

# SACRED MUSIC

Volume 105, Number 1, Spring 1978





*Ambrose. Woodcut, XVth cent.*

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CATHOLIC CHURCH MUSIC IN ENGLAND: THE PRESENT POSITION	3
<i>Anthony Bevan</i>	
THE THEME OF PEACE IN GREGORIAN CHANT	9
<i>Joseph Lennards</i>	
ABBOT PROSPER GUÉRANGER	21
<i>Monsignor Richard J. Schuler</i>	
REVIEWS	27
NEWS	29
FROM THE EDITORS	31
OPEN FORUM	32
CONTRIBUTORS	34

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Masolino da Panicale. *St. Ambrose*. Baptistery at Castiglione d'Olona, XVth cent.

## CATHOLIC CHURCH MUSIC IN ENGLAND: THE PRESENT POSITION

The liturgical reforms of the past decade have left the English no more settled, to date, than any other European people. This may seem surprising in view of our native genius for compromise, but the reasons are deep-rooted and inevitable. To put it bluntly, we are witnessing a kind of cold war between those who want to preserve their cultural heritage and those who, for the most part, are not aware of any heritage that is worth preserving. Of course, this has little to do with the directives of the Holy See; it simply reflects the widening rift between the educated and the ignorant in all aspects of our culture.

As the liturgical reforms were introduced, it soon became clear that many were moving on to the defensive, not necessarily to preserve the Latin, or even the traditional concept of a "sung Mass," but quite often to maintain any semblance of dignity and decorum in our new liturgy. Such people have tended to regard changes with caution — even suspicion — always weighing them against past customs and accepting them only insofar as they might enrich the latter without altogether replacing them. This attitude is counterbalanced by

another which considers change to be inherently good — whether or not it be change for the better — because it prevents us from idolizing one style of worship to the exclusion of all others. Broadly speaking, these are the conservatives and radicals of the present conflict. A much larger section of the community constitutes a kind of half-way house where the style of liturgy is, at worst consistently dull, and at best, a rather unsavoury potpourri of traditional and “folk” elements.

And what of the clergy? So far the directives from our own hierarchy have been equivocal (except in the case of illicit celebrations of the Tridentine rite), reflecting, one suspects, a rather optimistic assumption that matters will somehow resolve themselves in time. Maybe the bishops are hoping for what currently seems to be the only satisfactory means of settlement, that is, a co-existence of mutually exclusive styles of liturgy within the parish. If this is to become the norm, then we will have solved at least one of our more pressing problems, which is the unwillingness of many Catholics at present to attend their local churches, owing to a distaste for the style of Mass that is to be found there.

Who exactly is engaged in this cold war of liturgy and music? I do not say it is primarily a war between the young and old; after all, some of the leading advocates of the more radical reforms are octogenarians, and much of the reaction is now being fired by students. Neither is it a war between the educated and the uneducated, though I believe this comes nearer the mark. What is essential for the preservation of our heritage is that people should have had the opportunity of regularly attending a high Mass or *Missa cantata* with traditional music, in order to understand exactly what the reformers of today are trying to remove. In a word, it is a war between the “initiated” and the “uninitiated,” between those who have learnt to love and to feel at home with our finest musical traditions, and those who have not. The widespread indifference to change might then be explained by the fact that few Catholics have ever known, either before or since the Second Vatican Council, just how dignified, prayerful and exquisite the Mass can be when enhanced by Gregorian chant and harmonized music.

Where are these to be heard nowadays? To discuss the present state of music in our Catholic churches, perhaps the simplest way is to give the reader a conducted tour of some of our chief centers, and to compare them with what goes on in the average parish.

London offers as great a variety of musical experience as one can ever hope to find, so I will select a few churches that represent a cross-section.

On any weekday, one may enter Westminster Cathedral between 10:30 and 11:30 a.m. and expect to hear the proper of the day sung in Gregorian chant, a polyphonic setting of the ordinary and a communion motet generally of the renaissance period. Daily vespers is also sung in the traditional way, combining Gregorian psalmody with a fauxbourdon or polyphonic *Magnificat*. The Cathedral has so far resisted all assailants of its daily capitular high Mass, but in other respects the deft hand of the innovator has left its mark. For instance, on Saturday evenings there is now an English Mass with responsorial psalm, ordinary and hymns to be sung by the congregation. This kind of thing may also appear piecemeal at the capitular Mass on special feasts or occasions, but the response is mixed and, amongst the choir, distinctly unfavorable. Westminster is fortunate in having the only Catholic choir school in the country, and with its future

secured by the success of recent fund-raising schemes, it would be wasteful either to give the choristers a less important role in the daily liturgy, or, alternatively, to change the style of celebration in such a way that the present high quality of music would no longer be appropriate.

The only other church in London to offer a daily Latin Mass is Brompton Oratory. On Sundays and feasts, a professional mixed choir sings from the organ gallery with admirable restraint and purity of tone. As at Westminster, a sung Mass would combine Gregorian chant and polyphony, but here there is also the rare opportunity of hearing Masses by Mozart, Haydn, Beethoven, Dvorák, Gounod and others. Musically there is more scope at the Oratory, not only because the voices are mature, but, more importantly, because the priests take a genuine pride in their traditions and are seen to give support to the choir. A handful of other London churches provide a sung Latin or part-Latin Mass on Sundays and great feasts. Those prominent for their choirs include St. James's Spanish Place, The Carmelite Priory, Our Lady's Lisson Grove, and St. Patrick's Soho Square, where the repertoire includes an adventurous selection of lesser known Italian Masses of the renaissance and later. On the reverse side of the coin there are such places as the Benedictine priory at Cockfosters, where a contemporary "folk" culture seems to be the order of the day.

