

SACRED MUSIC

Volume 104, Number 2, Summer 1977





The town of Vézelay, France, with its basilica.

Photography by Warren J. Wimmer, Jr.

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FIDDLING WHILE ROME BURNS	3
<i>Reverend John Buchanan</i>	
REFLECTIONS OF A CHOIR SINGER	9
<i>Thaddeus Chao</i>	
WAGNER, SACRAMENTALS AND THE NEW ICONOCLASM	13
<i>Richard M. Hogan</i>	
<i>IN UNITATE: CEREMONIES AND MUSIC</i>	21
<i>Harold Hughesdon and Helen Mary Hughesdon</i>	
REVIEWS	23
CONTRIBUTORS	28
FROM THE EDITORS	29
MEMBERS IN PROFILE	32
NEWS	33
OPEN FORUM	35

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Front cover: *The Mystical Mill, Basilica of the Madeleine, Vézelay, France*

Back cover: *Legend of St. Eugenia, Basilica of the Madeleine, Vézelay, France*

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FIDDLING WHILE ROME BURNS

Some of the unkinders critics of those of us who are interested in the apostolate of sacred music speak of us as “fiddlers while Rome burns.” The implication is that there are far more urgent measures upon which to bend one’s energies than the aural accouterment of our sanctuaries. This implication we readily acquiesce to. The sorry litany has been chanted *ad nauseam*.

There are the doctrinal issues which cry for more than the usual band-aid treatment and reflecting themselves in the morass into which catechetics has become mired. Reform of the seminaries from their present unabashed Protestantism is more than a priority. The repudiation of *Humanae Vitae* and *Humana Persona* on the part of both clergy and laity signals the scene in morals. The steadily spawning bureaucracies choke off decision making and administration at the very core of the Church’s function. To belabor or even to insinuate these rottings in our present climate is to be turned off with a deaf ear and a condescending smirk. The forces of relativism which stand by and behind these anomalies are that strongly entrenched. Some day belatedly they will be turned out, but that day is not yet.

Whenever there is unrest in the culture, the Creed, and the *mores*, that turbulence bestirs the sanctuaries in the process of liturgical deviation. And that, matter of factly, is the simplistic explanation of what has happened in our Catholic chancels in the past decade plus. What we fiddlers are trying to do is to reverse a trend, work backwards. In preserving or reestablishing order in the sanctuaries and the choir stalls we are perhaps mistakenly and fantastically under the impression that by some alchemy we can restore a Catholic culture, a Catholic Creed, a Catholic way of life. That is the reason why we are emboldened to employ the word “apostolate,” as above, in conjunction with the term “sacred music.”

Secondly, we fiddlers believe in the cosmic soul hunger of the human species. Even beyond dogma, the object of which is truth, and beyond morals, which have to do with the integrity and holiness of the personality, there is the third transcendental which is ministered to by the artist. The God of truth is a one dimensional God, as is also the God of goodness; the whole God is the God of the Good, the True, and the Beautiful. Man is as much in need of the latter as the former. The fiddler thus assumes an importance on the same level as the philosopher and the theologian (truth seekers) and the preacher (the proclaimer of the good and the holy) because as an artist he represents the third and the not least of the transcendentals.

Thirdly, be it said to the credit of the fiddlers that, long before the ecumenical movement got going as such (and this is not the place to open that can of worms)¹ they thought that they were building some sort of a bridge between themselves as Catholic Christians and the other kind of Christians. Upon the many flowered meadow of sacred music both Catholic and Protestant could and did traipse unembarrassedly each piping the other’s tunes and without fear of denominational stress. The songs of the Reformation found their way into the Catholic service books with a modicum of eyebrow lifting whilst Catholic organs snorted and whistled Bach and Buxtehude. Protestant choirs burst into Palestrina, Haydn, Mozart, and Bruckner the while that our own people, it may be

noted, snubbed these Catholic and musical greats as not being "relevant" to the *Zeitgeist* of a curious and a crooked age. Yet sacred music remained an *esperanto* of Christian religious expression and understanding.

An apology for fiddlers rests then *in fine* upon a theory of reformation by indirection, an argument from ontology, and a particular but very valid form of ecumenism.

Much as the publisher determines policy and political orientation of his paper, so also the parish has to adopt overall attitudes as regards the character of its worship. Very often these attitudes and conclusions must be the reflection of the convictions and personalities of the pastors in charge. This is in the very nature of creativity. There are fundamental questions which have to be answered. The yappingest hounds in the dog run are the questions of the sacred *versus* the secular, the "high church low church" syndrome, and the practicalities of the musical situation in a given setting.

But first a basic observation.

The people who worship in our churches are Americans, not Europeans, Africans, or Orientals. There are the mind-sets, the psychological hurdles which are peculiar to the American congregation, and which condition an attitude toward worship in general and toward a solemn musical liturgy in particular. Three statements by way of illustration: first, we are a consumer society; secondly, the Church in America is largely the formation of the Irish clergy; thirdly, we are a generation which has been bred on electronic sound.

The philosophy of consumerism is that you outwit the merchant, get the most mileage out of the dollar. If the consumerist society is thus bargain minded that is all to the good, except that the mentality transfers itself over into the worship patterns. Low Mass is a better "bargain" than high Mass. It doesn't take as long. The popularity of that utterly unnecessary innovation, the Saturday anticipatory, is traceable to the same bent. It's a "bargain." You can loaf around all Sunday and not have to dress up. And that was exactly the intent of those do-gooders who succeeded in foisting off the Saturday anticipatory on us in the first place. Put the Mass on the basement bargain counter. And let them come in their bermudas and halters.

A few sentimental ballads were enough music for some of the clergy. Anything more of the arts was unmanly if not immoral. Many priests were narrow. Their education seldom reached out beyond the trade. The ball game and the usual tid-bits of clerical gossip were the fare conversation wise. They read little, prayed less, built and drank much. Be it to their everlasting glory and honor that they upheld the Creed and the Commandments, especially the sixth of the latter. They were liturgically moronic. If the chasuble went on straight it was a minor miracle and the alb coming somewhere around the knees. The philistinism and anti-intellectualism of the clergy imprinted themselves upon the Church in America much to the detriment of any embellishment of worship. Masses were on the hour every hour 7 to 11 and no sermon May through October.

The electronic entertainer has made us a race of passivists. You don't have to thump it or beat it to get sound out of it as you had the family piano of old. Nor do you snuggle up to it and sing barbershop. You turn it on and it continues to blare brainlessly until someone with temptations to mayhem turns it off. For the

past half century Americans have had it in their ears night and day. Like every other biological specimen they have built up a resistance mechanism accordingly. That mechanism is best described in a phrase that was a favorite of Our Blessed Lord's; very simply "hearing they do not hear." Unfortunately again these habits have carried over into the field of worship. Children and adults are so conditioned by the squawk box that they can look you squarely in the eye and not hear a word you say. If you are in lectern or pulpit behind a mike you are tuned out before you begin. You are just another electronic voice that one has to insulate one's privacy against. So also with music in church. A choir may sing with all its heart and soul and just not be heard.

If many of our American Catholic congregations are a-liturgical, unmusical, numerically low church, blame it on a consumer mentality, anti-aestheticism of leadership, the boob tube.

THE CASE AGAINST THE PROFANE

In Giorgione's classic allegory of sacred and profane love, the latter is meticulously and meretriciously caparisoned, the former anything but. Sacred love is to the point, crystalline; profane love belabored by layers of artificiality. If the early church fathers had had reference to the Giorgione they probably would have preferred the clothed figure to the unclothed one, perhaps not seeing the subtlety of the artist's commentary. We have it on the authority of St. Jerome, St. Clement of Alexandria, and St. John Chrysostom that pagan secular music was rejected in a worship framework by the primitive Church. It was too mundane, and besides that, related to the Dionysiac and Orphic cults which had more than a little of the smell of brimstone about them. "These cults used three devices to further their 'devotions,' incessant rhythms, hallucinogenic drugs, and the narcotic of sex."² Sounds familiar, doesn't it? The scene perhaps had a little more dignity to it than the shows put on by the acid children of the present, but the two fit into the same category. "A Christian maiden," writes St. Jerome, "ought not even to know what a lyre or a flute is, or what it is used for."

"The pipe, tabret, and harp were associated so intimately with the sensual heathen cults, as well as with the wild revelries and shameless performances of the degenerate theater and circus, it is easy to understand the prejudice against their use in Christian worship."³

I am told by my friends who should know what they are talking about that a piece of music does not necessarily have gender, denomination, or teleology. It reads what the hearer hears in it. It is either good or bad *qua* music upon its own merits or demerits technically, artistically, poetically. It is not even either secular or sacred except by connotation. Secular songs of the middle ages were made into Masses, "ballads in Sunday dress." The king in Handel's *Xerxes* sings an aria to his plane tree in the backyard and it comes out in the course of things as a famous church piece. We can accept that. It was against all the rules of the spiritual leadership to have introduced the idiom and the terminology of the neo-heathen infra-culture into the choir stalls. The associations (connotations) were too strongly erotic and the lyrics too dirty. It was Dionysius and Orpheus all over again. The blunder was unthinkable. You don't play down to an audience unless you are on the burlesque circuit.

LOW CHURCH — HIGH CHURCH?

A point has been advanced that the majority of Catholic Americans are definitely low church. Except possibly on Christmas and Easter when they will graciously condescend to something better, they want their religion lean and slick. Don't let it interfere with the sanctity and prerogatives of that ever more demanding American institution, the week-end.

But this essential low churchliness is wedded historically to another problem area which is again cultural as much as musical or liturgical, that of the vernacular hymn. The issue has been brought to the fore by the liturgical busy-bodies operating after Vatican II. If the Mass was to be universalized, come over less "Catholic" and more "Protestant," there had to be oodles and oodles of vernacular hymns, because the vernacular hymn was the hall mark, the sacrament, the genius of Protestant low church worship. In their own language it was called "the very articulation of Christian worship."⁴

The rationale for this being so is too obvious to bear retelling. When the concept of the Mass as sacrifice was sacrificed and the reality of the Real Presence expunged, a lacuna was created which had to be filled up with something. And that something turned out to be the vernacular hymn. They were invented by the tens of thousands. And when invention ceased, borrowing began. Borrowing went on shamelessly from the Catholic past, the mines of devotion which were the Ambrosian legacy from patristic times, the Latin hymnology of the middle ages. They moiled the classics.⁵ Hymn tunes took on personalities and proper names. By sheer ratio of numbers some of this output had to be good. Hymnology took its place among the arts as a separate art form, possibly one of the most deceptively difficult of art forms.

Those who write of these things tell us of the basic demands of the hymn. They speak in terms of "simplicity both in tune and text." But the text has to be "literary," "civilized," the beat strong and the phrase line short, the harmonic structure uncomplicated. It must be singable, emotional in content but defeating its purpose if it sloughs off into sentimentality. These are not to speak of the spiritual, reverential, devotional, and theological dimension. Ideas have to be well rounded, direct and apparent. Most of all the "good" hymn has to be objective, God-centered, vocalizing the worshiper's relationship and attitude toward God. St. Ambrose said that "a hymn is a song in praise of God, emphasizing strongly all three substantives, song, praise, and God. Anything else," he added, "does not qualify to be called a hymn." *Maxima ars celare artem.*

One description of the ecumenical game is the Catholics catching up to the Protestants. If the Catholics had to catch up to the Protestants in the matter of hymns they had a lot of catching up to do. O, we had hymns all right, all five of them, from *Jesus' Heart All Burning* through *On This Day O Beautiful Mother*. "We find at all periods after the Reformation a tendency for Roman Catholic song to slip into the prevailing idiom of the day; only very rarely does it take a stand against debased standards. As a corollary we find only very rarely Roman Catholic hymns attempting notably high standards in words or music."⁶ This is not just a dominie taking a delightful poke at the Catholic Church. What he obviously had in mind was the influence which men of the stature of Ralph Vaughan-Williams, Frank Bridges, and Gustav Holst were having and have had on the quality of Methodist and Anglican worship.

But we weren't prepared for having the hymns good or bad being dumped on us. Like so much of the present liturgical mélange imposition was made artificially from without. There has been no time for cultural assimilation. These things were not ours. And after a decade or more of forced feeding our Catholic congregations remain uncomfortable and self-conscious about singing in church. This was mostly because the things they were given to sing were an insult to their intelligence and sensibility. "There's still a long way to go," the Pope wrote to the Naples congress on sacred music last summer. And right up there in the air defying all laws of gravity is where the question of the vernacular hymn hangs for the average parish at the moment and will continue to hang for a long time to come.

IN PRACTICE, WHAT?

All of which points up the very sequential order of ideas which must pertain to the building of a parish worship. To have worship you must have music. To have music you must have a musician, the dictionary definition of whom is "one who makes music his profession." This excludes such types as that queen of the amateur hour, that international disaster the "leader of song." It is lack of professionalism in our churches which is driving the parishioners up the walls. Father Greeley to the contrary, the biggest goof of the conciliar Church is not *Humanae Vitae* but liturgical pluralism; worship *à la carte* is the reason why many a discerning adult finds it convenient to absent himself from the Sunday house of horrors.

