed for use with Latin.

To achieve this goal, the Association proposes:

- To make the authentic documents of the Church on the use of Latin widely known
- To discuss and explain its aims in talks with bishops and pastors
- To establish local chapters to encourage the use of Latin in the liturgy at parish level
- To support the teaching of Latin and Gregorian chant in seminaries and colleges training candidates for the priesthood and to cultivate the singing of Gregorian chant by grade-school children
- To help make Latin liturgical books available — altar missals, bilingual hand missals, chant books, and so on
- To publish schedules of Latin Masses throughout the United States, as well as information about the LLA and activities within its field of interest
- To encourage the composition of new music for the Latin Mass

Membership in the LLA is open to all who are interested in its aims and is not restricted to Catholics. The annual membership fees are \$5.00 for a regular membership, \$10.00 sustaining, and \$25.00 sponsoring. Please write to the secretary:

Mrs. Jean Findlay
Millbank
Afton, Virginia 22930



The boys choir and the parish choir of the Church of the Sacred Heart, Saint Paul, Minnesota, with soloists and a chamber orchestra presented a concert of sacred music under the direction of Robert Kaiser, February 22, 1976. Works by Henry Purcell, Mozart, G. A. Homilius, William McKie and Frederic A. G. Ouseley were performed. The main work of the evening was Franz Joseph Haydn's *Mass in Time of War (Paukenmesse)* sung by the combined choirs. Soloists were Emily Schmit, soprano, Cornelia Bieza, contralto, Gary Briggie, tenor, and William Hanrahan, bass.

R. J. S.

MEMBERS IN PROFILE

At this time when the expenses of travel and tight budgets make it next to impossible to conduct national conventions of any organization, we believe that these profiles will allow the members of CMAA, scattered as they are throughout the country, to meet each other or renew acquaintances. In the case of Godfrey Schroth, it is merely a matter of renewing an old friendship for he is known to the American world of music and to the readers of this journal where reviews of several of his choral compositions were featured in the winter 1975 issue. However, we would like to take this opportunity to present more information about his background and other activities.



Mr. Schroth has been music director at St. Mary's Cathedral in Trenton, New Jersey, since 1959. There he directs a mixed volunteer choir of 38 singers who are drawn from the entire area, thus maintaining high musical and vocal standards even though, as so often happens, the actual neighborhood around the cathedral has suffered inner city blight.

Godfrey Schroth is a prolific composer, published by G.I.A. Publications, J. Fischer & Bro. and Concordia Publishing House. He studied composition for three years with Paul Creston and first won attention in 1959 when his piano quintet won national honors in the Lado Foundation competition. His work entitled *A Solemn English Mass* was the first vernacular part Mass to be sung at St. Patrick's Cathedral. Other works include two organ suites for Lent and Advent, motets, anthems and arrangements.

Ivan R. Licht, a veteran church organist, recitalist and composer, is presently organist-choir director at the Church of St. Christopher, Rocky River, Ohio. He also instructs privately in both piano and organ. Active in church music organizations, he is treasurer of the Cleveland chapter of the American Guild of Organists and a member of the Cleveland diocesan music commission.



Mr. Licht attended Oberlin College and received his bachelor's degree with highest honors from the Cleveland Institute of Music where he studied with Beryl Rubinstein. He did graduate work with Dr. Arthur Poister at the college of fine arts of Syracuse University and upon receiving his master's degree, was appointed to its faculty as an instructor in both piano and organ.

From Belgium to Texas to the Philippines, Noel Goemanne is known as a composer, choral director and organist. Born in Belgium, he is a graduate of the Lemmens Institute there, studied organ with Flor Peeters and did graduate work in organ at the Conservatoire Royal in Liège. At present he is organist-choir director at Christ the King Church in Dallas, Texas, and on the music faculty of Tarrant County Junior College, Fort Worth.