Of the smaller churches of London, the vast majority favor an English Mass with congregational singing, but without dispensing with the choir. Thus a *Kyrie*, *Gloria* and *Sanctus* might be sung by all — either *Missa de angelis* or a vernacular, unison setting by Dom Gregory Murray, Colin Mawby, Wilfred Trotman *et al.* A responsorial psalm using tones by Murray, Gelineau, or frequently the parish choirmaster, would be recited by the choir with congregation joining for the response; and if it be the type of choir that rehearses regularly, maybe a communion motet or polyphonic *Agnus Dei* would be sung.

Such is the case where musical resources are good. In lesser equipped parishes the prospects are not so bright. On my last visit to Our Lady's, Kentish Town, I found a variety of "folk" hymns, some pleasing, some not, which were led by nuns and children with guitars. Nobody really sang.

For sheer variety there are few towns outside London to compare with Birmingham where the principal centers of music include an oratory of St. Philip, a cathedral and a seminary. By far the most conservative of these is the oratory founded by John Henry Newman, where daily Latin Mass and vespers are sung on Sundays and great feasts. The amateur choir is skilfully trained in a polyphonic repertoire which, in keeping with its own traditions, leans more than its London sister towards the Italian renaissance. On my last visit I heard Palestrina's *Missa Papae Marcelli* and two motets in the morning, a fauxbourdon *Magnificat* at vespers and a large-scale, showy nineteenth century motet to conclude benediction.

In the center of Birmingham is the Pugin-designed Cathedral of St. Chad. This has been regarded up till now as one of the leaders of moderation in liturgical reform. Mass on Sundays and great feasts is sung in English, though parts of the ordinary, together with offertory and communion motets are nearly always sung to Latin settings (Byrd, Palestrina, Lassus, Victoria etc.) by a competent choir of boys and men. Psalms, responses and congregational Masses are generally the compositions of the choirmaster, John Harper.

The seminary of St. Mary's Oscott is worth mentioning, not only as the nurs-

ery for most of Birmingham's clergy, but also because it maintains a rich tradition of music in comparison with most English seminaries. There is certainly variety: four hymn books are regularly used, ranging from the familiar collection in *Praise the Lord* to the new and often banal tunes of *Folk Praise* and *Sing a New Song to the Lord*. Sunday Mass consists of four hymns, an English ordinary sung by all (Murray, Bevenot, John Rutter) or, at times, a plainchant setting (*De angelis*, *Cum júbilo*, Mass XVII), a responsorial psalm and Alleluia sung to Bevenot tones, and sometimes a polyphonic motet for the communion. The danger at Oscott, as indeed in all churches where the old and the new are combined, is a tendency to mix the styles in a way that can be distracting. I have known, for example, "The Lord of the Dance" followed by the plainchant *Asperges me* and then a contemporary setting of the *Kyrie*. It is a fallacy of the liturgical "extreme center" that a balance of the old and the new must at all times be maintained, even to the point of jarring on a sensitive ear.

Balance and variety at all costs seem to govern the programs of many churches which seek a middle way through these times of reform. This is my only qualm during a service in Clifton Cathedral, Bristol, where one must learn to cope with the unexpected. Here the music is *à la carte* and one should brace oneself for the inevitable, but not too frequent, culture shock. Apart from a very good polyphonic choir, Clifton provides much congregational music of quality — simple vocal lines with interesting organ accompaniments that do not irritate, as do many such pieces, with tortuous chord progressions. The choirmaster, Christopher Walker, is a prolific composer as well as being one of the few specially gifted to coax unwilling congregations into musical utterance. Indeed, the success of new congregational music largely depends on this rapport between choirmaster and people, particularly in churches with a floating community where a regular rehearsal is needed.

So much for the larger churches. For the smaller ones it is impossible to make generalizations, so I shall select a few at random to show what kind of music, if any, is to be expected.

Blandford Forum, a small market town in rural Dorset, can be guaranteed to surprise any visitor. In the little red-brick church, a choir of men and boys will sing a Latin Mass (Gregorian chant with English hymns) on occasions, a weekly compline in Latin using Gregorian psalm-tones, hymn and canticle, and on major feasts, the traditional vespers of five psalms, hymn (often the Sarum variation of the chant) and *Magnificat*. There are two coped cantors and the choristers sit on either side of the minute chancel, as in cathedrals. To add to these delights, the august master of music, Lord Ventry, when not attending to ecclesiastical affairs, is often to be seen travelling in a hot-air balloon.

St. John's, Bath, is a good example of a cautious attitude to reform. Sunday Mass is sung, using a plainchant ordinary (*De angelis* or *Orbis Factor*) and a mixed choir contributes the occasional English or Latin motet. There are a couple of hymns withal, but the sound is not altogether deafening. At St. Mary's, Bath, the psalm response for the day is rehearsed with congregation before Mass begins, the ordinary is sung in English by all (Dom Gregory Murray hebdomadally), while the mixed choir occasionally provides a simple four-part motet, acquitting itself quite passably.

In the north of England, I found the church of St. Werburg, Chester, presenting the same kind of program. The ordinary was set to Gregory Murray's *People's*

Mass; two hymns from the popular *Parish Hymn Book* were sung with some gusto; the Lord's Prayer was sung to the traditional chant, adapting English words; and a mixed choir contributed Goss's "O Saviour of the World" during communion.