To employ "one who makes music his profession" takes money. Hence the parish in its budgeting for the sanctuary, the organ bench and the choir stall cannot afford to be niggardly. You get what you pay for and excellence only comes at a proper price. Cut corners some place else but not here.

A generous footnote could have to do with the matter of acoustics. Most architects build for the spoken voice but not for music. For music there must be resonance. If you have carpeting in the sanctuary and down the aisles and "acoustical" tile on walls or ceiling forget you ever heard about sacred music.

A parish worship must be something total, a synthesis of the visual elements as well as of sound — the art work, lighting, vesture, carefully trained servers, unhurried dignity of movement and ceremony. Each item must add up to devotion and religious experience. The ultimate test of the enactment of the Mass in a given setting is, has it brought people closer to God, increased their faith, their resolve, their love?

REV. JOHN BUCHANAN

1. Paul Williams in *The National Review*, March 4, 1977, p. 271. "The ecumenical movement hasn't made the Church one. It has made it empty."

2. Christopher Derrick in *The Wanderer*, Oct. 17, 1976, an essay "Confitebor Tibi in Guitarra?"

3. Anthony Ryden, *The Songs of Christendom*, Boosey & Hawkes, London, 1963, p. 18.

4. Ryden, *op. cit.* p. 7.

5. e.g., Beethoven's Second Symphony, second movement, is *Alsace*; the Haydn Symphony numbered 88, the second movement, is *Neopolis*; *Ephesus* is from a Mass by Cherubini; the Dead March from Handel's *Saul* is *Plumstead*; Schumann's *Nachtstücke in F* is *Canonbury*; Holst's Jupiter theme from *The Planets* is *Thaxted*.

6. Erik Routley, *The Music of Christian Hymnody*, Novello, London, 1957, p. 151.



REFLECTIONS OF A CHOIR SINGER

Recently, during a Mass at which the choir in which I sing was assisting, there came a moment of reflection. It occurred to me that I have devoted a good forty years of my life to music, most of it in choirs. At home our family, especially under the influence of my mother, greatly enjoyed singing with piano accompaniment. My brother and I studied piano, and although he developed his skills to the point of giving concerts, I was much more attracted to the vocal art and much preferred listening to our collection of opera records. Included in the collection were several recordings of the Sistine choir. In school I joined a boys choir as a soprano. By the time I was in college I was a tenor and became manager of the Columbia University glee club. The local parish church which I attended had some elderly ladies who served as organist and choir. The pastor accepted my offer to change the set-up, and before long a dozen members of the glee club were singing the Masses under the direction of a protege of Nicola Montani, who was editor of the *St. Gregory Hymnal*. Medical school and military service interrupted my singing, but about seventeen years ago I joined the group with whom I now sing.

The point of this biographical sketch is that after hours of rehearsal, occasional criticism, the stress of performances and the usual problems that beset most organizations, one is apt to ask, "Is it all worthwhile?" The answer to the question is really why I am writing this article, but briefly what justifies my continuing as a chorister is the realization that I am using my small abilities to help further the work of Christ and support the Church in its missionary endeavors. To do less would be a shirking of responsibility.

Music reflects the history of man and his social development. Social studies and paleontologic, anthropologic, secular and biblical history have all demonstrated the values man has placed on music. In the most primitive breast there beats an awareness of musical expression that elicits a response which raises emotions and sensibilities beyond the apparent limitations of real life. Early in history a separation developed between music devoted to matters of the spirit and those of material reality. Drum beats and chants were probably developed first to exorcize demons, accompany sacrificial rites and placate the gods. As an extension of spiritual strengthening, music was developed to prepare the brave for battle, to strike fear into the enemy, to accompany various events and functions of social life. It is quite likely then that a distinction grew up between music that pertained to secular living and that connected with the spiritual interests of man.

The Bible affords us particularly pertinent examples of such distinctions. There are social and festive occasions when music was used. David composed his psalms filled with anguish and exultation expressed through poetry and music, approaching God in praise and in contrition. We know that music was used to ease the burden of slavery. It brought recreation and refreshment to those gathered at campfires or in the revelry of taverns. It aided the storyteller and re-enforced the learning and memorizing so vital to the progress and continuation of oral traditions. As cultures developed and civilization advanced the activities and interests of man were reflected in differing styles of musical expres-

sion, and one can note that in ancient times there was already a line drawn between secular and sacred music.

Pre-Christian religions defined a separation between music fit for the temple and that which was appropriate for the market place. With the coming of Christ and the subsequent spread of the gospel, new criteria were prescribed to govern the relationship of man with God and the worship to be paid to the Godhead. Music was a means of bridging the distance between the natural and supernatural worlds; music was yet another means of raising the psyche beyond material limitations. With the use of music man could express himself in a way which could not be done by mere spoken prayer.

Man's limits of awareness include recognition of natural and supernatural spheres of existence. In addition, it should also be noted that man shares in the compulsion for self-preservation common to all life. He survives because he has a unique intelligence which has given him a power of creativity and imagination from which he derives techniques by which he learns of, controls and orders his environment. In other words, man is continually striving to understand his universe. Some of his methods are recognizable as technological inventions based on science, but another aspect of this creative power which enables him to understand his environment and the role he plays in it can be found in the arts. The artist bases his efforts on subjective and emotional considerations. The musician, for example, uses sound producing elements and so orders them as to produce an organized composition that moves the human spirit in extraordinary ways. True and great art can achieve such ends, because in some manner man is able to create an image, visual and auditory, which strikes a universal responsive element.

God is a being of authority, power and majesty. Music used in the liturgical worship of God must be worthy of those attributes and at the same time reflect man's dependence on God, his hope for salvation and ultimate union with God in heaven. Music is a re-enforcement of prayer by which man puts himself into communication with God. It has, therefore, certain characteristics which are necessary to its very purpose and make it a sacred treasury. The Vatican Council referred to this body of music which has grown through the centuries from the Gregorian chant to contemporary examples. A rereading of the chapter of the *Constitution on the Sacred Liturgy* dealing with sacred music brings one clearly to realize the special character of music intended for divine worship. It must be sacred, *i.e.*, set apart and dedicated to God. In the matter of the Latin language one can make many points about the value of a sacred language for use in divine services also.

The worship of God should be an exultant experience. The liturgy, central to that worship, is influential in its effect by a variety of sensorial elements — the architecture of the temple, the paintings and sculpture, the stained glass windows, the ornamentation of the vestments and vessels, the movements of the ministers. Consider the magnificence of the great churches of Christendom. Erected to the glory of God, whether in gothic, baroque or romanesque style, they convey an aura of such majesty and dignity that it is no wonder that composers aspiring to have their music sound through such edifices were truly inspired to create compositions of genius. Conversely, much new, utilitarian, multi-purposed church building now so popular can hardly be said to be inspira-

tional. Certainly it can be no surprise to learn that such environment fosters humanistic concepts reflecting the error of modernism and often marked by the coin of a false ecumenism or indifferentism which dilutes the orthodox faith.

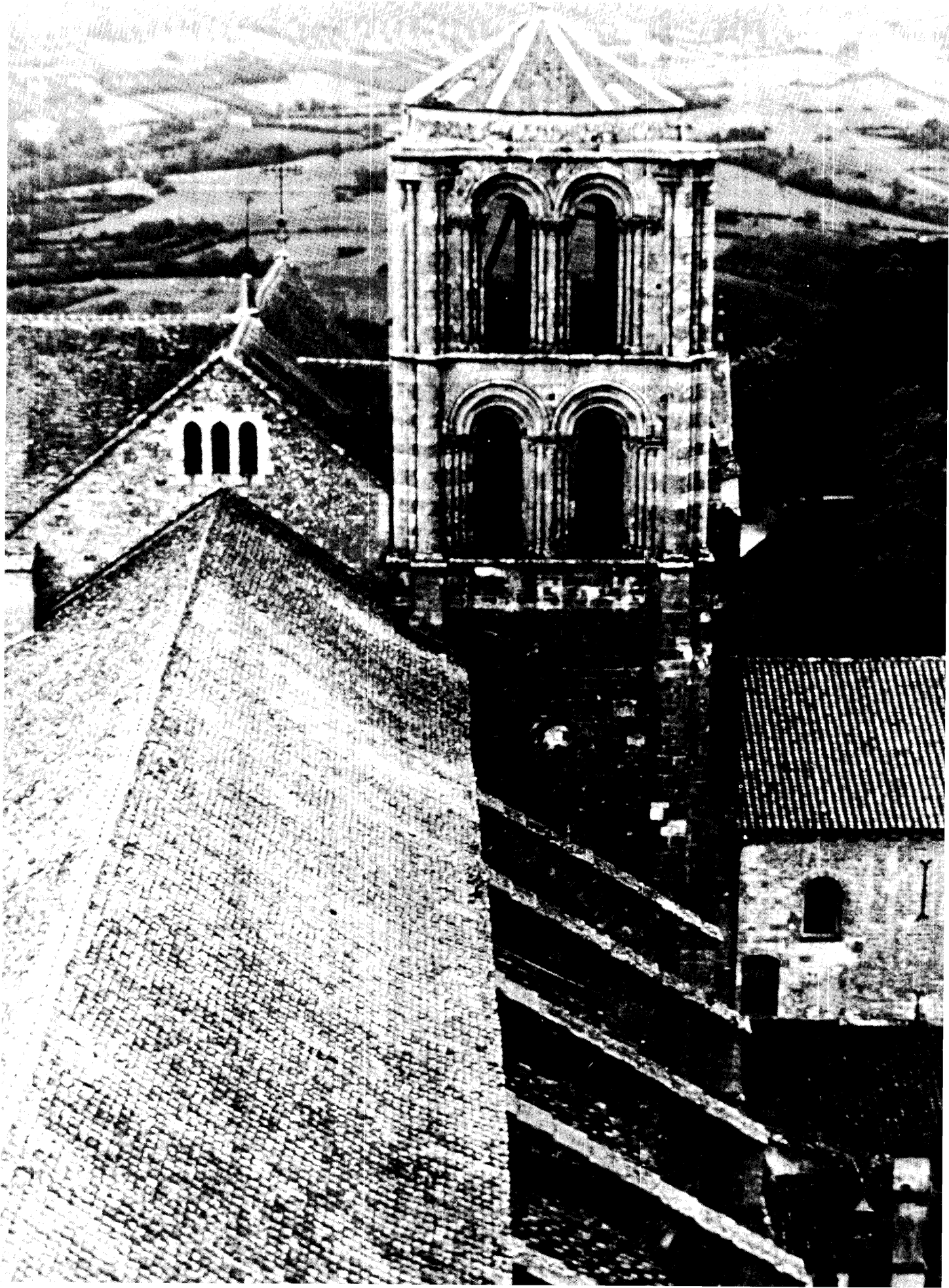
As novelties wear thin, it is pleasing to observe the gradual but steady increase in attendance at churches with good sacred music and carefully prepared ceremonies within appropriately sacred precincts. And the number of young people in such congregations is quickly apparent. The point is made that if a congregation really had freedom of choice in selecting the type of liturgy it wished to attend, the classical and traditional forms of worship, adorned by sacred signs, would have a high acceptance value.

Much depends on education in these matters as in all human activity and choice. Ideally education should start in early childhood by exposing the young to the artistic and musical treasures of the Church as setting for worship. Unfortunately almost an entire generation has been deprived of the opportunities to know the great heritage that is theirs and was once the common possession of those who had the opportunity of a Catholic schooling. However, we can do much with the young adults and their parents who will quickly appreciate the quality of church music written by the great masters whose secular compositions they have learned to know in the concert halls. I am thinking of Mozart, Haydn, Schubert, Beethoven and other classical writers whose music today finds so great an exposure on FM radio and in special festivals of their works all across the country. Public high school and college choral groups frequently perform such works in concert. Such opportunities for the study of sacred music should be seized and made the occasion for a transfer to liturgical settings.

Great music in the worship of God is not something instantly obtained. Effort, money, talent, proper education of both congregation and clergy and a true understanding of the very role of music in worship are necessary. We lack a tradition for this in our country. But the beginning of great things is possible now because of the freedom promoted by the conciliar decrees. If choice and option are the words of the present, then let us opt for music worthy of the majesty of God, the greatest art that man can produce. Money need not be a problem if understanding, cooperation and talent can be elicited. Once experienced, worship in beauty and dignity becomes a part of life, something man needs to come to God, and conversely, when it is lacking or even worse when the tawdry and vulgar, the secular and even profane are introduced, then man is separated from God whom he constantly seeks.

So if I ask myself "Is it all worthwhile?" I must answer a resounding "yes." When I sing in a choir, after long hours of rehearsal, and we have successfully reproduced the intentions of the composer, I can sense a unity with the congregation, a oneness in belief and purpose with them. There is an aspiration toward something holy and wonderful beyond self, a universality, a totality of expression that embraces all that is knowable by our finite beings, and a reaching out toward God who becomes accessible and in a way even comprehensible to all those who find in sacred art and music a tool to use in seeking Him.