Mr. Goemanne has composed works that have been performed around the world by various Texas choirs. These include the *Missa Internationalis* which was premiered in 1971 by the Texas Boys Choir and the Holy Family Church Choir under the direction of George Bragg, and then sung again with *Credo* added at the VI International Church Music Congress in Salzburg in 1974 by the Dallas Catholic Choir and the Twin Cities Catholic Chorale with Rev. Ralph March conducting and the composer at the organ. *An English Mass* by Mr. Goemanne was first performed by the Chorale of St. Dominic Church, Shaker Heights, Ohio, under the direction of Cal Stepan for its twenty-fifth anniversary.

Noel Goemanne, organist, played the premiere of his own work entitled *Triptych* at an international music workshop in Manila, the Philippines, in 1971, and in 1974 he received an award for outstanding work and contributions to sacred music from the institute of sacred music there. Mr. Goemanne was vice-president of the CMAA from 1968 to 1972, belongs to many other music organizations and is mentioned in several directories and works on music including the *International Who's Who in Music* and *Musician's Directory*.

It was just thirty years ago that Cal Stepan began his career as music director for the Church of St. Dominic in Shaker Heights, Ohio, by forming a male choral society with fourteen singers. Later he expanded the program with a women's chorus called the Dominican Chorale. At present the two choirs form a cohesive musical unit of 85 choristers that presents special concerts twice a year, featuring compositions of contemporary composers as well as traditional and classical works. The men of the choir have also begun singing one Latin Mass a month recently. Under Mr. Stepan's leadership the St. Dominic choirs have commissioned *The English Mass for St. Dominic* by Noel Goemanne and *Psalm One Hundred* by Alexander Pelouquin.



Mr. Stepan graduated from Baldwin-Wallace Conservatory of Music and received his Master of Arts degree from Case-Western Reserve University in Cleveland. During his service in the navy he directed the navy choir at Great Lakes, Illinois, and served as organist aboard the USS Shenandoah. Mr. Stepan is an advisory member of the Cleveland commission on sacred music and is on the editorial board of *Sacred Music*. He is a past dean of the Cleveland chapter of the American Guild of Organists and has served as a member of the executive board of the Cleveland diocesan liturgical commission.

The Singenberger and Cecilian society tradition of his native city of Milwaukee influenced Carroll Thomas Andrews to devote his life to the vocation of church musician. After having served five years active duty in the air force during World War II (he retired from the air force reserve as a lieutenant colonel in 1965), he prepared a bachelor of liturgical music at Albertus Magnus College in Racine, Wisconsin, and a music licentiate at Montreal.



From 1945 to 1965, Mr. Andrews lived and worked in the Toledo area as supervisor of the Catholic choirmasters course for the Gregorian Institute of America and music director for both Sacred Heart and Blessed Sacrament parishes. Mr. Andrews is now music director of the St. Petersburg, Florida, diocese and is in charge of the music program at St. John Vianney parish, St. Petersburg Beach. His most recent compositions include *A New Mass for Congregations* (1970), a *Mass for All Seasons* (1973) and a *Mass in Honor of St. John Vianney* (1975), all of which are published with choir and congregational editions. His musical talents and hard work have served to provide guidelines for a dignified music program in a new and rapidly growing diocese.

v.s.

FROM THE EDITORS

WHO EDITS SACRED MUSIC?

Perhaps sometimes readers may wonder where *Sacred Music* comes from and how it is printed. For the past eight years it has been printed in Saint Paul, Minnesota, by the North Central Publishing Co., a firm that does work for many periodicals across the country as well as an extensive book publication business including many liturgical books. Our type is called *Palatino*, having been changed two issues ago (Fall, 1975) from *Times Roman*. The type is set by a new electronic computer system and the magazine is run on offset presses.

All of those listed on our editorial board who work to put out each issue do so without any compensation. That is how we are able to maintain our subscription price at only \$7.50; in fact, it is the only way *Sacred Music* can continue.