University chaplaincies are bound to attract a diversity of cultures and Cambridge is no exception. During recent visits I have found two Sunday Masses that are sung. The earlier one, accompanied by guitarists and using a "folk" idiom throughout, is not attended exclusively by undergraduates, but everyone appears to know the tunes and enjoys singing them. I suspect they would not feel as comfortable at the later Mass, where a small choir of undergraduates leads the singing of a plainsong ordinary (usually *De angelis* or *Orbis Factor*) and draws from an interesting repertoire of medieval and renaissance motets which is reputed to include *Congraudeant catholici* from the Codex Calixtinus, hymns by Dufay and Dunstable, and Tallis's Lamentations. At the parish church of Our Lady and the English Martyrs, Cambridge, the same principle of co-existence persists with a sung English Mass in the morning, and a sung Latin Mass in the evening. The latter consists of a fauxbourdon psalm setting, a part-plainchant, part-polyphonic ordinary (*De angelis*, *Orbis Factor*, *Cunctipotens Genitor Deus* coupled with Taverner, Byrd, Lassus or Palestrina is the general pattern). Motets at the offertory and communion include a good variety of nineteenth and twentieth century composers such as Bruckner, Liszt and Poulenc.

One can, in fact, go anywhere in the more populated areas of the country, and find within reach at least one church where Mass is celebrated with dignity, and a real attempt made to provide fitting music. Where the case is otherwise it is not for lack of encouragement, for in England there are many associations which organize seminars, singing weekends and summer schools, compiling music new and old for publication. Indeed, any parish that takes a Catholic newspaper will find these facilities advertised. The Easter Music Week at Spode House, Staffordshire, offers a hard-working but entertaining experience for musicians of all tastes and abilities.

The Society of St. Gregory functions mainly to promote English music for the reformed liturgy, and organizes a very popular summer school. The Association for Latin Liturgy helps parishes to find suitable music for the new Latin rite, and the Schola Gregoriana, guided by Dr. Mary Berry, forms the spearhead of a plainchant revival of rapidly growing significance. One of the great benefits of these bodies is that they forge links between parishes and the larger religious houses, both here and abroad, maintaining thereby some contacts of considerable value where the interpretation of chant is concerned, or else where liturgical changes demand new music at a moment's notice.

Generally speaking, however, our repertoire of music for the vernacular rite is so far unsatisfactory. We have not yet found a style of congregational psalm-singing that is universally acceptable. Some who find Gelineau too precious, and Murray too dry, resort to the spoken word or to the tireless strains of Grimond's "The Lord is My Shepherd." I would suggest Dom Laurence Beveno's tones as a happy medium. Congregational ordinaries present another problem, for the possible exception of Murray's *People's Mass*, we have no English setting which everybody knows. Thus in a large gathering the alternatives to a polyphonic Mass are limited to Murray and *Missa De angelis*.

A. R. BEVAN

BEVAN: CHURCH MUSIC IN ENGLAND





# THE THEME OF PEACE IN GREGORIAN CHANT

This study of the theme of peace in Gregorian chant was presented by Professor Joseph Lennards of Roermond, The Netherlands, at a conference of Una Voce France and the Association of French Liturgical Organists and Choirs in Versailles, France, May 5-8, 1977. It was illustrated by the sung musical examples whose texts are reproduced here. Translated from the original French by Virginia A. Schubert, it is printed here with permission from *Una Voce France*, No. 77, November-December, 1977.

It was with joy that I responded to your kind invitation to speak to you because I feel united to you in body and soul. Like you I am fighting for a sacred music worthy of that name and for the continuation of the use of Latin and Gregorian chant in the liturgy.

I have chosen as the theme for this lecture "peace in Gregorian chant." With the help of several musical examples I wish to demonstrate that Gregorian chant is not only a vocal art perfect in its type, but more especially the sublime expression of Christian prayer. The examples I will use are drawn from the proper of the Mass and the Divine Office of the Roman rite and other rites.

But before going directly to the subject I ask your indulgence to make some preliminary remarks. The word peace is much used in our society. It is used everywhere and in all milieus, in church and outside of church, in the press, on radio and television, in national and international meetings. It has almost become a slogan. But the Christian *pax* is something entirely different.

St. Luke quotes the words of Christ who said to His apostles, "Wherever you enter, say first 'Peace be to this house.'" The disciples were thus to announce that they came as brothers. In the will of St. Francis dictated several days before his death, we read, "The Lord revealed to me that we must always greet our beloved with these words, 'May the Lord give you peace.'" In the night that enveloped the mystery of the Nativity a concert of voices could be heard singing *Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis*. The crowd that welcomed Christ into Jerusalem cried out, "Blessed be the king who comes in the name of the Lord. Peace in heaven and glory to the highest heavens."

That peace which has its origin in the heavens is the happiness in which all men participate who do the will of God, thus those who live according to faith and say sincerely "Thy Will be done."

St. Leo, in his sixth sermon of the Nativity, speaks of a peace that comes from on high and leads us on high. Christ, in His farewell at the Last Supper, says to His apostles, "My peace I leave you; my peace I give you, but not as the world gives peace." It is a question of a supernatural reality. During the last meeting which precedes the Ascension, the *pax vobis* is the welcome Christ gives to those who think about Him and whom He will leave in this world where persecution awaits them.

At the beginning of his letters St. Paul greets his readers with the words, "Grace and peace to you from God, our Father, and from the Lord Jesus Christ." In his letter to the Philippians (4:9), he says, ". . . and the peace of God which passes all understanding keep your hearts and your thoughts in Christ Jesus."

Peace is therefore a gift of God, so great and so high, that no one can know its

limits. It is the union with God whose depths cannot be measured by the intellect. To quote St. Augustine once more, "As long as the faithful person lives in this world, he is ignorant of the peace that the devil, the heretic, the schismatic, the world and even he himself try to deprive him of. It is in eternity, in God, in Christ that he enjoys peace. That is why Christians pray that their dead rest *in pace Domini* and *in pace et in Christo*."

For the early Christians peace meant union with Christ. Thousands of funerary inscriptions in Roman catacombs and North African ruins attest to this fact. Here are some of them: *in pace Domini*; *pax tibi cum sanctis*; *fidelis in pace*; *in pace aeterna*; *cessavit in pace*; *ingressa in pace*; *manet in pace*; *dormit in pace*. The expression *in pace* is found the most frequently. It remains in contemporary use. In cemeteries we read *requiescat in pace* or the abbreviation R.I.P.