THADDEUS CHAO



WAGNER, SACRAMENTALS AND THE NEW ICONOCLASM

The operas of Richard Wagner are filled with a variety of *Leitmotive*. Wagner used these with reference to the particular character or idea that each melody was to represent. As the opera continued, the audience would identify the melody with the character or idea. Thus, Wagner could at any time solely through his music cause the audience to recall any one of the chief characters. These *Leitmotive* came to represent, *i.e.*, to symbolize, specific characters. However, Richard Wagner was not the first to use this technique. One thinks of the three chords in Mozart's *Magic Flute* which call to mind the solemnity of Sarastro's temple. Furthermore, there are some musical passages which have connotations not established by the composers. The opening of Beethoven's *Fifth*, which symbolizes for many people the call of fate, might be one example. We could list other instances *ad infinitum*, but the important point is that music is a language using sounds in place of words as symbols for ideas, characters, as well as emotions. As music uses sounds, sculpture and painting use images. Every art, every language, employs symbols to represent things and ideas.

If we define a symbol as "something which stands for something else," then, upon reflection, we will find that we constantly use symbols. Every society in the history of man has had symbols. Man seems to need them to express himself.

This need should not surprise us. We are able to know only through our five senses. Furthermore, it is only through our senses that we can interact with others.¹ Our five senses are bound to the material world, but our intellects can function independently of the world after they have received the data of sense impressions. In order to express abstract ideas present in our intellects, we must find material symbols for these concepts. The symbols can then be conveyed to others via the senses. Symbols have a variety of functions, but the most fundamental one is the representation of immaterial concepts.

Symbols are essential to human society, but they are of even greater importance in the life of the Church. Through faith we accept truths beyond our complete comprehension, but even a partial understanding of them is impossible without the aid of material symbols. Since it is impossible to reach God directly, we must approach Him through what we do know and can comprehend, material signs. God has aided us by creating seven sacred signs, the seven sacraments. Further, the Church has created a vast number of secondary signs, sacramentals, which may lead us to a greater love of God.

The seven sacraments are distinguished from the sacramentals and other symbols because they *effect what they signify*. The pouring of the water over the child's head at Baptism when accompanied by the proper words causes, through the power of God, what it signifies. The symbols, bread and wine, transformed through the power of transubstantiation, re-present the sacrifice of Calvary. Thus, the sacraments, especially the Eucharist, cannot be classed in the same category as other symbols.

The Church has surrounded the seven sacraments with other secondary symbols, the sacramentals. These signs function as reminders of God's love, justice,

holiness, etc. They, unlike the sacraments, do not of themselves effect what they symbolize. The sacramentals should stimulate us to contemplate the mysteries of our religion. Since contemplation is a mode of prayer and prayer usually increases our love of God, the sacramentals may be a means of grace for us.

The Church uses sacramentals primarily to create in us the proper frame of mind for a reception of the sacraments. They serve as the doorway between the secular and sacred worlds. Even in secular affairs it is difficult for us to move from one activity to another. The businessman who is also a little league baseball coach usually wants some time to “change gears” before he steps on the field. If we need at least a few moments to collect our thoughts before moving from one secular project to another, then it is even more essential before we begin a sacred activity that we remind ourselves of the differences between the sacred and secular spheres. The sacramentals ease the transition between the two worlds by recalling to our minds God’s love for us.²

All signs must be respected for what they represent. We honor the flag of the United States because it represents our country. We respect the symbol not for what it is in itself, but for what it signifies. If we honor the flag which stands for a secular, political entity, we are obliged to respect the sacramentals which represent transcendent sacred realities. The sacramentals symbolize things which are infinitely higher than any secular institution and thus demand even more deference than symbols such as the flag.

The use of material symbols to represent sacred realities presupposes a relationship between the sacred and secular spheres. The Catholic cannot hold that the material world is inherently evil. If this were true, it would be impossible to use material signs in the sacred sphere. The entire system of sacraments and sacramentals would collapse. The Catholic does recognize that there is a difference between the sacred and the secular, but they are not opposed as good and evil.

However, from the earliest days of the Church, there have been heresiarchs who wished to simplify the distinction between the spiritual and material worlds by condemning everything material as evil. This dualism appears in Gnostic, Albigensian, Lutheran and Calvinistic teachings. All these heresies attacked the sacraments and the sacramentals. They could not maintain that the world was evil and still allow the use of material signs for sacred realities.

Heresies rooted in dualistic interpretations of creation with concomitant attacks on symbols have occurred often in the history of the Church. The Gnostic heresy was strongest about 200. The Albigensians controlled the south of France from about 1150 to 1210. Luther and Calvin taught c. 1550. If we include the attack on symbols of the eighth century, Iconoclasm, (which, in the strict sense, was not a dualistic heresy, although some of the most prominent iconoclasts were associated with the dualistic tradition)³ then we find that the symbology of the Church has been attacked approximately every 400–500 years. If this pattern should continue, then we may expect a new campaign against sacred symbols in our own day. It might be useful to examine each of these heresies and then to study the methods the Church used to combat each one.

Gnosticism grew out of an attempt to solve the problem of evil in the world, *i.e.*, how is it possible that an omnipotent, ever-loving, infinitely good and just God permits the innocent to suffer injustice? The Gnostic answer to this problem

was that everything material, including the human body, is inherently evil because it was created by an anti-God. Thus, all material things suffer injustice as punishment for their wickedness. Salvation is achieved by escaping the material world, *i.e.*, by escaping evil. Most Gnostics believed that there were three categories of men: spirituals, psychics, and materials. The first group were the most perfect. They had renounced the evil world and its pleasures. They had also accepted Baptism. The second group, the psychics, acknowledged that the world was evil and they intended to renounce it, but were not as yet willing to do so. The third group, the materials, were devoted to their worldly ways. They did not accept the Gnostic teachings and there was little hope that they would ever achieve salvation in the Gnostic sense.

It is important to note some of the consequences of Gnosticism. While our information is scanty because of the paucity of sources, we do know that some Gnostics, especially the psychics, decided to enjoy the world before accepting Baptism. They were living in the world and there was no possibility of leading a good life until they renounced it. Therefore, there was no reason to struggle to keep the commandments. As a psychic one could almost justify an epicurean, pleasure-seeking life. The irony of a man fundamentally rejecting the world as evil, but immersing himself in all its delights before he finally removes himself from it, seems to be a common characteristic of most dualistic heresies. Gnosticism and the other dualistic heresies set the world against heaven, the body against the soul, the natural against the supernatural. They have artificially divided God's creation into two parts. Given such a division, one may choose either possibility. The spirituals chose what Gnosticism taught was good, the spirit. The psychics were "on the fence." The materials had chosen the world.

Many church Fathers actively fought the Gnostics through sermons and treatises. However, such learned refutations of the theological errors of Gnosticism were not intended for the ordinary Christian. They were directed at a relatively small number of theologically educated Gnostics and Catholics. The ordinary Catholic accepted his faith, tried to live a good life, and let the bishops dispute the theological questions presented by the heretics. However, it is more than likely that most Catholics of the second and third centuries knew about the fundamental Gnostic teaching that the world was inherently evil. But while the educated had learned arguments to support their belief, the average layman did not have anything to buttress his creed. If the goodness of all God's creation, but especially the goodness of the natural world, could be emphasized in a visible way, then the faith of all Catholics might be strengthened.

The Gnostic division of God's creation into good and evil had been achieved by condemning the world. The Catholic belief that all creation was good could be re-enforced by demonstrating the goodness of the world. As noted above, this point was argued on an intellectual level by the Fathers, but what is often overlooked is that it was also demonstrated in a visible way through an increased use of material signs standing for sacred realities. This emphasis on material symbols was probably not a *conscious* program developed by the leaders of the Church, but it was effective. As a Catholic one might suggest that this practical response to Gnosticism and, as we shall see, to the other heresies which attacked sacred symbols, was the work of the Holy Spirit.

Unfortunately, when Gnosticism was at its height, c. 200, the Church was still

suffering persecution. It could not worship openly and this situation made it difficult for the Church to use material symbols as extensively as it would after the Edict of Milan which granted toleration to the Church in 313. However, even during the persecutions, there is evidence for the use of symbols.

The fish was a very common Christian symbol and is used by many historians as conclusive evidence of Christian influence.⁴ St. Peter was frequently depicted with the keys. There is evidence for liturgical development and despite the persecutions there were some churches in the major cities of the Roman Empire by the end of the second century. However, after the Edict of Milan, the Church demonstrated her belief in the goodness of material signs even more clearly. St. Peter's basilica in Rome was built. Very beautiful Christian mosaics such as those at Rome and Ravenna appeared. Eventually all the arts were employed by the Church to convey the Christian message. The Rule of St. Benedict emphasized the goodness of labor and the fruits of labor. Surprising to some is Benedict's wise provision that his monks could drink wine. Benedict saw wine as a fruit of the earth provided by God. It was good when used properly. All these examples, taken together, demonstrate an emphasis on the inherent good of material things and a re-affirmation of the practice of using material symbols to represent sacred things.

Iconoclasm, which struck the Byzantine Empire much more strongly than the West, was, as the name implies, directed against the icons which were very common among Byzantine Catholics. The Iconoclasts objected to all images of Christ or the saints because in a picture or image only the human characteristics of the subject could be portrayed. The divine life which enabled the saints to become holy and which Christ possessed in its fulness as the Second Person of the Trinity could not be represented. The Iconoclasts argued that we should revere only the divinity of Christ and the holiness of the saints and not merely their human forms. This teaching has dualistic overtones, but its historical origin lies in the Christological heresies such as Monophysitism and Nestorianism. However, the leading Iconoclastic emperor, Constantine V, also accepted the Paulician heresy which was strongly tinged with Gnostic dualism.⁵

There was a strong intellectual defense of the icons launched by leading orthodox theologians, but we also find evidence of a practical response to the iconoclastic threat. Icons multiplied in the East almost in defiance of the enemies of the Church. In the West, at the court of Charlemagne, there was an effort to reorganize the liturgy according to Roman practices. Needless to say, the Roman liturgy as adopted in the Frankish Empire did not de-emphasize sacred symbols. Alcuin, the head of Charlemagne's palace school and the chief architect of the new liturgy, also interested himself in liturgical music. The romanesque style in architecture was being developed and would soon result in structures such as Vézelay. The romanesque architects made extensive use of statues and carved figures as well as stained glass. The Sacred Scriptures were often written out in the new Carolingian minuscule and enhanced with sacred illuminations. In the tenth century, the reform monastery of Cluny was founded and it emphasized the importance of symbols through its elaborate architecture and its customs. Later, Cluny was sharply criticized by St. Bernard of Clairvaux for being too worldly, partly because of its elaborate chant settings of the Divine Office. But

Cluny and the Church were demonstrating to everyone that material signs of sacred realities were an important part of Catholic liturgical life.

About 1200, approximately four hundred years after the iconoclastic heresy, the Albigensians (they are named after the town of Albi in southern France) advocated a dualistic heresy remarkably similar to Gnosticism. The Albigensians taught that the world was evil and that the spirit was good. They were divided into the "perfect" who had renounced the world totally and the "believers" who intended at some future time to renounce the world. Since it was impossible to live in the world and still have a good life, many times a believer would only enter the ranks of the perfect on his death bed. Other believers committed suicide or were murdered as soon as they were admitted to the perfect class. Although the Albigensians condemned all sexual activity, marriage and procreation, they realized that it was impossible for most people to lead celibate lives. Therefore, the believers were allowed to be promiscuous, but they had to avoid marriage and procreation. As in Gnosticism, there is the ironic situation of a religion which condemns the world allowing some of its members to enjoy all material pleasures.

The Church fought this heresy with a crusade and with an inquisition which was established and administered by the newly founded Dominican order. However, the other new mendicant order, the Franciscans, may have been even more successful in the fight against the Albigensians. St. Francis of Assisi is one of the Church's greatest saints. His life was devoted to the love of God and to the love of God's created world. The many examples of St. Francis preaching to animals manifests clearly his unshakeable view that the world was good. St. Francis was demonstrating in a practical and visible way what the Dominicans were teaching in the classrooms of the University of Paris.

Furthermore, many of the gothic cathedrals, e.g., Chartres, Amiens, Rheims, were being built at the time of the Albigensian heresy. These structures were intended as symbols of the sanctity of heaven. They were material symbols used in the service of the Church. Some of the finest medieval stained glass representing Christian traditions, saints and beliefs was produced during this period. Gregorian chant was elaborated and polyphonic settings of sacred texts began to appear. All of these served to re-enforce the Catholic view that the world and material symbols are good.

Luther and Calvin also taught a theology of dualism. Luther believed that human nature was basically evil and that a man was incapable of performing a good act. He rejected the concept of sacrifice and attacked the Holy Eucharist and the Mass. Luther taught that a man could be saved by faith, but Calvin argued that even faith was useless. God had already decided every person's fate. According to Calvin, only a select few were predestined to be saved. For Calvin and his followers, God was an august, omnipotent figure who was impossible to represent in any material form. Both Calvin and Luther attacked the sacraments and the sacramental order.