You might be interested to know who is working on each issue. William Pohl is a professor of mathematics at the University of Minnesota. In between advising graduate students, he finds time to work on *Sacred Music* and to direct the Gregorian chant schola at Saint Agnes Church. Virginia Schubert is a professor of French literature at Macalester College with a heavy teaching load and activities in the French cultural community in the Twin Cities that still allow her to read and write for our journal. Allen Young, who keeps our books, sends out our renewal notices and (so far) pays all our bills, works at National Cash Register in Saint Paul as an accountant. Harold Hughesdon is an executive in the international division of Minnesota Mining (3M) and spends half his time circling the globe rectifying copyright and patent problems for his company, but meanwhile he works for *Sacred Music* and acts as master of ceremonies for the liturgy at Saint Agnes.

Father John Buchanan and I are parish priests in Saint Paul. With an acute shortage of priests in this archdiocese, Father Buchanan's Holy Childhood parish has no assistant, which leaves the pastor with a full schedule including a daily teaching program in his large school. I am more fortunate and have one assistant, but also a high school of 650 students in addition to the grade school of about the same number. For recreation I have my Twin Cities Catholic Chorale and *Sacred Music*, having given up my greenhouse and garden along with the academic life when I left college teaching seven years ago.

Our out-of-town board members heroically supply articles and reviews and at the same time do full-time work in colleges and universities: William Mahrt, at Stanford in California; Mother Carroll at Manhattanville College in New York; Father Ralph March at the University of Plano in Texas; and Cal Stepan in Cleveland, Ohio.

Recently we sent a letter to all the bishops in the United States and a copy of our Fall issue, asking their patronage and support. Some responded. But *Sacred Music* needs a much broader circulation, and a much larger subscription list. We need the help of all those who are subscribers now. Surely there must be a number

of people in your acquaintance who would enjoy *Sacred Music* and profit from it. Can I ask you to get us another reader? If we can increase our subscribers, we can continue to publish a first-rate, high quality journal. The best advertising comes from someone who knows the journal. Mailings are not successful and are very expensive. Will you send us a new subscriber?

And when you do that, send me also some news of your choir and your musical activities. Our news section is written from information that readers send. It should be a larger section. Sometimes I think my own parish, Saint Agnes, figures too often; but often I don't have any other programs of concerts or liturgical events.

Finally, did you know that *Sacred Music* is the oldest, continuously published, music magazine in the United States? It is in its 103rd volume. The *Catholic Choirmaster*, published by the Society of Saint Gregory for fifty years, and *Caecilia*, which began in Milwaukee in the German language, came together with the establishment of the Church Music Association of America at Boys Town in 1964. The volume numbering of *Caecilia* was continued. Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106, has recently announced the completion of a project of microfilming the entire serial, available at a cost of \$189.

R. J. S.

"CATHEDRAL LITURGY" REDISCOVERED

"Any informed Christian can put together a cathedral liturgy with even a modicum of effort. One singable hymn, a classic morning and evening psalm, a brief reading, a gospel canticle and intercessory prayer would be a more perfect office, both in principle and in practice, than almost anything the Church has been experiencing for a long time.

"The theoretical recovery of sound principles for the restoration of the liturgy of the hours has been rather a long, hard process — but recovered they have been. It now simply remains for us to put them into effect." These remarkable statements conclude "The Liturgy of the Hours: Cathedral Versus Monastery" by William G. Storey in the January, 1976, issue of *Worship* magazine. This rather long article is concerned with the restoration of the popular and public observance of the divine office. It argues that the original liturgy of the hours, especially as typified in the patristic period, was one in which the clergy and people both had distinctive rôles, and was trinitarian and christological in its choice of texts and attached symbolisms (ultimately mariological), highly-structured and almost totally invariable. It was ". . . not conceived of primarily as instructive or edifying. Often it had no scripture lessons or preaching. It was almost exclusively worship (*latreia*) for its own sake: praise, thanksgiving, adoration, petition." It was stylistically ". . . reasonably brief, colorful, ceremonious, odoriferous and full of movement. . . . Such an office can also be called popular, not only because lots of people took part in it every day, but because it was very churchy, somewhat vulgar, clergy-dominated, and impossibly simple to participate in." An office of this sort Dr. Storey