The word *pax* occurs often in the liturgy. It is found first in the form of a wish, a greeting, or an admonition, thus the *pax tecum*; or it is given as *vobis pacem* (kiss of peace), the *pax vobis* (episcopal greeting), the *pax Domini sit semper vobiscum* (before the *Agnus Dei*).

It is also found in the prayers of the Mass. *Et in terra pax hominibus (Gloria)*; *Dona nobis pacem (Agnus Dei)*; *pro ecclesia sancta tua catholica: quam pacificare* (reading of the diptyches); *Diesque nostros in tua pace disponas (Hanc igitur)*; *Et dormiunt in somno pacis (Memento)*; *locum refrigerii lucis et pacis . . . (Idem)*; . . . *de propitiis pacem in diebus nostris (embolism)*; *Pacem relinquo vobis, pacem meam do vobis* (before the communion).

In the collects we find: *Da servis tuis illam, qua mundus dare non potest, pacem . . .* (for public authorities); . . . *in pacis ac lucis regione constituas* (for the dead); *Ut regibus et principibus christianis, pacem et veram concordiam donare digneris* (Litany of the Saints).

All these quotations demonstrated first of all that the meaning of the word *pax* is extremely varied and broad, and secondly, and this is a very important point, that the peace brought by Christ is not of this world. Its nature is quite something else.

Naturally it is our duty to pray and act in such a way that peace be realized in this world. In the encyclical, *Pacem in terris*, of 1962, which deals with earthly peace, the Holy Father says that each Christian can propagate peace in this world to the extent that he will be more united with God.

Please excuse this rather long introduction which I thought necessary to warn you against the limited and purely horizontal conception of the subject which is, alas, so widespread at the present time. But now let us take up the music which is the real subject of this presentation.

Christmas is the day of the birth of peace. It is first announced to us by the voices of the angels, speaking to the shepherds of Bethlehem. That announcement is repeated and paraphrased several places in the Office. For the first of my examples I have chosen two antiphons from first vespers. As you know first vespers are sung on the eve of the feast.

The word antiphon is derived from *antiphona* or counter-melody. It is a short composition sung ordinarily before and after a psalm. Its text contains the main idea of the psalm, an idea that one should have in mind while the verses of the psalm are sung.

Antiphons, ordinarily very simple in style, contrast with longer and more ornate pieces, such as introits, graduals, offertories, etc. The natural tendency is

to think that only long pieces can be expressive and that it would be a bit childish to seek that quality in short, unassuming antiphons. That is a misunderstanding. The truth is that all these short pieces can convey much more meaning. Their artistic quality is more refined, more delicate, and very sober.

The antiphons that we are going to consider present striking proof of this fact. But first a general thought. During all of Advent the Church awaited its Savior. It counted the days. In the beginning it sang *Regem venturum*. The last two weeks *Prope est jam Dominus*. On December 21, *Quinta enim die venit*; on December 23, *Ecce completa sunt*; and on December 24, *Hodie sciatis*. Strictly speaking at first vespers the moment acclaiming the new-born Christ has not yet come, but the Church meditates; it prepares itself in silence to welcome Him.

**B** EX pa-cí-fi-cus \* magni-fi-cá-tus est, cu-jus vultum de-  
sí-de-rat u-ni-vér-sa terra. E u o u a e.

2. Ant.  
VII. a  
**M** AGNI-FI-CA-TUS est \* Rex pa-cí-fi-cus super omnes re-ges  
u-ni-vér-sae terrae. E u o u a e.

The King of Peace showed his glory; He whose face the whole world wishes to contemplate.<sup>1</sup>

The King of Peace was glorified above all the kings of the whole world.<sup>2</sup>

These two antiphons have similar texts. Their melodies show a sobriety unusual for such a great feast. There is no great movement. There is a very restrained ambitus with short acclamations. The long-awaited Messiah is not far away. In several hours His face, so desired by the whole world, will be seen. One word alone, *cujus vultum* (His face), is emphasized and set apart by a rising melody and by expressive episemas. This constitutes a musical surprise. The second antiphon is as joyous, but it is a more restrained and reserved joy. Note also the very balanced form of these four little groups of notes.

The third antiphon is borrowed from matins. It is a verse of psalm 71, a prophecy of the reign of justice and peace, inaugurated today by Christ.

2. Ant.  
3. b  
**O** - ri-é-tur \* in di-é-bus Dómi-ni abundánti- a  
pácis, et dominábi-tur.

He will make for Himself a profound peace in the days of the Lord and He will reign.<sup>3</sup>

It conveys a sense of freshness and joy. Notice the insistence on the B natural in the first part. It returns four times, emphasized by the vertical episema on the former dominant of the third mode. The melody is constructed in an arc culminating on the word *abundantia* (abundance).

Next we will consider two responsorial psalms. A responsorial psalm is a composition with a refrain sung after a scriptural reading. It is a musical meditation on the text just heard. The two fragments of Isaiah that precede our responsorial psalms announce the arrival of the Promised Light, the deliverance of Israel, and the end of its sufferings. It gives details about the Emmanuel: *Admirabilis, conciliarius, Deus fortis, Pater futuri saeculi, Princeps pacis*. Then in the responses joy breaks out. *Hodie nobis* is repeated unceasingly. It is the redemption, eternal salvation and the true peace which is assured to the world.