One of the responses of the Church to the Reformation was the baroque culture of the seventeenth and eighteenth centuries. In order to restore belief in the Eucharist, benediction, exposition of the Blessed Sacrament, processions and Forty Hours Devotion were fostered. The liturgy of the Mass was adorned with genuflections and other sacred signs clearly giving outward testimony to the

Catholic faith. Artists were encouraged to use gold and silver in their sacred works. Very elaborate embroidered vestments made their appearance in most Catholic countries. Liturgical music was encouraged and many fine sacred works were produced by composers of those centuries, *e.g.*, Orazio Benevoli, Alessandro Scarlatti, Antonio Vivaldi, Joseph Haydn, Wolfgang Mozart. Michelangelo and Bernini built the new St. Peter's, a magnificent structure, with liberal use of gold, silver, and marble. Statues and images, paintings and mosaics, abound in St. Peter's and in most other baroque churches. The Jesuits and Benedictines built the extraordinary baroque structures still to be seen in most European Catholic countries. This baroque culture served to strengthen the Catholic belief that all of God's creation is good and that material things may and indeed should be used to represent sacred realities. The music, statues, gold, silver, marble, vestments, and liturgical elaborations were all intended as sacred signs which would lead the faithful to a greater love of God. The baroque stands directly in opposition to the Reformation. This is the reason why a baroque culture never fully developed in the countries which had completely accepted the Reformation.

Today, about four hundred years since the Reformation, as if on cue, there seems to be an attack on the use of sacred symbols. The removal of statues, communion rails, the exchange of elaborate vestments for "simple attire," the elimination of gilded chalices and monstrances, the building of "functional" and "simple" churches all point to a de-emphasis on sacred symbols. Our church music has given way to the artistically bankrupt "contemporary" Mass. The solemn liturgy has been abandoned in favor of the concelebrated Mass.

The attack on the sacred symbols of the Church has been launched under the guise of "modernizing" the Church. It is one of the effects of the Modernist heresy which erupted with renewed strength after Vatican II. Unlike the other dualistic heresies, Modernism does not condemn the world as evil, but revels in it. This heresy extols the world and its practices. The Reformation has left its mark on western civilization especially in America. Luther and Calvin have shaped our world as Augustine shaped the medieval one. Our own materialistic and spiritually bankrupt world was, in a large part, created from the teachings of Luther and Calvin. The Modernist heresy would have the Catholic Church adopt the secular world produced from the principles laid down by Luther and Calvin.

It may seem paradoxical that the Reformation which rejected the world as evil should be the moving force in the shaping of the materialistic culture of twentieth century America. However, in all the dualistic heresies there are two extremes: the goodness of the spirit and the evil of the world. If faith is lost in the existence of the spiritual sphere, then the only alternative for the dualist is to exalt the world while admitting, perhaps only reluctantly, its evil. Since many in our society have lost their faith, they have tried to fill the void in their lives with material possessions. These have taken on the same importance in their lives as their faith formerly had. Underlying our material culture is a dualistic view which has abandoned its belief in the existence of a spiritual order.

Modernism would have the Catholic Church adopt the materialistic culture of the twentieth century. Aside from an intellectual defense of the faith, the Church should, as in the past, re-enforce in a practical way its teachings. This

does not mean adopting the secular world as the Modernists would urge, but it does mean using material symbols to represent the tenets of the faith. Previous attacks on material symbols had usually argued that it was impossible for a mere material thing to represent a transcendent spiritual reality. Today, sacred symbols are attacked because the faith in the transcendent realities for which the symbols stand has been lost. After the heresies of Gnosticism, Iconoclasm and Albigensianism, the Church re-enforced its view by emphasizing what had been attacked. The Church restored Catholicism to many parts of Europe during the Counter-Reformation by stressing through sacred symbols the doctrines attacked by the reformers. This had the effect of buttressing the faith in those particular doctrines while at the same time emphasizing the goodness of sacred signs.

If this method has worked in the past, it will work today. The Church should encourage the use of its traditional sacred symbols rather than abandoning them. By rejecting the sacramentals it has inherited, the Church will appear to be abandoning the doctrines and customs for which those sacramentals stood. It will appear as though the Church was accepting the spiritually bankrupt culture of the twentieth century. The sacred symbols of the Church handed down to us ought to be maintained and even extended. Since most of our symbology is from the baroque era, there ought to be a new flowering of the baroque in the Catholic Church. This would be a clear, practical and effective counter-force to the Modernist heresy in keeping with the responses of the Church to other heresies throughout its history. All artists, including the church musician, should lend their skills to this practical effort against the most dangerous heresy the Church has yet faced, Modernism. Pius X called it the "synthesis of all errors."⁶ It will not be easy to defeat, but with an attack launched on both the practical and intellectual levels, it will, as the heresies of the past, be surmounted. Just as Richard Wagner used *Leitmotive* as symbols, the church musician must use the treasury of sacred music, one of the most important sacramentals possessed by the Church, in the fight against the new Iconoclasm.

RICHARD M. HOGAN

1. For the purposes of this paper we will exclude such activities as ESP.

2. It should be noted that both the sacred and secular spheres are good. They are not opposed as good and evil. Both were created by the same divinity, but they belong to different orders in God's plan.

3. Steven Runciman, *The Medieval Manichee*. (Cambridge, 1960). p. 182. See also C. Dawson, *The Making of Europe*. (New York, 1932). pp. 170-171.

4. The Greek word for fish, ΙΧΘΥC, represents the titles of the Saviour: ΙΗCΟΥC ΧΡΙCΤΟC ΘΕΟΥ ΥΙΟC CΩΤΗΡ, "Jesus Christ, Son of God, Saviour."

5. See the works cited in note no. 3. For the relationship between Paulicianism and Iconoclasm, see J. B. Bury, *A History of the Later Roman Empire*. (London, 1889). vol. 2, p. 431.

6. Pius X, *Pascendi dominici gregis*. September 8, 1907.



IN UNITATE: CEREMONIES AND MUSIC

There is always an essential and functional difference between music performed as a concert and that performed as part of a liturgical service. The former is intended to be the focus of the attention of those who hear it; the latter is intended to focus their attention not on itself but on the liturgy, of which it is an integral part. If the music becomes dominant, the attention of the congregation is deflected from rather than directed towards the liturgy: while the result may be a magnificent concert, it is not even adequate as a liturgical service.

We have probably all had the experience (regrettably) of being at services where those in the sanctuary seem to have had little, if indeed any, idea of what was about to happen next. Ministers move obviously not knowing quite where they are going; incessant whispered instructions are given; "cues" for something to happen are painfully obvious; the servers appear to do things at randomly chosen times and for no apparent reason; and, final horror, people are physically pushed into places that they should have moved to automatically in the first place. The situation frequently arises when the ceremonial in the sanctuary is unsuited to, and apparently carried out independently of the music which is being performed by the choir.

In general, music and ceremonial must be complementary both in form and in language so that what is produced is a coherent unified whole which is, in essence, greater than the mere sum of its parts. For example, a meal is more than a mere random selection of items from a menu eaten in an unrelated succession.

How is this to be achieved? First of all, there must obviously be some sort of unity of concept between the kind of music which is to be performed and the kind of ceremony which is to accompany it. No one before Vatican II would have contemplated singing an ornate baroque Mass, or even a relatively simple polyphonic Mass, if all that was happening at the altar was the simple *Missa cantata*, and the rubrics of the liturgical books themselves very wisely prevented combining such music with what was essentially a low Mass. We must be careful that, with the new freedoms, we do not fall into this situation.

The reverse is also true. If a solemn celebration is planned in the sanctuary with large numbers of clergy, ministers, servers, etc., then to have this accompanied by a simple processional hymn, followed by a *Kyrie* and a couple of motets to make up the balance of the Mass, provides a distressing rather than an inspiring experience.

Further, as well as being matched in form, the two parts of the celebration should be matched in language. Since most of the liturgical music existing today was written for the Latin language, then surely this is a strong reason for using that language in the sanctuary. In the "bad old days" before Vatican II, it was commonplace in many churches to have the required Mass completely in Latin with a musical accompaniment which was simply a series of often unrelated vernacular hymns. The tendency was to divorce the minds of the congregation from the liturgical action and one fears this was often the result. Mercifully, Vatican II provided the means by which we could be freed from such dismal occasions. Yet, instead of seizing the opportunity to choose ceremonies and music to fit each other, we have to some extent missed it. In choosing, one must, of course, distinguish between those musical elements which are themselves

integral parts of the liturgy, *i.e.*, the Ordinary and the Proper of the Mass, and those parts which are extraneous or complementary to it, *i.e.*, hymns and motets. Obviously, unity of form and of language are more important during the first instance: there is far more latitude in the choice of an appropriate hymn to be sung while the congregation receives Communion than in the choice of an appropriate *Gloria*. Lack of care in such matters is not conducive to a simple, clean-cut, elegant, liturgical celebration.

From a practical point of view, ensuring that both ends of the church match entails certain basic necessities. First and foremost, the master of ceremonies must have some acquaintance with the musical part of the liturgical act. It is, of course, not necessary that he be a trained musician, although, most assuredly, there can be no rubrical objection to this! He should, however, have enough "feel" for the music that he can fit the ceremonies to it. By this I mean that ceremonial acts, where there is some discretion in their timing, should be so timed that they do not interfere with or provide a different focus from that being provided by the music. The thurifer, for example, should not appear and disappear at musically random times, such as in the middle of the *Gloria* or the *Benedictus*. The beginning of the gospel procession should be timed to start at the end of the gradual and not, as it were, *in media re*. The prime interest in these movements in the sanctuary must, of course, be ceremonial: ministers must be in the right place at the right time. However, in getting them there and taking them away, the music can very well be the controlling factor. In fact, from a purely practical point of view, the music can be of inestimable value in timing ceremonial acts in the sanctuary.

Equally, of course, there has to be some degree of ceremonial knowledge in the choir loft. A choir director who simply has no knowledge of the ceremonies which are required in liturgical celebrations is an M.C.'s nightmare, as is a choir director who does know the ceremonies but allows his musical interest to run away with him so that conflict can almost develop between ceremony and music. If, however, both director and master of ceremonies have an adequate sense of timing, this regrettable situation should not occur.

It is also interesting to note that, quite apart from the point of view of the congregation, inadequate or poorly performed music can very quickly be reflected in the sanctuary. This is presumably subconscious, but when things go wrong in the choir loft, there is a definite need on the part of the M.C. to keep a much tighter eye on what is happening in the sanctuary. It would be interesting to know from music directors whether the converse is true. With proper unity at both ends of the church, *i.e.*, between music and ceremonial, the results can truly be an inspiring whole.

Music is an integral part of the liturgical action. This is almost a truism; yet where such integration does not exist, surely the results must lead to the lesser rather than the greater glory of God.

HAROLD HUGHESDON AND HELEN MARY HUGHESDON

REVIEWS

Choral

Music from the past for large choral resources:

Te lucis ante terminum by Thomas Tallis. SAATB. S. Hill has transcribed and edited the festal and ferial tones of the Office hymn, retaining the original Latin text. Oxford University (a .80¢.

Alleluia, I Heard a Voice by Thomas Weekles. SATBB. This is a revised edition of the piece with editorial notes to guide the choirmasters. Oxford University (a \$1.10.

Ave Maris Stella by Giambattista Martini. SSAA, orchestra or keyboard. H. Cannistraci and R. Hunter have collaborated on the edition of the 18th century work. E. Marks Music Corporation (a .50¢.

Lift Up Your Heads, Ye Gates by A. Hammerschmidt. SSABB, continuo. A seventeenth century work arranged for English text. Concordia Publishing House (a .45¢.

The following three compositions use chant or chant-like melodies in their structures:

O Thou Who Clothest the Lily by N. Lockwood. SATB a cappella. A rather fragile piece involving flowing melodic lines that move from voice to voice culminating in an SATB section in quartal harmony. Augsburg Publishing House (a .35¢.

Prayer of St. James by G. Martin. SATB, baritone solo, bells, organ. An interesting texture. The melody moves in unison or in octaves, with the middle contrasting section in SATB in parallel fifths duplicated at the octave, SA, TB. Flammer, Inc. (a .35¢.

Cantus by John Russell. SA, strings or organ, small percussion. *Cantus* consists of verses in Latin and English from Psalms 150 and 46 with a sinfonia separating them. The Latin incipits use traditional psalm tone melodies; the phrase "omnis spiritus laudet Dominum", also in a psalm tone, closes both sections. The percussion parts add color and a rhythmic impulse to the rather stark accompaniment. GIA Publications (a .50¢.

Choral works for various occasions:

Marian Trilogy by Noel Goemanne. SATB or two equal voices with congregation, organ, brass quartet *ad lib*. The trilogy consists of *Immaculate Mary*, *Sing of Mary and Hail, Holy Queen*, set to traditional melodies and decorated with idiomatic trumpet parts. GIA Publications (a .60¢.

Canticles for Voices and Percussion by Richard Proulx. Two voices (alto and soprano or tenor and bass) with handbells, tambourine and triangle accompaniment. The canticles chosen are *Song of Mary*, *Song of Simeon* and *Song of the Angels* with an interlude/cadenza separating the last two. The vocal writing is conventional with a special regard for speech rhythms and patterns. The ac-

companiment adds a sharp contrast in timbre and rhythm. GIA Publications (a \$1.00.