characterizes as a “cathedral liturgy,” as opposed to the “monastic liturgy” which he says supplanted the former as monasticism rose in importance, and which had the weekly *cursus* of the psalms and the *lectio continua* of the Bible, which resulted in lengthy, more frequent, and more variable services. He claims that these aspects have dominated the liturgy of the hours ever since, and have made it unsuitable for parish use. The new official *Liturgy of the Hours* is of the “monastic” kind, and Dr. Storey predicts that it will be a pastoral failure. He proposes restoration of the public celebration of the divine office by abandoning the *cursus* of the psalms and the *lectio continua* of Scripture, and the obligation of the clergy to recite the office in private if they cannot do so in public. (This last measure would, he claims, promote public celebration of the office, but the argument is slippery. Note the negative character of all these proposals.)

To a church musician who has experienced the liturgical “renewal” of the last fifteen years this is all quite astonishing. The novena devotions and public rosaries have been swept away, choirs disbanded and their scores burned, vestments and various ornaments disposed of, all, it was said, to prepare the way for the new scriptural devotions. The old liturgy was said to be impoverished — not enough Scripture. But the Bible vigils were tried in a few places and given up. We haven’t heard of them for years. Now one of the group which engineered the destruction tells us that it is really bad to have so much Scripture-reading!

Dr. Storey provides few practical details of his desired parish liturgy, other than general principles of choice of texts. Apparently the rest is to be carried out by “any informed Christian”. (And this is what actually happens in practice nowadays, they turn loose some half-educated young nutbeard to concoct a liturgy.) “A singable hymn, a classic morning and evening psalm, a brief reading . . . intercessory prayer,” the last long, and the symbolism mariological. Why, this looks like the novena devotions of a generation ago, newly reincarnated.

Dr. Storey has marshalled some valuable facts and insights, but the picture is incomplete. He will be surprised to learn that he has unwittingly made a case for the restoration of the traditional Roman office. While lauds and vespers of ferias, and matins generally, had considerable variability of text in this office, the psalms of lauds on Sundays and feasts were invariable (with the negligible exception of the Sundays after Septuagesima), and vespers of Sundays and feasts always began with the *Dixit Dominus Domino Meo*, the remaining psalms being chosen from among fifteen or so others. The *capitulum* was short enough, and if intercessory prayers were wanted the *preces* were there. If there was still too much variability, you could choose a votive office and stick with it. The texts, then, meet Dr. Storey’s criteria. And what hymns are more singable than *Pange lingua*, *Veni Creator*, and *Ave, maris stella*? Vespers was a feast for the eye — one of us recalls, as a choir boy at Westminster Cathedral in London, the breath-taking sight of the officiant and six assistants in matched copes sweeping in a line across the sanctuary to genuflect at the altar. There were,

moreover, the beautiful ceremonies of the cantors and the incensing of the altar, all quite hierarchical, as Dr. Storey desires. There were plenty of short versicles which the people could easily answer from memory (the responsorial element). In Europe five years ago we saw vespers sung in parish churches before large congregations, many of the people singing the psalms from their own copies of the *Liber usualis*. Many older people in Saint Paul still speak fondly of the days when as youngsters they went to vespers every Sunday afternoon. This service was not devised by “any informed Christian,” but by many gifted and inspired men over centuries, whose work was confirmed by the authority of the Church.

For some time now students of the liturgy have been divided in two groups, the liturgists and the church musicians. (I exclude the few rare persons who still study rubrics and ceremonial.) To the former liturgy is almost exclusively a matter of texts — their origin, and their arrangement and employment in the various ages of the past. Renewal for them means primarily rearranging the texts. They neither understand nor care for ceremonial, and have almost eliminated it. Music is something of symbolic value — singing is, after all, mentioned in the texts — but as a means of securing the inner participation of the people, (particularly the simple people), as a means of bringing the liturgy to life, they have no understanding of it.