1. Resp.  
5.

**h** Odi- e \* nó-bis cae- lórum Rex de Vír-  
gine ná- sci di- gnátus est, ut hóminem pér-di-  
tum ad caelé- sti- a ré- gna re- vo- cá- ret :  
\* Gáu- det exér- ci- tus Ange- ló- rum : qui- a sá- lus aetér-  
na humá- no gé- ne- ri ap- pá-  
ru- it. V. Gló- ri- a in excé- lsis Dé- o, et in  
térra pax homínibus bó-nae vo- luntá- tis. \*

For us today the King of the heavens deigned to be born of a virgin to bring fallen man to the heavenly kingdom. The army of angels is joyful because eternal salvation appeared to human nature. Glory to God in the highest and on earth peace to men of good will.<sup>4</sup>

From the beginning joy bursts forth in the *hodie nobis* and the *caelorum Rex*.

Then this enthusiasm gives way to a different feeling. Attention is drawn to the immense work of redemption (*ut hominem . . . revocaret*). The melody abandons its child-like joy and gives way to admiration. It covers the whole octave to a high F (*regna*). The finale on *revocaret* is melodically very interesting because of the rather striking opposition between fa and ti. Then after this interlude the enthusiasm of the beginning returns. Notice the *gaudet* (rejoices), the arabesques on *salus aeterna* (eternal salvation), and especially the long vocalization on *apparuit* which testifies to a happiness without end. The clear formula of the verse corresponds marvelously with the text where the hymn of the angels at Bethlehem appears for the first time in the Office.

The next response, *Hodie nobis*, is just as joyful but in an atmosphere of gentle serenity, without the powerful contrasts you have just heard.

2. Resp.  
8.

h Odi-e nóbis \* de caé- lo pax vé- ra de-  
scén- dit : \* Hó-di- e per tó- tum mún-dum mel- lí-  
flu- i fá-cti sunt caé- li. V. Hódi- e illúxit  
nóbis dí-es redempti- ónis nó- vae, repara-ti- ónis antí-  
quae, fe-li-ci-tá- tis aetér- nae. \* Hó-di- e.

For us today true peace came down from heaven; today the heavens spread the sweetness of honey over all the universe. For us today has dawned the day which begins the redemption, which repairs the ancient fault, which announces eternal happiness.<sup>5</sup>

The idea of the *pax vera* (true peace) highlighted in the first phrase dominates it entirely. Notice the motif of the second *hodie* which is a partial repetition of the *pax vera*. On the *totum mundum* there is a charming rhythmic balancing between the tertiary and binary groups which follow each other harmoniously. May I also draw your attention to the friction of the augmented fourth on *mundum*, followed by a pleasing cadence on *melliflui*. The whole forms an auditory evocation of Isaiah's prophecy, *In illa die stillabunt montes dulcedinem, et colles fluent lac et mel*.

The responsorial psalm, *Ecce quomodo*, taken from matins of Holy Saturday is a moving meditation on the death and burial of Christ.

Resp. 6.

ce \* quomodo mó-ri-tur jú- stus, et né- mo  
pér- ci-pit cór- de : et ví-ri jústi tollún- tur, et  
né-mo con- sí- de- rat : a fá-ci-e i-niqui-tá-  
tis sublá- tus est jú- stus : \* Et é-rit in pá-  
ce memó- ri- a é- jus.  $\Psi$ .

Thus the just one dies and no one is moved by his death, the just men disappear and no one pays attention. The just one is taken away because of the iniquity of men, but his memory will remain in peace.<sup>6</sup>

The Office of Tenebrae on Holy Saturday is a transition between the commemoration of Our Lord's suffering and His Resurrection. Our Lord is in the grip of the power of death. The Church is waiting. This response is a meditation on the death of Christ, on the world's indifference to such a love, and on the divine peace that surrounds His sleep. In the beginning there is rather a horizontal melody with a slight rise at *percipit*. Beginning with *vir* the sad wonder rises. Indignation is affirmed by a large crescendo on *considerat*; on *a facie* the melody continues its recitative on *la*. The final phrase beginning with *Et erit in pace* is of an almost indescribable beauty. The idea of this divine peace is translated by the crescendo and the *ritenuto* on *et erit*, followed by the *memoria eius* which ends in a whisper.

PSALL.  
II.

PAX in caelo, \* pax in terra, pax in omni pó-  
pu-lo, pax sa-cerdó-ti-bus Eccle-si-á-rum De- i.  
Gló-ri- a Patri. E u o u a e. Pax...

Peace in heaven, peace on earth, peace among all peoples, peace to the priests of the Church of God.<sup>7</sup>

The short antiphon *Pax in caelo* is borrowed from the Ambrosian liturgy, therefore from the rite of the church of Milan. It is a *psallenda*, a chant composed

from an antiphon, followed by a doxology and finishing with the repeat of the antiphon. It is a four part prayer for peace, *pax in caelo* (peace in heaven), *pax in terra* (peace on this earth), *pax in omni populo* (peace among peoples), *pax sacerdotibus* (peace among priests). The contrast between peace in heaven and peace on earth is translated by a melodic contrast on *in terra*. The word *pax* twice receives a syllabic treatment and twice a neumatic treatment, giving a beautiful equilibrium. This delightful little composition deserves to be widely known. Besides, its text summarizes all tendencies, vertical and horizontal alike, and is very up to date.

2.

**D** A pácem Dómine in di-ébus nóstris : qui-a  
 non est á-li- us qui púgnet pro nóbis, ní-sí tu  
 Dé- us nóster.

Lord make peace reign in these days that you give us because there is no one except you to fight for our cause, O our God.<sup>8</sup>

The antiphon has a classical structure. It probably dates from the period of St. Gregory the Great (590–604). It is a centonization, that is to say a combination of known fragments. The garland *non est alius* (no one else) is found in the great O antiphons of Advent. The fragments *in diebus nostris* at the end of the first phrase and *nisi tu Deus noster* at the end of the second phrase have an identical melody. It is a musical rhyme.