How Can I Keep From Singing by David Ouchterlony. SATB, organ. A bright, cheerful, well-constructed song. F. Harris Music Co. Ltd. (a .50¢.

Jesu, the Very Thought of Thee by Richard Proulx. SATB, a cappella. A familiar text set with graceful flowing melodies. GIA Publications (a .40¢.

The Trinity by Robert Powell. Unison. A good melodic setting with frequent changes of meter to accommodate the prose rhythm of the text. Concordia Publishing House (a .30¢.

Hymn of Eucharist by S. Suzanne Toolan. SATB, congregation, organ, trumpet *ad lib*. Each verse of this scriptural text is given a different treatment. A useful piece that is not difficult. GIA Publications (a .50¢.

To the Lamb, Glory by Paul Weber. Congregation, unison choir, organ, optional brass quartet and cymbal. This piece is described by the composer as a New Testament canticle. Prose rhythms of the text have been observed in the music. Not difficult. Concordia Publishing House (a .55¢.

O Christ, Our King by Robert Wetzler. SATB a cappella. Attractive melody; conventional setting. Augsburg Publishing House (a .45¢.

Prepare the Way by G. Brandon. SAB (optional SATB), organ. A nineteenth century German melody arranged by G. Brandon with an independent accompaniment in tonal tertian harmony. Concordia Publishing House (a .45¢.

Alleluia by Robert Kreutz. SATB, organ. Rather simple melody given a sophisticated harmonic background. GIA Publications (a .30¢.

Jesus Savior the Lamb of God by A. Cabezon. SATB a cappella. D. Reppen has made a transcription of a Cabezon motet, set to English words. Simple, mildly polyphonic. Augsburg Publishing House (a .35¢.

C.A.C.

Magazines

L'ORGANISTE, Number 4, December, 1976.

The principal article in this issue of the French language journal of the *Union Wallonne des Organistes* deals with historic two and a half manual organs that were installed in the southern part of the Low Countries and in the Flemish area of France from the end of the sixteenth century until 1850. Only five of these organs still exist. They are located in Flone, Gronsveld/Maastricht, Idegem, Bonne-Espérance and Haringe/Fl. Occ. Of these five only that of Gronsveld is still playable. The article concludes with details about each of the five organs mentioned above and a complete list of the origi-

nal installations together with some indication about the organ actually in use at each site.

The second article, entitled "The Truth about the Organs of Lens-St. Rémy," deals with the origins, restorations and current condition of the organs of that parish church. Several loose supplements sent with the magazine include an index of the journal from 1969-76, some information about the seventh annual series of organ concerts sponsored by the society, reviews of periodicals and news of the society.

V. A. S.

SINGENDE KIRCHE, Volume 24, Number 3, 1976-77.
Quarterly of the Church Music Commission of the Austrian Bishops.

Hans Trummer begins this issue of *Singende Kirche* with a short discussion of Bach's *St. Matthew Passion*. It is impossible to understand this famous oratorio properly if one does not give some consideration to its original function as a sacred work. Bach, argues Trummer, did not intend this work as art for the sake of art, but as a musical tribute to his faith. To sing this work outside a sacred atmosphere is not completely in keeping with the intentions of the composer. The *Passion* loses some of its effect when performed in the concert hall. Further, Trummer argues that Bach understood the proper role of church music within the liturgy. After Luther and especially Calvin had removed many of the symbols and ceremonies which had surrounded the Catholic liturgy, the Protestant church services became, for many, sterile. The Pietists revolted against this atmosphere by emphasizing individual prayer outside the established liturgy. Bach, however, understood that the liturgy of the Lutheran church could be revived, in part, through a proper use of church music. Trummer believes that this came to be Bach's goal and that in striving for this revitalization of the Lutheran liturgy, Bach performed a great service for his church.

In a second article, Trummer considers the employment problems of Austrian church musicians, a topic extensively treated in the previous two issues of *Singende Kirche*. He begins by reminding his readers that Austria is in a completely different position than Germany. One cannot simply take solutions which work in Germany and transfer them to Austria, chiefly because the economies are completely different. However, in the course of his comments, Trummer makes some remarks which have a significance beyond the economic sphere. Austrian church music must continue to exist and function (and therefore ought to be supported) because it is not only an integral part of the Catholic liturgy, but it is also a cultural treasure which cannot be allowed to disappear. The orchestral Masses of the eighteenth century are well known to almost every Austrian Catholic. Austrians hear these liturgical compositions from childhood on. When Haydn's *Paukenmesse* or Beethoven's *Mass in C* is sung, the people flock to the parish often only to find

that they must stand through the service; but they *do* stand rather than go to a Mass a short distance away which may not have any music. Here the liturgy has become so ingrained in the people that it is an important part of their culture and lifestyle.

Franz Schmutz contributes a discussion of the purposes of sacred music. The article attempts to define the proper roles of the musician and the pastor in the musical life of a parish. Schmutz makes some valid points. However, in the course of his remarks he suggests that the parishoners of any given parish do not form a unified group, but that they are from different walks of life, interests, ages, etc. He argues that each of these groups could and perhaps ought to have its own singing group. This suggests that these singing groups should perform at liturgies organized within the parish for their own special group. It seems that Schmutz misses the essential point that regardless of the differences, the parishoners do form a unified whole because they have (or should have) a single purpose in mind. They, especially when gathered at Mass, should be of one mind and one spirit in union with their priest. They are the community of the people of God. It seems strange in this era when we hear so much of "community" that this simple fact is ignored or missed. Liturgies for special groups destroy the community of the parish through dissection. Schmutz also suggests that the choir ought not to be overworked and thinks that most choirs could not or would not practice for a half year before a performance. However, it is good, now and then, to do something out of the ordinary. The more elaborate polyphonic settings of the Ordinary of the Mass usually require extensive practice. If the composition is worth performing and if the director and choral forces are adequate to the task, then it can be a pleasant experience to practice and learn a larger work. Schmutz tends to generalize without citing examples. Perhaps his comment is valid for the cases he was considering, but as it stands the statement is far too general to be taken at face value.

Josef Doppelbauer has an article on two different Christmas Masses which he attended. One was very "progressive." The other was consciously conservative. In a good analysis of both liturgies, Doppelbauer concludes that neither was satisfactory. There is no doubt that some things in the pre-Vatican II liturgy needed adjusting. On the other hand, it is not good to abandon completely what had been the traditions of centuries.

RICHARD M. HOGAN

DER FELS, Volume 8, Numbers 3 and 4. March and April 1977.

Klaus Gamber has a lengthy article which begins in the March issue of *Der Fels* and is concluded in the April issue. The title, "Liturgie als Heimat" is difficult to translate into English, but the idea is quite simple. The liturgy ought to be familiar to the Catholic and remain essentially the same. We should know exactly what to expect

every time we walk into a Mass and not be surprised by the latest development or experiment. Just as one is upset when returning from a trip only to find that extensive repairs and adjustments have taken place at home, so is the Catholic, argues Gamber, disoriented and disturbed by the extensive and partly unnecessary changes in the liturgy.

However, Dr. Gamber makes it very clear that he is not in sympathy with the *Una Voce* movement which advocates a return to the Tridentine Mass. Gamber believes that the Mass of Pope Paul VI need not represent a definitive break with the liturgical traditions of the Church, if the proper options within the *novus ordo* are chosen. However, he does argue that it might have been better not to readjust the calendar, especially since many Catholics identify very strongly with particular saints' and feast days. It does not seem to serve any useful purpose to move saints' days or to remove some saints from the calendar altogether. Also he believes that the Latin language ought to be used more extensively especially in tourist areas. It is difficult for an American touring Europe to participate fully in a French or German Mass. The tradition of the Latin Mass had solved this problem beautifully, but with the over-emphasis on the vernacular since the council, the familiarity which Catholics had with the Latin Mass has disappeared. This, thinks Gamber, could be restored and bring some benefits.

More importantly, Gamber makes a convincing argument for the old dictum, *lex orandi, lex credendi*. If the liturgy is altered, the faith of the people might be changed also. Furthermore, the liturgy is not the place for ecumenism or for conversions. The liturgy is for the faithful. However, the other side of the coin is that only men of a strong faith can create a liturgy. Implicitly, Gamber questions whether our society, even the society of the Church, has a faith adequate to the task of creating a new liturgy.

In the second part of his article, Gamber reminds us that the Tridentine Mass was fixed firmly after the Council of Trent because of the dangers which the Reformation presented to the Church. This ritualistic rigidity imposed of necessity was not in keeping with the liturgical traditions of the ancient and medieval Church which had known great latitude in liturgical practices. Gregory the Great, argues Gamber, never intended that the Roman rite should become the standard for the entire western Church. Gregory encouraged liturgical variety, but the latitude of the medieval worlds was not the same as the liturgical freedom we have today with the many different options in the *novus ordo*. In medieval times, there were great differences from one locality to another, but the liturgy was the same in any given parish all the time. Thus, the differences did not cause the disorientation that our present experimentation has. The liturgy remained the religious *Heimat* for most Catholics.

In passing, Gamber criticizes the attempt to modernize the liturgy through the use of pop tunes. He argues that anyone who wants to hear pop tunes will find places

better than church to hear them. He also dislikes liturgists who adopt unapproved liturgical practices and then force them on the hierarchy by citing all the places where these experiments have been implemented.

Gamber's article is an excellent, well balanced consideration of some essential points.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 6, Number 6, 1976. *Bi-monthly journal of Una Voce (Germany)*.

Eric M. de Saventhem, the President of the International Una Voce Federation, has an article entitled, "Hoffnung auf Rom?" Saventhem considers the effects of the "Lefebvre movement" on Rome and discusses whether or not the pressure applied by an apparently large minority of French Catholics might cause some adjustment in at least a few of the liturgical reforms which followed the second Vatican Council. He concludes on a somewhat pessimistic note, suggesting that one should not be disappointed if no action is taken, but that one must always have confidence that the Holy Spirit guides the Church. In the course of his remarks, Saventhem quotes some figures which might be surprising to some. Thirty-five percent of French Catholics would attend a Tridentine Mass, such as the one Archbishop Lefebvre advocates, if they had the opportunity. Only forty percent of the Catholics in France would follow the pope if there was a break between Lefebvre and Rome. These poll results demonstrate the impact of Lefebvre's activity in France. Even if one is totally opposed to what the movement advocates, it must be admitted that Lefebvre has convinced a large number of people, at least in France.

Ulrich Lange in an article discussing the council praises its activity and strongly criticizes Lefebvre for opposing it. Opposed to Saventhem's opinion, Lange argues that Lefebvre cannot accept other church councils and reject the Second Vatican Council. It is impossible for one church council to contradict any of the others. If there seems to be a contradiction, it can only be a fault in our own perception or understanding. Lange's view is that the council must be properly understood before we can expect to benefit from its fruits. Lefebvre's position in opposing it is off the mark. Rather, the bishop should work towards a proper understanding and implementation of the council documents.

It is interesting to note the split, even within the Una Voce movement, on the problem of Lefebvre. Even they cannot agree on the proper way to approach Lefebvre or on what the bishop should do next.

Rudolf Kaschewsky contributes an article on the Eucharist and Andreas Schönberger suggests a peaceful coexistence between the *novus ordo* and those who want to return to the Tridentine Mass. It seems, however, unrealistic to hope that the Tridentine Mass would eventually become mandatory in at least one parish in every town. It is doubtful that the hierarchy would ever order

that the older *ordo* be used. Winfried Martini concludes this issue with an article on socialism.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 7, Number 1, 1977. *Bi-monthly journal of Una Voce (Germany).*

Often journals serve their readers by providing new and interesting information. However, sometimes the best articles are those that state accepted truths in an especially clear language. These serve us in that they remind us of things which in the cares of every day are not often considered, although they are usually not forgotten. Such ideas are usually conveniently stored in the remotest compartments of our minds. Walter Hoeres in this issue of *Una Voce Korrespondenz* contributes an excellent treatise on the ultimate happiness of man: the beatific vision. He begins by quoting Aristotle's *Metaphysics* that man's intellect seeks truth. Proceeding very deliberately and logically, Hoeres shows that God is truth and that man really seeks God and can only be happy in the sight of God. But man has no right to the happiness of the beatific vision and it is only through God's mercy and grace that he can attain salvation. Thus, one must use the ordinary means of salvation, the Church. The Church must teach the faith in a clear fashion, but some Catholic theologians today do not write or speak clearly. They are not serving the faithful in the way they should. Hoeres, however, does not draw any hard and fast conclusions. The article is intended as a reminder, and a very good one, of some basic tenets.