Dr. Storey betrays this fatal shortcoming. He fails to note the most striking and basic fact about his colorful cathedral liturgy of the patristic age: it was entirely sung in the chant which later became known as Gregorian. Congregational recitation of texts without chant is tedious and even ugly, and was long considered unfitting.

As for practical liturgy today, a few hard realities must be faced. The singing of the psalms in English has been unsuccessful, except possibly for Anglican chant, which uses an artificial version of the language. Dr. Storey’s reference to “a singable hymn” points obliquely to the shortcomings of English hymns, especially the recent efforts. But on the other hand intelligent people easily pick up enough church Latin to understand the psalms (it is, after all, one of the simplest of languages). Simple people do not grasp the texts even in the vernacular (perhaps Dr. Storey tacitly admits this) — they need the chant which speaks directly to the heart. If the means to perform them are at hand, the numerous Latin settings of the hymns and *Magnificat* from all periods of church music can be used, and on special occasions sumptuous settings of the entire service, such as those of Monteverdi and Mozart. In short, Latin vespers is feasible, while English vespers is not.

Finally, we put the question to Dr. Storey, whether he regularly attends lauds or vespers based on the newly recovered “sound principles.” What are the details of the service? Do the people come? Is it successful? The editors of *Sacred Music* sing Latin vespers every Sunday in Saint Paul and Dallas and Palo Alto with fully participating congregations.

W.F.P.

NOTES ON THE PICTURES

Although the gothic spires of St. Patrick's Cathedral in New York City which rise 330 feet from the street seem to be dwarfed by the skyscrapers surrounding them in the photograph on the cover of this issue, the cathedral remains an impressive and elegant building, fulfilling the prayer of the first archbishop, John Hughes, "that as far as possible this cathedral shall be worthy of God, worthy of the Catholic religion, and an honor to this great city." The cathedral, whose cornerstone was laid in 1858, was designed by James Renwick.

A 208 foot stainless steel cross erected in 1965 marks the site where 400 years earlier twelve Franciscans and four Jesuits landed in Florida with the Spanish explorer Admiral Pedro Menendez de Aviles. Their settlement, which they called St. Augustine, predates Jamestown by 42 years. Although the cathedral of St. Augustine, Florida, located in a section of the city built in the Spanish style of architecture, has been completely restored, church records show its antiquity, noting for example one of the earliest New World weddings in 1594.

St. Louis Cathedral on Jackson Square in the heart of New Orleans' French Quarter was established in 1794, making it one of the nation's oldest cathedrals. An equestrian statue of Andrew Jackson is located in the center of the square.

The Greek revival style of the Cathedral of St. Peter in Chains in Cincinnati, Ohio, is probably due to the close association between its founder, Archbishop Purcell, and the descendants of Thomas Jefferson, who originally introduced this style to the New World at his home of Monticello. The original church, completed in 1845, consisted only of the central nave and the vestibule. The transepts and sanctuary were added in 1952.

The diocese of Cincinnati was formed from the Bardstown, Kentucky, diocese in 1821, and in 1834 Vincennes, Indiana, received its first bishop, Simon Bruté, in another division of the diocese which was the center of Catholicism west of the Alleghenies. The Old Cathedral of Vincennes, now the Basilica of St. Francis Xavier, is reminiscent of the architecture of the Bardstown cathedral because of the simple rectangular shape, the pediment and tower, although it lacks the graceful Grecian columns that form the portico at Bardstown.

The Basilica of St. Louis, King of France, is still fondly known as the Old Cathedral by the residents of St. Louis, Missouri. Begun in 1831, it now stands as if in an aureole formed by the Gateway Arch, symbol of the modern city that has grown up around it.

v. s.