At Magn.  
 Ant. 1. f

**T** U-a est pot-é-nti-a, \* tú-um régnum Dómine,  
 tu es super ómnes géntes : da pácem Dómi-ne in  
 di-ébus nóstris.

To you the power, to you the kingdom. You are over all nations. Lord grant peace to our days.<sup>9</sup>

The antiphon, *Tua est potentia*, is a centonization in the mode on re, beginning with a well-known formula of intonation followed by a musical expansion of the phrase *tuum regnum Domine*. The second phrase is recited on la and climbs to doh for a brief period (*omnes*). The third phrase begins with a descending passage on



*da pacem Domine* and ends with the formula, *in diebus nostris*, that also occurs in the antiphon *Da pacem*, previously cited.

The next composition is a responsorial psalm from the feast of Christ the King.

Resp.  
ii

**T** U- a est \* po-tén-ti- a, tu-um re- gnum,  
 Dómi- ne : tu es super omnes gen- tes : \* Da  
 pa-cem, Dó- mi- ne, in di- é- bus no- stris.  
 V. Cre- á- tor ómni- um, De- us, terrí- bi- lis et for- tis,  
 justus et mi- sé- ri- cors. \* Da pa-cem. V. Gló-  
 ri- a Pa-tri, et Fí- li- o, et Spi- rí- tu- i San-  
 cto. \* Da pa-cem.

To you the power, to you the kingdom, Lord. You are above all nations. Lord, grant peace to our days. Creator of the universe, God, you who are strong and fearsome, just and merciful.<sup>10</sup>

The traditional text is well-known to you and is the same as the antiphon previously discussed. The refrain, *Da pacem Domine*, is repeated three times, each one interrupted by a different verse. These verses have a psalm structure, composed of traditional formulas, but the refrain has an original melody, constructed in a counter-arch, or as it were, a reflected image. Instead of climbing and then going down afterwards, it starts from the dominant, goes down to the lowest point of the ambitus, only then to climb again.

Comm.  
5.

**P** Acem mé- am \* do vó-bis, alle- lú- ia : pácem  
 re- línquo vó-bis, alle- lú- ia, alle- lú- ia.

My peace I give you, alleluia; my peace I leave you, alleluia, alleluia.<sup>11</sup>

The communion of the Wednesday after Pentecost (in the new *Graduale: feria 3, hebdomada quinta Paschae*) quotes the words of Christ. The short melody is very interesting from the modal point of view, being composed of five fragments, each with its own particular modal color.

The image shows a musical score for an Introit. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "D A pácem, \* Dó- mi- ne, sus-tinéntibus te, ut prophétae tú- i fi-dé- les inve- ni-ántur : exáu- di pré- ces sérví tú- i, et plébis tú- ae Is- ra- el." The score includes a first ending bracketed section at the end of the first line of music. The lyrics are aligned under the notes, with some words like "D" and "A" being large initial letters.

Give peace Lord to those who await you so that your prophets will be found truthful. Hearken to the prayers of Israel, your servant and your people.<sup>12</sup>

The introit, *Da pacem*, was composed for the dedication of the Church of St. Michael the Archangel in Rome. The text is a petition, frequently repeated during the consecration of a church, which is the holy dwelling of peace. The characteristic intonation, re - la - te, is quite frequent in the Gregorian repertoire. It is the calling card of the first mode, the mode on re, the authentic protus. (Compare the introits, *Rorate, Factus est, Inclina, Statuit, Gaudeamus, Justus est, Suscepimus*; the offertories, *Jubilate, Confitebor*; the communion, *Amen, dico vobis*; the antiphon, *Ave Maria*.) It is possible to designate three phrases in the text: *Da pacem . . . sustinentibus te; Ut prophetae . . . inveniantur; Exaudi . . . Israel*. The first phrase begins with a prayer for peace, instantly repeated on *Da pacem* and *Domine*. May I draw your attention to the expressive descent of the phrase, *sustinentibus te*? The second phrase is divided into two groups of notes, each ending on fa. This phrase rises to a climax, depending on a bivirga, a very strong note (*prophetae, inveniantur*). The third phrase is truly an ardent prayer. It has three unresolved cadences on sol (*exaudi, tui, tuae*) before coming to a definitive resting place on re (*Israel*). In this composition there is a sort of leitmotif that could be called the motif of supplication, composed of three tones (la, te, sol). This leitmotif returns three times, but attains its greatest effect on *tuae* where it is prepared for by two skips of a third. Dom Gajard said: "The *Da pacem* is a prayer to ask for peace, but with such peace, such an emphasis and such love, it does more than ask for peace, it gives it."

The gradual used to have the form of a responsorial psalm, that is to say, after the verse the first part was repeated *da capo*. Its form was therefore response, verse, response (A-B-A). The *Graduale* of 1974 recommends that form of performance. It is evident therefore that the asterisk in our chant books a little before the end loses its meaning, since the verse (B) is sung entirely by soloists. The choir starts with the first word of the response (A).

Grad.  
7.

Lae-tá-tus sum \* in his quae dí-cta sunt  
mihi : in dó-mum Dó-mi-ni í-  
bi-mus. √. Fí-at pax in virtú-te  
tú-a : et abundán-ti-a \* in tú-  
ri-bus tú-is.

I rejoiced with those who told me we will go up to the dwelling of the Lord. Yes, may peace dwell in your walls and tranquillity in your palaces.<sup>13</sup>

The text of our responsorial psalm-gradual is borrowed from psalm 121 that the Jews sang during their pilgrimage to Jerusalem. During their march, they recalled the joy that had invaded their souls at the moment of their departure. The joy became stronger as they approached their destination, and when the Holy City was in view wishes for prosperity sprang from their hearts. "Peace on your walls, abundance in your towers." But the real meaning of the psalm goes farther. This city with its temple is the celestial Jerusalem, heaven. That is the deep meaning of the responsorial psalm-gradual whose melody we are going to analyze.