Andreas Schönberger has two articles in this issue. One criticizes the view that communion in the mouth is Jansenist, which had been claimed in a German Catholic newspaper. Schönberger argues against communion in the hand and for the traditional method. His second contribution is in the nature of a book review criticizing a new volume written by Bishop Elchinger of Strassburg. An article entitled "Carmen Gregorianum" by Maurus Pfaff is reprinted from the *Festschrift* for Monsignor Johannes Overath (Saarbrücken, 1973). Father Pfaff argues that the Latin liturgy of the Roman Church is a cultural asset of western man. Attached to the Latin liturgy is a wide variety of artistic works which cannot find a place outside the liturgy. If only for this reason, argues Pfaff, the Latin liturgy must be preserved. There is an article by Gustav Thibon translated from the original French by Andreas Schönberger. His chief point seems to be that man and nature live in cycles. The liturgy and the liturgical calendar also have a cycle. This cycle of Advent, Christmas, Lent, Easter, Ascension, Pentecost which repeats itself every year is not appreciated by the modern man who lives removed from nature in his computerized, mechanized apartment building. One must appreciate the value and order in cycles to understand the liturgy fully. However, with the ecological movement's emphasis on this point, it is to be hoped that the most mechanized of us will soon realize

the cycle present in the natural world as well as that present in the liturgical calendar.

RICHARD M. HOGAN

MUSIC AND LITURGY. Vol. 3, No. 1. Spring, 1977.

This issue contains three articles, two of which are devoted to a discussion of various musical aspects of our new liturgy. The central contribution by Michael B. Gaine is entitled "What is Community?" and offers an illuminating, though thoroughly misleading, study of the subject.

To start with, Mr. Gaine presents community in its historical perspective. He discusses the attempts of 19th century writers (Durkheim and Tonnies) to explain the shift (according to them) from "mechanical" solidarity to "organic" solidarity. The first is implicit in medieval society for instance, where uniformity of occupation and style of living generated community, which itself was the result of "stable groups of people who knew the total person of their neighbor, not just some facet of his personality and life."

The second, also called "association" by Tonnies, describes a phenomenon observed by these 19th century writers in their lifetime and in the immediate past, that is, the coming together or cooperation of a group of people for a specific purpose, implying, therefore, a much diluted sense of "community."

Mr. Gaine is careful to disassociate himself from these views arguing that their "preoccupation with a pre-defined ideal of community was mistaken and is misleading." He continues to develop this theme and sets out to destroy the millennial notion that there existed and *should exist* an ideal state of community such as that described above. He deduces, and rightly so, that 19th century historians were apt to view the past through rose-tinted spectacles — so far so good.

Returning for a moment to the beginning of the article, Mr. Gaine states the following: "Liturgy, on the other hand, tends to indulge in various forms of realized (if unrealistic) eschatology as though we were living in a world in which class, ethnic and gender divisions should not matter. Both such attitudes are unhealthy —" Here he is surely on dangerous ground. We all know that ideals are seldom realized and none more than community. This does not mean however that man should not strive to attain it. And it is surely one function of the Mass (Why does he keep referring to "liturgy?") to raise mankind to a higher, spiritual and supernatural community irrespective of class, ethnics or gender. Later on in the article he states the following:

"However if this unity (*i.e.*, that which is implied in the views of those who may advocate one Mass on a Sunday for a college community) becomes the exclusive, all-embracing focus of liturgical and pastoral action, it can only do so by ignoring other important realities of college life" . . . and "It seems fitting that friendship groups and interest groups within a college should rein-

force themselves by having their own group Masses and liturgies."

Now I sense a good deal of home grown philosophy in these extracts. Firstly, he appears to imagine that the Mass is an ancillary appendage to the main priestly function which is of course that of a social worker! Secondly, the Mass apparently serves an ultimate human purpose rather than a Godly purpose, which is redolent of the familiar 'community meal as opposed to sacrifice' heresy. Thirdly, he is in danger of denying the all-embracing nature of the Mass, which embodies the whole of mankind in Christ's redemptive action. According to Mr. Gaine, Mass has become a liturgical process employed for the edification of particular groups of individuals.

DAVID BEVAN

BOLLETTINO CECILIANO. Vol. 72, No. 2. February 1977. *Review of the Italian Society of Saint Cecilia.*

Naples occupies the center of attention in this issue with an article on the restoration of church music in that city. Given originally as a paper at the national congress held in Naples last year, the initial activity in the 1880's that flowered in the reforms of Pius X is described by Vitale de Rosa. Published along with the article is the text of the statutes for the Archdiocese of Naples on figured music, issued in 1882. Continuing the historical theme, Pellegrino Santucci has an interesting commentary on a sermon given by the great Dominican preacher of the last century, P. Monsambré, whose oratory filled Notre Dame in Paris. At the dedication of the new pipe organ in the Church of St. Gottard in Rouen, Monsambré made some observations that are applicable in our own day. He pointed out that the organ *speaks*, and as such it can in a certain way proclaim the gospel, even before it is read at Mass (*pre-evangelizzazione*). He says that the Church sanctifies those places and things that it consecrates to God, and the organ is one of them. He calls the organ a "holy orchestra," but he cautions that it can never be a substitute for singing. He touches on the distinction between the profane and the sacred, surely a topic very timely for today when so many churches are being stripped of sacred signs and symbols.

Valentino Donella contributes an interesting discussion of two Italian words (*integralismo* and *integrismo*) which are used to describe attitudes found within the Church. The first refers to those who wish to close ranks in the effort to recover those members who have been lost to the organization. They wish to restore its integrity (*integralismo*). The other group are those who would impose their own ideas of the world or society on everyone else, thus denying pluralism and dialogue, other popular concepts of our day. Of course, the two attitudes are on a collision course. The author attempts to apply the ideas to the Italian church music association (AISC) and decides that neither term is right. Rather, there should be *integrazione*, which means integration. The society must be called *integralismo* with regard to papal and conciliar decrees which must be implemented fully, but it might

be called *integrismo* with respect to its attitude toward different opinions and ideas.

Announcement is made of a national convention to be held in Rome in September at which the Holy Father will participate. The theme of the meeting is "Paul VI and sacred music." Aimed chiefly at choir members, a list of music, both in Latin and Italian, is given for preparation prior to the meeting.

Finally, a little article describes the daily sung Masses in Saint Peter's Basilica in Rome. A Mass is celebrated in the chapel of the Blessed Sacrament each morning with simple Gregorian settings for the ordinary and well-known chants (*Tu es Petrus*, *Adoro te*, and *Salve regina*) providing the proper songs. In the evening a Mass is celebrated at the altar of the chair and is combined with the singing of vespers. The author points out that these services provide a bond of unity for people from all parts of the world. He also notes that a listing of all liturgical services in the basilica is now given at the entrances for the benefit of the tourists.

R. J. S.

BOLLETTINO CECILIANO. Vol. 72, No. 3. March 1977.

A little article on the Roman stational churches calls attention to the ancient practice begun by St. Gregory the Great of visiting each day during Lent and Easter the particular church assigned for the day's liturgy. The names were given in the missal of Pius V, but are no longer printed in the missal of Paul VI, although the present pope himself has gone to Santa Sabina on the Aventine hill to begin the visits on Ash Wednesday. As a student in Rome, I remember well going each day to take part in the processions, singing and praying to honor the martyrs buried in the stational church. The term stational refers to a period of rest for soldiers on a march, and the connection with the Christian who is a soldier and who continues his pilgrimage or march toward heaven can easily be seen.

Monsignor Carlo Ponticelli, a pastor in the city of Naples, discusses the parish priest as a promoter of music. The article was delivered as a paper at the national congress in Naples last year. He asks when a pastor is promoting music and replies that he does this when he is convinced of the important role of music in the liturgy as an influence in the spiritual life. He can do it personally if he has studied music himself, but otherwise he must attract others who will carry out the musical program for him. He asks why a priest does not succeed in promoting music, and he answers: through lack of preparation, lack of conviction, obstacles not of his own making, and a lack of trained and responsible personnel.

The sermon of the French Dominican Mosambré at the dedication of a new organ in Rouen is completed in this issue. It is a beautiful praise of the king of instruments.

Sister Maria Lucia asks a question about the correct chants to be used for singing at the offertory in her convent, saying that several nuns who were students of

liturgy objected to the *Ave Maria* for the feast of the Annunciation and declared it to be anti-liturgical. Sister Cecilia replies to the question by pointing out that the instruction on sacred music allows three sources for the texts and music of the propers: the chants of the *Graduale Romanum*, the antiphons given in the *Graduale simplex* and other repertory approved by the national bishops' conferences. She goes on to show that the *Ave Maria* is given as the offertory in several Masses in the graduals and also in the approved collections of other pieces. The question seems to indicate a situation so often found in this country too — the interference in the musician's task of selection of music by those who don't know anything about it but who regularly pressure for their opinions.

The catalog of publications of the Italian Society of Saint Cecilia is published in this issue. It comprises works by composers from the polyphonic period of the renaissance up to contemporary writers, both in Latin and in Italian.

Natale Luigi Barosco writes about the cultural revolution and the training of candidates for the priesthood in music as a means for their ministry. In an extensive article, he points out how important it is to know the youth of today and recognize their opposition to artistic and traditional standards. Then one must guide them not by condemning but by showing the value of the better things. The goal of a seminary music teacher is the formation of good taste and a practical taste so that his students can exercise a critical judgment in the selection of music, realizing the importance of the trained expert, a difficult thing in an age that often seeks to do everything itself. It is difficult also to establish a basic repertory of both liturgical and popular pieces. He calls for a collection to be published, diocesan or regional in scope, that can be the basis for seminary training as well as parish use.

The final contribution is a report on the diocesan school of music at Treviso which has completed fifty years of activity. Not just a recording of the fifty years, but rather a proposal for the future, the report lists several goals of the diocesan school: regional festivals for choirs; promotion of the singing of vespers throughout the diocese; learning of the Gregorian *Mass of the Angels* by the congregations; organ concerts; musical pilgrimages to various shrines; and publication of a kind of news letter. Surely an ambitious program, and one that cannot be matched in the dioceses of the U.S.A.

R.J.S.

BOLLETTINO CECILIANO. Vol. 72, No. 4. April 1977.

At a meeting of the Italian bishops' commission on liturgy, Monsignor Luciano Migliavacca, director of the choir of the cathedral of Milan, made a proposal for the establishment of a musical repertory for Italy. His speech is published in this issue. He points to two fundamental criteria, one for music and one for liturgy. For music, it is beauty that must be considered along with the question of competence. For liturgy, the criterion is sacredness

along with the question of pertinence. He distinguishes the elements of sacred song: the text, the music, the instruments used for accompaniment and the manner of performance. Then he gives examples of pieces that are lacking in one or the other of these regards and follows with a list of suggested music, including Latin chants, traditional chants and new songs, antiphons and anthems.

Ernesto Moneta Caglio writes about the music selected for the congress scheduled for Rome in September which is to be prepared by the participants. The compositions include Perosi's *Tu es Petrus*, Italian compositions for the proper parts of the Mass, *Kyrie* from Mass I, *Credo III*, *Agnus Dei* from the *Missa de angelis*, and the *Gloria* by Italo Bianchi.

A biographical sketch of Monsignor Antonio Foraboschi with a list of his works, and a little article on various international and national associations for musicians conclude the issue, along with E. Papinutti's descriptions of his four-day journey to Sicily. He tells of his experiences at Mass in the Byzantine rite, his visits to Monreale and Messina, and the popular piety and devotions that he witnessed. The names of the people he met and visited would make a good list for anyone planning a tour of the music centers of Sicily.

R.J.S.

CONTRIBUTORS

Father John Buchanan has often contributed to *Sacred Music*. He is pastor of the Church of the Holy Childhood in Saint Paul, Minnesota, and a true patron of church music, having founded the parish *schola cantorum* when he organized the parish some thirty years ago.

Dr. Thaddeus Chao is on the staff of the United States Veterans' Hospital in Minneapolis and also a lecturer in the medical school of the University of Minnesota. Like so many medical men he finds music important in his life and sacred music most important in his spiritual life.

Richard M. Hogan is a candidate for the Ph.D. at the University of Minnesota. Having recently passed all the qualifying exams, he is at present occupied with a dissertation in medieval French ecclesiastical history.

Harold Hughesdon, a member of the editorial board of *Sacred Music*, is an executive in the international division of 3M Company in Saint Paul, Minnesota. His frequent journeys to various parts of the world on patent and copyright business for 3M give him ample opportunity to observe liturgical and musical life abroad. *Helen Mary Hughesdon*, Harold's daughter, teaches French and German at Derham Hall High School in St. Paul and is preparing a doctorate in comparative literature at the University of Minnesota.

Warren Wimmer, who has created the photography that adorns this issue, is at present a postulant at Saint Louis Priory, Saint Louis, Missouri. He expects to enter the novitiate in September.

FROM THE EDITORS

How Much Has It Cost?

The amount of money spent during the last ten or fifteen years in the United States by parishes, schools and religious institutions to encourage and promote the musical and liturgical changes introduced in the name of Vatican II is staggering, if indeed anyone could ever compile how much it might be. Just think of the official liturgical books that kept changing and therefore were often in need of replacement; the tons of missalettes; the thousands of hymnals that were so quickly outdated; the prayer cards, instruction sheets and news letters. And that is not to mention renovations of buildings and altars, new vestments, new sacred vessels, etc. It would be interesting to know how much the Bishops' Committee on the Liturgy or the International Committee for English Liturgy have collected in royalties, copyright fees and general charges alone. It is true that several publishing houses and church goods stores have gone down under the changes, but many another one has truly made a mint on the new things. And then there is the matter of the liturgical expert and his salary!