OPEN FORUM

Mrs. Justine Bayard Cutting Ward, 1879-1975.

With the death of Mrs. Justine B. Ward on November 27, 1975, an important chapter in the history of church music in America came quietly to an end. Inspired by the *Motu Proprio* of Pius X calling for a reform in church music, Mrs. Ward set out to implement his decrees by improving the musical education of children thereby laying the groundwork for future musically literate congregations. With Mother Georgia Stevens, RSCJ, she started her classes in the Annunciation School, New York City, in 1916, with a program of daily instruction in the rudiments of music. The method proved successful and in a short time specially trained children from the school toured the country demonstrating the skills and competencies gained in their daily music classes. In 1917, courses for teachers were initiated at Manhattanville and soon the method was being taught throughout the United States and Canada. When the International Congress of Gregorian Chant convened in New York in 1922, hundreds of children trained in the Ward method sang the Mass of the Angels in St. Patrick's Cathedral under the direction of Dom Mocquereau, monk of Solesmes.

In 1928, Mrs. Ward brought a group of seven to Holland for a demonstration of her method, stopping en route at Solesmes to listen to the chant sung by the Benedictine monks and to meet with Dom Mocquereau at Ste. Cécile's for instruction and criticism. While at Solesmes, the girls sang a Requiem Mass in the parish church there for a recently deceased teacher at the New York school.

In the 1920's the Pius X Choir was formed, primarily to sing the liturgical services in the parish church of the Annunciation. Frequently Mrs. Ward came to conduct the Mass and the choristers came to love their gentle but firm teacher who took such an interest in them and in their education. When the children of the original group were old enough for high school, it was decided to continue their musical and academic education in a special school, the Justine Ward Academy, on the grounds of Manhattanville. Most of these students after further study became the teachers of the Pius X School. In 1925, on the slopes of the Tuscan Apennines in the village of Serravalle, Mrs. Ward established a music school for the villagers. Teachers from the New York school were sent to teach and to prepare the townspeople to take an active part in the liturgy in their beautiful new church. The fame of the school spread rapidly and the choir sang the Gregorian chants in Florence and in Rome where the Holy Father commended the great work of Mrs. Ward.

In the early 1930's the partnership of Mother Stevens and Mrs. Ward was dissolved. The Ward method continued its successful course in the United States, Canada, Holland, France and Great Britain. The Pius X School turned its energies and attention to the training of musicians for the Church and supplied singers, conductors, organists for hundreds of churches. The bachelor of sacred music curriculum, recognized by the Pontifical Insti-

tute in 1954 as an affiliate course, continues the tradition.

Those of us who knew Mrs. Ward and worked with her regret her passing. For us she unlocked the treasures of our musical and religious heritage and we were caught up in her enthusiasm and dream. In the days before Vatican II the music she loved so intensely and propagated so assiduously added splendor, dignity and devotion to the Church's liturgy. R.I.P.

SISTER CATHERINE A. CARROLL, RSCJ

CONTRIBUTORS

Colin Mawby is choirmaster at Westminster Cathedral in London, England, where he is fighting valiantly to preserve the choir and the choir school begun by Cardinal Vaughan when the great building was erected around the turn of this century. The tradition of the daily high Mass and vespers with the boys and men singing chant and the treasures of polyphony is one of the great lights of church music in the whole world.

Richard M. Hogan is a graduate student in medieval history at the University of Minnesota. He spent 1973-74 in Munich, Germany, on a Fulbright scholarship and learned to love the Viennese classical composers. He also reviews the German language magazines for *Sacred Music*.

Joseph O'Connor, who wrote about Solesmes Abbey in our last issue, was incorrectly reported as being a student at Washington University. He is, rather, enrolled at the University of Missouri in Saint Louis.

Winefride Wilson is a former art critic for the *London Tablet* and author of religious art works. She is the widow of Dunstan Prudens, but she usually writes under her maiden name. Parts of this article appeared in an essay in the *Tablet* of August 2, 1969.

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