Composed in the mode on sol it has all that mode's strength and warmth with certain interesting details. The first part of the response is constructed like a romanesque vault whose first phrase (*Laetatus . . . mihi*) ascends while the second (*In domum . . . ibimus*) descends. The contained joy of the beginning is shown clearly in the phrase, *in his quae dicta sunt mihi*. This theme will be repeated later in the verse on *fiat pax* and *abundantia*. In the second phrase where the object of the good news (*in domo Domini ibimus*) becomes concrete, the melody is limited first in the region of the fourth and rests provisionally on the tonic sol (*Domini*). The word *ibimus* is emphasized by the repetition of the dominant re. It expresses the certitude that we will reach our goal. What a difference between this tranquil cadence and the enthusiasm at the beginning of the verse, an enthusiasm which is going to continue and be renewed! *Fiat pax* repeats the theme of *in his . . . mihi*, but emphasizes it melodically by using high la. The principal accent is on *virtute*. This summit of the whole piece is surrounded by two similar melodies, one on *pax*, the other on *abundantia*. The anonymous composer of this work knew how to use the material at his disposition in a most masterful way. He gave it a harmonious and adequate form. He put his whole soul into it. By his masterpiece he

proved that Gregorian chant is great art and at the same time the ideal expression of our prayer.

Ladies and gentlemen, together we have made our pilgrimage to Jerusalem, the holy city, and we keep the vision of it in our memory. But before concluding, I would like to quote Dom Gajard. Here are the words he pronounced thirty years ago on October 8th, 1947.

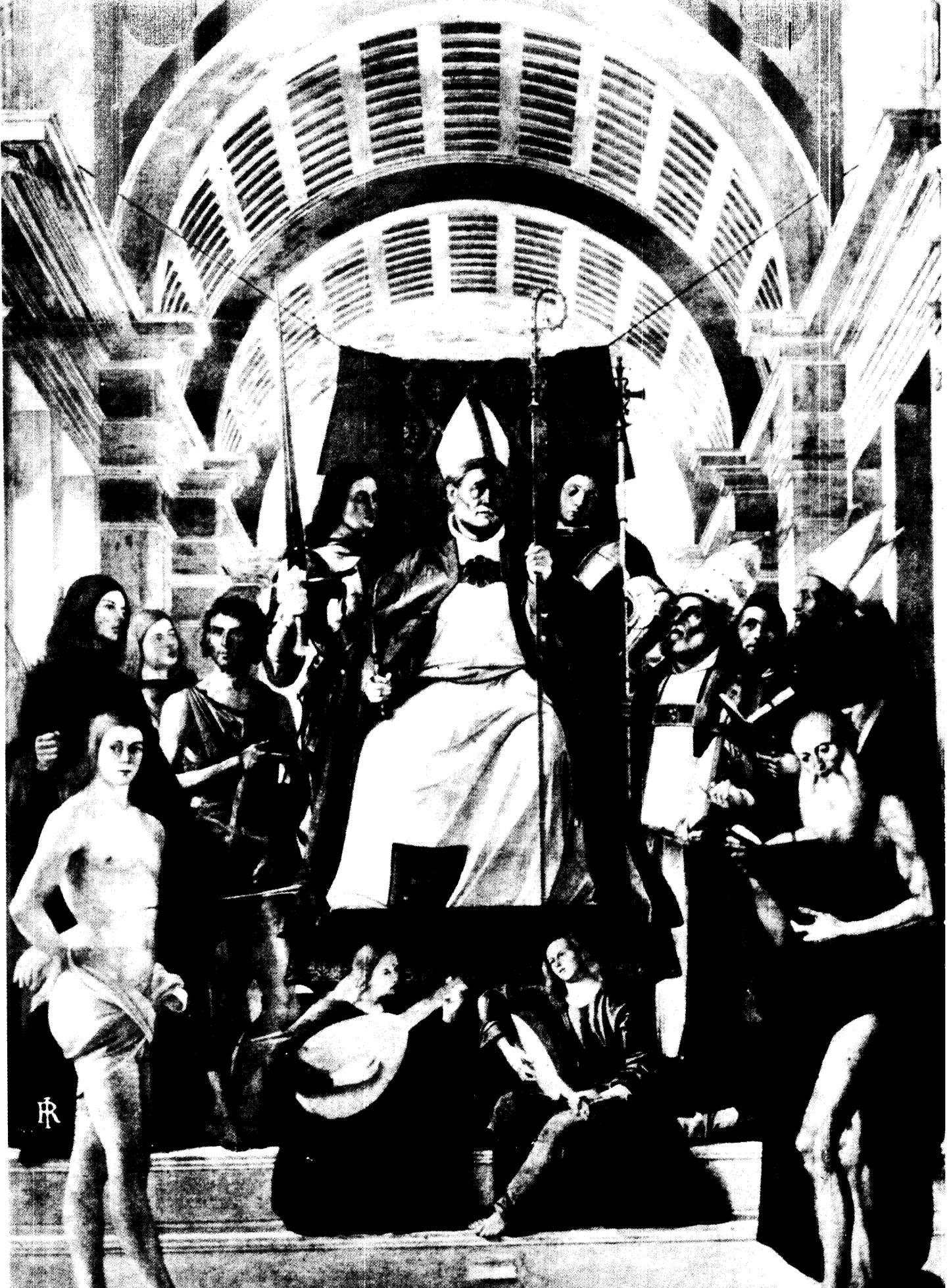
In the midst of the upheavals and ruins that surround us, in this atmosphere of terrible incertitude in which we live, what we need above all is to rediscover the love of calm, of silence, of peace. . . . Gregorian chant is marvelously suited to provide it. Because of its supernatural inspiration, its perfume of holiness, so gentle and so pleasant that those who have seriously made contact with it cannot forget, it excels in taking souls and introducing them to the happy region where God awaits them. In all respects, it is an eminently efficacious process of moral and supernatural formation.