It makes me wonder what might have been accomplished if only a fraction of this enormous sum would have been spent on church music and liturgy prior to the Vatican Council. In the days when choirs had often to buy their own copies, when musicians worked for almost nothing, when the possibility of a parish finding even enough for a modest expenditure on a new pipe organ, the caliber of music was improving despite the poverty so often invoked when music was concerned. If only a fraction of what is spent today had been available for truly professional musicians, singers and instrumentalists, and the needed scores and copies were bought, think of the singing Church there could have been.

One always wants a return on his money. A pastor and a parish have every right to expect results from their expenditures. They should well ask about the reforms, "What have they cost? And what has been accomplished?" The criteria against which all judgments should be made are the decrees of the council and the instructions from Rome that followed. I think in most cases the answer will of necessity be "We have been cheated. We cooperated and paid, but what has been produced?"

R. J. S.

Our Magazine Reviews

It is very easy to become provincial. Even keeping a perspective that takes in the whole of our vast country is difficult. But the Roman Church is catholic, universal. When the Holy See issues its decrees in matters of liturgy and music they are for all continents and peoples. How they are being implemented in other lands should be of interest to us.

Sacred Music has regularly published synopses and reviews of the magazines published in various other countries telling of the progress of church music, particularly the implementation of the decrees of the Vatican Council and those instructions that have come from Rome since. French, Italian, German, Austrian, Belgian, Dutch and British journals are read by the reviewers who know those languages. This is truly a unique service of *Sacred Music*. It allows us in the United States to know how musical and liturgical problems are being faced and solved abroad, and in so many cases what has happened in Europe shortly becomes our problem here.

We are always looking for new reviewers both for new organ and choral music and also for magazines in foreign languages. We would be happy to have someone undertake the reading and reporting on Spanish and Portuguese journals as well as those from Slavic countries. The columns of *Sacred Music* are open to the members of the Church Music Association of America and all the subscribers to the journal. The section called "Open Forum" is provided for you and your ideas. We welcome them.

R. J. S.

Vézelay and Cluny

On a promontory dominating the small city of Vézelay, rising above the green Burgundian valleys, stands the Basilica of the Madeleine, recognized by art historians as one of the two most beautiful romanesque churches in a province justly famous for its architecture and sculpture of that period. (The Cathedral of St. Lazarus in Autun, which will be featured in our winter issue, is the other.)

The basilica was originally an abbey founded by Girart de Roussillon, count of Burgundy, and his wife, Bertha, in the ninth century to house the relics of St. Mary Magdalen which they brought from Provence. The Carolingian abbey church was destroyed by fire in 1120, and the church we see today dates for the most part from the twelfth century although the choir was built in the thirteenth century and is gothic in style.

Mary Magdalen is associated by legend with France and especially Provence because it was to that shore that she was carried miraculously in a boat along with Martha and Lazarus (Mary Magdalen was identified with Mary, the sister of Lazarus in this story) after having been cast adrift during a religious persecution. According to tradition Mary Magdalen was responsible for many converts in the region before retiring to live for thirty years as a hermit in a deserted area near Marseille, miraculously nourished by angels.

Under the direction of the Benedictine monks from Cluny, the shrine at Vézelay was an extremely important pilgrimage center until the thirteenth century. In 1146 St. Bernard of Clairvaux preached the second crusade from the hillside next to the church, and they say that as a result more than 100,000 men took up the cross, so many in fact that Bernard had to fashion crosses from his own

habit when the supply of cloth ran out. Philippe-Augustus of France and Richard the Lion-Hearted met at Vézelay to leave for the third crusade. St. Thomas Becket preached the excommunication of Henry II from the pulpit of the church. Vézelay was also located on one of the four pilgrimage routes to Santiago de Compostela in Spain. St. Francis of Assisi showed his recognition of the area as a religious center by choosing it as the site for the installation of the first Franciscan community in France.

The shrine lost popularity in the thirteenth century because of the competition of a church in Provence that also claimed to have a relic of Mary Magdalen. In the sixteenth century the church was pillaged by the Huguenots and the destruction was almost completed by the revolution. Fortunately in the nineteenth century the French author Prosper Mérimée, who was at that time inspector of historical monuments, called attention to its worth, and in 1845, young Viollet-le-Duc, now famous for his restorations of medieval architecture, began work on saving the church. Although many today find fault with his results, in particular certain sculptural restorations, it is clear that without his efforts Vézelay would now only be a pile of rubble. Moreover, it is still possible to appreciate some parts of the building in their original state, for example the sculpture of the inner portal, which was simply preserved, rather than restored, by Viollet-le-Duc.

The destruction wrought by the French Revolution on the great Burgundian abbey of Cluny was much more complete than that at Vézelay, leaving the visitor who knows something of church history, and of the art and architecture of the middle ages shocked and saddened. Of the abbey church, largest in the western world until the construction of St. Peter's in Rome, only a section of the right transept attests to the audacious height and pure romanesque style of the whole. The former granary, in itself an elegant thirteenth century building, now serves as a museum where one may try to reconstruct the glory that was Cluny by admiring the pieces of sculpture from the ruined church that are displayed there.

V. A. S.

Heresy?

Pope Paul in his encyclical on the Holy Eucharist, *Mysterium Fidei*, wrote the following words on the mystery of transubstantiation. "To avoid misunderstanding this sacramental presence which surpasses the laws of nature and constitutes the greatest miracle of its kind, we must listen with docility to the voice of the teaching and praying Church. This voice, which constantly echoes the voice of Christ, assures us that the way Christ is made present in this sacrament is none other than by the change of the whole substance of the bread into His Body, and of the whole substance of the wine into His Blood, and that this unique and truly wonderful change the Catholic Church rightly calls transubstantiation. After transubstantiation has taken place, the species of

bread and wine undoubtedly take on a new meaning and a new finality, for they no longer remain ordinary bread and ordinary drink, but become the sign of something sacred, and the sign of a spiritual food. However, the reason they take on this new significance and this new finality is simply because they contain a new 'reality' which we may justly term ontological. Not that there now lies under those species what was already there before, but something entirely different; and that not only because of the faith in the Church, but in objective reality, since after the change of the substance or nature of the bread and wine into the Body and Blood of Christ, nothing remains of the bread and wine but only the appearance, under which Christ, whole and entire, in His physical 'reality' is also bodily present, although not in the same way that bodies are present in a given place." (Para. 46)

He goes on to say: "St. John Chrysostom emphasizes this point saying: 'It is not man who makes what is put before us the Body and Blood of Christ, but Christ Himself who was crucified for us. The priest standing in the place of Christ says these words but their power and grace are from God. *'This is My Body,' he says, 'and these words transform what lies before him.'* (Italics added.) (Para. 49). Cyril, Bishop of Alexandria, admirably agrees with the Bishop of Constantinople when he writes in his commentary on the Gospel of St. Matthew: 'Christ said specifically: "This is My Body," and "This is My Blood," in order that you might not judge what you see to be a mere figure. The offerings, by the hidden power of God who has power over all things, are changed into Christ's Body and Blood, and by partaking of these we receive the life-giving and sanctifying efficacy of Christ.' (Para. 50).

Now contrast those words of the Holy Father with these: "First, do not sing the words of consecration without singing a substantive part of the preceding or subsequent text. In fact, the isolated singing of the consecration totally misrepresents the nature of the eucharistic prayer. Priests who feel 'avant-garde' because they sing the consecration are throwbacks to the past. *This practice perpetuates the outdated magical theories of words changing bread and wine into the Body and Blood of Christ.* (Italics added.) The Introduction to the New Order and all the catechesis accompanying our changeover have totally discredited that approach as pastorally unsound. The consecration is a dramatic moment in the prayer. It must of necessity be kept in its proper context of the total eucharistic sacrifice/memorial. The prayer is a whole and its wholeness must be given the highest priority."

So writes Father Richard J. Wojcik, professor of music at Saint Mary of the Lake Seminary, Mundelein, Illinois, in the current issue of *Pastoral Music* (April-May 1977). It seems incredible to me that such words have been written and even more incredible that they have been published in a Catholic journal. Transubstantiation is an article of faith and priests are obliged to teach it as such. There is little wonder that the laity is confused and fearful when priests undermine the very teachings of the

magisterium. Just recently I read of the fear that many have experienced about the faith of some priests concerning transubstantiation. Are the Masses they celebrate truly the renewal of Calvary? Is the Body of Christ truly present? And His precious Blood? Does the communicant really eat the Flesh and drink the Blood of the Saviour? What does the priest intend to do?

The words of Pope St. Gregory VII are mine and I invite you to say them often: "I believe in my heart and openly profess that the bread and wine which are placed upon the altar are, by the mystery of the sacred prayer and the words of the Redeemer, substantially changed into the true and life-giving flesh and blood of Jesus Christ, Our Lord, and that after the Consecration, there is present the true Body of Christ which was born of the

Virgin and, offered for the salvation of the world, hung on the Cross and now sits at the right hand of the Father, and that there is present the true Blood of Christ which flowed from His side. They are present not only by means of a sign and of the efficacy of the Sacrament, but also in the very reality and truth of their nature and substance."

It is transubstantiation which is the true *Mysterium Fidei*. Every Catholic must affirm that. For years in England denial of transubstantiation was the test of the Protestantism of the king, because it was clearly known just what was understood by the term. It is a doctrine of the faith. It is not an "outdated magical theory of words changing bread and wine into the Body and Blood of Christ."

R. J. S.

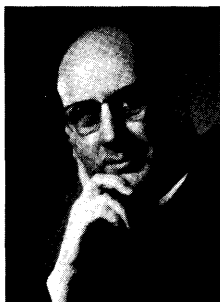


Capital, Abbey of Cluny, France

Photography by Warren J. Wimmer, Jr.

MEMBERS IN PROFILE

Dom David Nicholson's work as director of the Benedictine Mount Angel Abbey choir is well known from the numerous recordings of



plainchant and polyphony prepared under his direction for the Gregorian Institute of America, Educo Records and RCA Victor. In 1959, an RCA recording of the *Requiem* of Tomas Luis di Victoria, performed by the Mount Angel seminary choir and the Portland Symphonic Choir, won the Grammy award for the best classical performance,

operatic or choral.

Dom David studied plainsong in 1955 and 1965 at the French Abbey of Solesmes under the late Dom Joseph Gajard. As a recognized authority in the field he is currently editing the monumental *Dictionary of Plainsong*.

Canadian-born Father David Nicholson received his early education in piano and theory with the Royal Toronto Conservatory of Music. He has a master of music degree from Northwestern University, and has done post-graduate work in musicology at Harvard. He is a doctoral candidate in music at the University of Edinburgh, Scotland, and spent last year at Cambridge University, England, doing research on his thesis.



Since his 1975 graduation from Hartt College of Music in West Hartford, Connecticut, with the degree of



bachelor of music (majors in organ and liturgical music), Christopher Schaefer has served as director of music at St. Mary Church, Windsor Locks, Connecticut. During these two years as the parish's first professional music director in its 120 year history, through hard and dedicated work, he has formed a small but enthusiastic adult choir and a well-trained children's

group. Moreover, as a member of the Hartford archdiocesan commission for sacred liturgy, he is supervising a project to publish a series of music guidelines for the archdiocese.

Active in the Hartford chapter of the American Guild of Organists, he is also a member of a number of musical organizations in this country and England, including the American Choral Directors Association, the Royal School

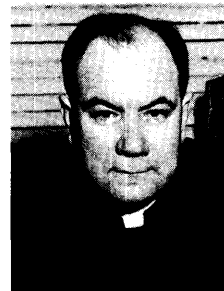
of Church Music, the Latin Liturgy Association, the Choristers Guild, the English Society of St. Gregory and the Hymn Society of America.

Mr. Schaefer conjectures that an interest in liturgical music runs in the family since his brother Edward is also a church musician, currently serving as music director of a parish in Texas while studying for a master of music degree.

It is encouraging to learn of the enthusiasm and devotion to *musica sacra* of young people like Christopher Schaefer. May the ranks grow!



Monsignor Francis P. Schmitt is an old friend who scarcely needs an introduction to veteran church musicians throughout the United States. However, we would not want new readers and those who have recently entered the profession to miss the opportunity of knowing one of the key figures in Catholic church music of the last few decades.



After having completed the St. Paul Seminary where he studied under the great music master, Father Francis Missia, Msgr. Schmitt went to Boys Town to direct the famous Boys Town Choir from 1941 to 1975. During this time frequent choir tours took him to every part of the United States, thus increasing his knowledge of Catholic church music and musicians throughout the country. In 1953, he organized the summer Boys Town liturgical music workshops attended by authorities in the field and those eager to grow in knowledge and performance practices. In the late summer of 1964 he called together members of the society of St. Gregory of America and the American Society of St. Cecilia along with other interested church musicians in order to found the Church Music Association of America. (See Schuler, "Church Music Association," *Sacred Music*, Vol. 104, No. 1, p. 3.) Msgr. Schmitt served as editor of *Caecilia*, predecessor of *Sacred Music*, from 1957-65.

Honored by the church and secular society alike, he was raised to the rank of monsignor in 1959 and received the degree of doctor of music *honoris causa* from the University of Nebraska in 1969.

Currently he directs the St. Caecilia Cathedral Choir in Omaha and the Old Town Chorale, a Boys Town alumni group. Still smoking his ever present cigar with a handful in reserve in his coat pocket, he has lost none of his well-known wit. An example thereof is the last item of the succinct curriculum vitae he provided at my request; his latest accomplishment is an improvement diploma in Palmer method.

V. A. S.

NEWS

The Consociatio Internationalis Musicae Sacrae, the papal association of music erected by Pope Paul VI in 1963, sponsored another symposium on subjects proposed by the *Constitution on the Sacred Liturgy*. The meeting was held in Bolzano in south Tirol, April 13–17, 1977, and considered the problems of composers in producing modern liturgical music according to the prescriptions of the Holy See. The meeting was concluded by a pilgrimage to the Benedictine Abbey of Kremsmünster in Lower Austria which was celebrating the twelfth centenary of its foundation. Previous symposia have been held to study music for missionary lands, music in cathedrals and abbeys, and music in the lands of eastern Europe.



The Schola Cantorum of the Church of the Holy Childhood, Saint Paul, Minnesota, sang Giacomo Puccini's *Messa di Gloria*, accompanied by a symphonic ensemble, on Easter Sunday. Bruce Larsen directed and Mary Downey and Merritt Nequette were organists. Soloists were John Jagoe, Kevin Barton, James Lang, Jeff Jagoe, Stephen Schmall and Lee Green. Works by Antonin Dvorak, Pietro Yon and Eugene Gigout were also programmed. Father John Buchanan is pastor.



Students of voice and graduates of the Eastman School of Music, Rochester, New York, will be saddened at the news of the death of Frederick H. Haywood whose textbooks on vocal techniques have been widely used. Born in New England in 1884, he taught from California to New York before joining the Eastman faculty. One of his beliefs was that vocal techniques can be taught in a classroom situation with one teacher for the whole group. He died on May 20, 1977. R.I.P.



The Lutheran Society for Worship, Music and the Arts has announced the appointment of Victor E. Gebauer as editor of the journal, *Response*. Dr. Gebauer is dean of the chapel and assistant professor of music at Concordia College, Saint Paul, Minnesota. He succeeds Warren Rubel of Christ College, Valparaiso University, Indiana. *Response* is published three times a year.



Bishop Thomas Tschoepe, Dallas, Texas, presented the *Pro ecclesia et pontifice* medal from Pope Paul VI to Noel Goemanne, organist and choir director of the Church of Christ the King in Dallas, March, 1977. Mr. Goemanne is a pupil of Flor Peeters and graduate of the conservatory in Antwerp with further studies at the conservatory in Liège. As a composer he is well known throughout the United States.



The Saint Dominic Choirs of Shaker Heights, Ohio, presented the final program of their sixteenth concert season on April 24, 1977, under the direction of Cal Stepan, with Crandall Hendershott as organist. The program, in three parts, included music for brass choir before 1750, sacred music before 1750, and the sacred music of Alexander Peloquin who was guest conductor for his own works. Under Cal Stepan the choirs sang music by Vittoria, Croce, Palestrina, Schutz, Bach and Handel as well as Gregorian chants. Peloquin's compositions included his *Psalm One Hundred*, *Lyric Liturgy*, *Hallelujah Chorus* and a premiere performance of *Four Prayers*.



The Twin Cities Catholic Chorale has concluded its third year of singing the classical Viennese Masses with orchestral accompaniment within the context of the Latin liturgy celebrated according to the *Novus Ordo Missae*. With a total this year of twenty-five Sunday and feast day Masses at the Church of Saint Agnes, Saint Paul, Minnesota, the repertory included Beethoven's *Mass in C*; Mozart's *Coronation Mass*; Joseph Haydn's *Mariazellmesse*, *Paukenmesse*, *Heiligmesse*, and *Little Organ Solo Mass*; Schubert's *Mass in G* and *Mass in B♭*; and Mozart's *Requiem*. Eight broadcasts over Minnesota Public Radio brought the liturgy and music to listeners in Minnesota and eastern Wisconsin.



Richard P. Gibala and Richard E. Moser presented a recital for two organs at St. Winifred Church, Mt. Lebanon, Pennsylvania, May 15, 1977. Playing on a Casavant organ of forty ranks and a Rodger's touring organ, the pair performed works by Soler, Handel, Buxtehude, Monnikendam, Purvis and Dupré. The main work was the *Veni Sancte Spiritus Mass* by Henry Doyen.

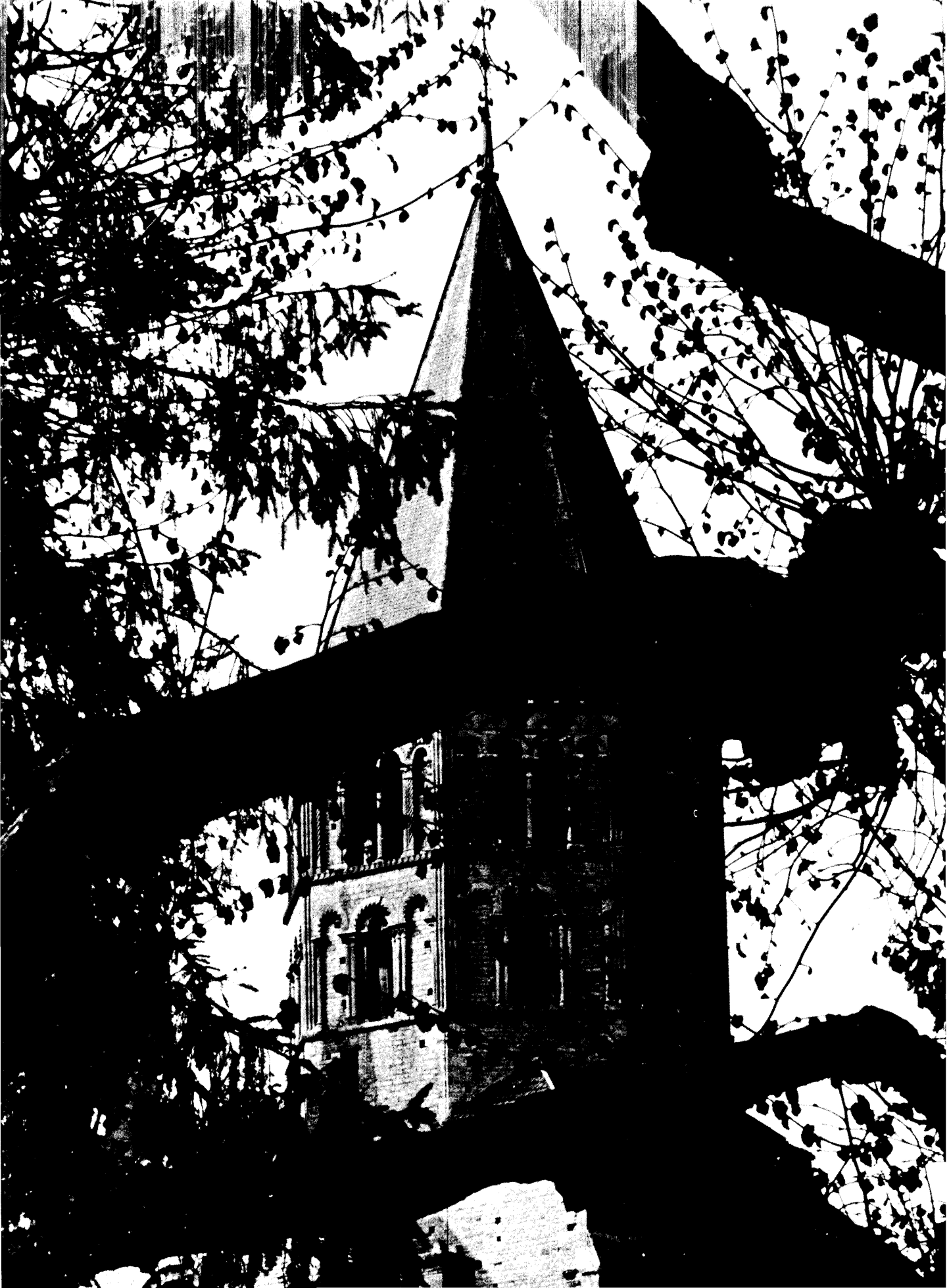


On May 22, 1977, the Church of the Maternity of the Blessed Virgin, Saint Paul, Minnesota, dedicated its new Casavant pipe organ with an inaugural recital played by Randolph Bourne, assisted by the parish choir under the direction of Michael J. Anderson. The program included works by Nicolas de Grigny, Frescobaldi, J. S. Bach, Antonio Soler, Mozart and Mendelssohn. The instrument has twenty-two ranks and mechanical action. Father John J. O'Neill is pastor.



Augsburg Publishing House will sponsor four church music clinics in August, 1977. They are free of charge to all and will include reading sessions, demonstrations and displays of choral, organ and instrumental music. They will be held in Worthington, Ohio, August 8–9; Seattle, Washington, August 22–23; Minneapolis, Minnesota, August 13; and Los Angeles, California, August 27. Information and details may be obtained from Augsburg Publishing House, 426 S. Fifth Street, Minneapolis, Minnesota 55415.

R. J. S.



OPEN FORUM

Anyone For Titles?

Titling editorials was one of the more enjoyable, though sometimes tantalizing, chores connected with publishing the old *Caecilia*. Unless the subject were a new piece of church legislation, or an honoree, like Father Vitry or Father Brunner, one would come up with abstruse, senseless lines like “Under the Big Top” (about the NCMEA, I think) or “The Bunny Hop” (probably in reference to warring champions of chant). To pen the title one would have to read the editorial to discover the connection, if any. These paragraphs are to relate how — much too late — this writer has been de-programmed.

A recent sabbatical has allowed him to ponder, somewhat like a pugilist coming to after a ten-count, what might have happened to the thing we used to call church music: to what, as a matter of fact, the Church used to call church music. A considerable amount of travel enabled him to accost countless confrères with the simple and searing question: “Where did we blow it?” And having set down fairly numerous observations and sparse conclusions in what is loosely called book form, he found himself wrestling with the matter of a proper title.

. . . I had serenely called the mélange “Face the Music”, meaning, of course, that few, including the Church, had (faced it). When a highly respected friend suggested that that was unattractive, trite, in fact, unrevealing and probably copyrighted, I only hedged and added a sub-title. Something about a “rumination on the music of the Church.” A senior editor said that not only would “Face the Music” have to go, but that “rumination” was archaic at best. I had forgot that, though I could recall having used the word, now forty years ago, while ruminating on a 13th night attempt to thwart future 12th nights. So would I please to submit, with no premeditated affront, an additional half dozen titles and sub-titles? I pleased, I hoped with these:

- 1) “Church Music: A Chronicle of Abasement.”
- 2) “Church Music Violate: An Inquest.”
- 3) “Music of the Church: Humbling the Handmaid.”
- 4) “No Mute Chantries: Memoirs of the Church Music Fling.”
- 5) “Church Music Regress: A View from the Trenches.”
- 6) “No Reveille Now: Tracts on the Defoliation of Church Music.”
- 7) “Church Music Transgressed: Reform in Retrospect.”

Surely some combination of one or the other might serve to cover the scary revelations of the manuscript. But the editor and a group of interested colleagues who agreed to rate the list had difficulty with most of them, and of course my choice registered lowest of the lot. Take No. 3, they said. Who, if they had never said the Litany of Loreto, could make any sense out of “Violate”? (Or had I perhaps said “violet”?) And “inquest”, of course,

was too strong for a sub-title. Why not simply “Call the Coroner?”

Or No. 4. Who was I trying to impress — Garry Wills or the Scottish Highlanders? And No. 3: Who would recall that the encyclicals had always called music the handmaid, a moniker which anyway disappeared sometime before World War I? One correspondent to whom I gave that title over the phone almost came apart with jollity. He thought I had said *fondling* the handmaid. Nos. 5 & 6 were lost in mixed metaphors, as indeed the battle had been lost, trenches or no trenches. And real reveille had long since sounded mostly off records, tapes, and monstrous, static-ridden campground horns, and god knows we have had enough of *that*. “Regress” was as old hat as progress, and who wants any more retrospect?

At last the editor suggested something scriptural, a crib from David maybe. A day with the psalter left one with no assurance that he had uncovered a bright gem, or even lackluster jade:

Sound the Timbre! No Sweet Sounding Harp and Lute. Clashing Cymbals. Awake, Lyre and Harp! (Or “murmuring sounds” of either.) No Trumpet Blast. Why this Tumult? How Blows the Trumpet (at this new moon): “Sing to Us,” they said.

Someone had said that the title ought to convey a sense of “chilling the spirit” — that is, after all, pretty much what a coronor does — and I considered some of these, at least, sufficiently chilling. But the consensus was that while they were psalmic enough, the psalms were too subtle. At the writing, a compromise had been reached by the respected friend, the editor, and the titler. And because this is not, one trusts, a paid advertisement, I consider it the better part of a battered valor to defer any announcement. But I’ll tell you what the book will not be called. Not by either of the two titles I fancied most:

“Church Music Violate: An Inquest.”

“How Blows the Trumpet (at this New Moon).”

FRANCIS SCHMITT

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