JOSEPH LENNARDS

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#### NOTES

1. *Antiphonale Sacrosanctae Romanae Ecclesiae*. Rome: Typis Polyglottis Vaticanis, 1919. p. 228.
2. *Ibid.*
3. *Liber Usualis*. Tournai: Desclée & Co., 1950. p. 379.
4. *Ibid.*, p. 375-6.
5. *Ibid.*, p. 376-7.
6. *Ibid.*, p. 728.
7. *Liber Vespertialis juxta Ritum Sanctae Ecclesiae Mediolanensis*. Rome: Desclée, 1939. p. 174.
8. *Liber Usualis*. p. 1867-8.
9. *Ibid.*, p. 995.
10. *Antiphonale monasticum*. p. 1203.
11. *Liber Usualis*. p. 895.
12. *Ibid.*, p. 1056.
13. *Ibid.*, p. 560-1.



PR

# ABBOT PROSPER GUÉRANGER

Born April 4, 1805, at Sablé-sur-Sarthe, Prosper Louis Pascal Guéranger is rightly recognized as the founder of the liturgical movement of our time. He was ordained a priest at the age of twenty-two, did some parish work for a time and published several historical treatises, but the significant event in his life occurred in 1831, when the old priory at Solesmes, a short distance from his birthplace, was announced for sale. He saw an opportunity to realize his desire to re-establish the Benedictine way of life in France, destroyed in the French Revolution. In December 1832, he purchased the monastery, and the Bishop of Le Mans approved the constitutions to guide the new society. Five priests came to the monastery, and in 1837, after his preparatory training in Rome, Guéranger was named abbot of the monastery, canonically erected by Pope Gregory XVI and constituted by him as head of the *Congrégation française de l'Ordre de Saint Benoît*.<sup>1</sup>

The new abbot was a great fighter and an ardently loyal son of the Roman Church, seeking throughout his life to secure a closer relationship between France and the Holy See which had been disrupted by Gallicanism and Jansenism. He worked against the naturalism and liberalism of his time which he thought to be the chief obstacles to a completely Christian society. France in the nineteenth century had no unified liturgical practice, every diocese having its own. Through his influence and constant urging, Guéranger succeeded in restoring the Roman liturgy to the French dioceses and with it a correspondingly closer tie with the Holy See.

His interest in the restoration of the Roman liturgy led him to foster the famous musicological research that culminated in the Vatican editions of the Gregorian chant. His list of published works is long. He wrote mostly on historical and liturgical subjects, and often with a polemic that some think marred his scholarly work. He is characterized by one writer as having "a quickness of perception and a classical training that permitted him to enjoy and to set forth, treat in an interesting way, historical and liturgical subjects which were somewhat unattractive. He devoted himself too largely to personal impressions and neglected detail and persevering investigation, but genuine enthusiasm, a lively imagination, and a style tinged with romanticism sometimes led him, as he himself realized, to express himself and to judge too vigorously."<sup>2</sup>

His best known work is *L'Année liturgique* in which he sets out his commentaries on the Mass and offices for the temporal and sanctoral cycles of the Roman calendar.<sup>3</sup> But another of his works, *Institutions liturgiques*, in four volumes, is less known, although a new edition has just recently been published in France.<sup>4</sup> It is a scholarly study of the liturgical books of the Roman liturgy: the missal, breviary, martyrology, ritual, pontifical and ceremonial. He claimed that ignorance of these official books on the part of the clergy accounted for the deviations both in faith and in practice found so widely in nineteenth century France. In the first part of the work, Guéranger treats the history and development of the liturgical books, particularly the missal and the breviary, from the earliest beginnings down through the nineteenth century. In the second part, he is concerned with the editing and publication of the books and the importance of their language. He claims that the history of the liturgy is the story of an unceasing

struggle on the part of Rome to maintain unity and the sacred character of its liturgy in the face of tendencies toward particularism in the form of local variations and the attacks of the chief evil of the time, rationalism. His work is the product of combat, undertaken to re-establish the Roman liturgy in France, where it had been progressively abandoned despite the orders of Pope Pius V.

Chapter XIV of the *Institutions liturgiques* is entitled "De l'hérésie antiliturgique et de la réforme protestante du XVI<sup>e</sup> siècle, considérée dans ses rapports avec la liturgie."<sup>5</sup> In considering this anti-liturgical heresy with reference to the Protestant reforms, Guéranger lists twelve effective methods for destruction of the liturgy. He intends to describe the Protestant and rationalistic efforts of his day to oppose his work of restoring the Roman liturgy, but his "anti-liturgical" forces might in many ways be equated with some "liturgical" proponents of our own day. In fact, a reading of the chapter, with a few substitutions of "modernist" and "existentialist" for "Protestant" and "heretic," could almost convince one that Guéranger was writing of events in this last half of the twentieth century and not the last half of the nineteenth. One might easily identify his opponents with today's liturgical innovators.<sup>6</sup>

Throughout history, Guéranger says, reformers of Christianity always have attempted to "purify" divine worship. In so doing they were really attempting to make the liturgy a vehicle for promoting their false teachings. Their methods are interesting to us today and may even be recognized in some of the post-conciliar activity that has so altered our liturgy. He lists twelve procedures or principles.

1) *Hatred for what is traditional in the formulas of divine worship.*<sup>7</sup> Those who wish to introduce new doctrines find themselves in direct opposition to the ancient liturgy which is the most powerful manifestation of tradition. The Protestants substituted new books for the old ones and replaced ancient formulations with new ones, and with that the faith of the common people was vanquished without battle. Various formulas and writing composed by the Church through the ages (e.g., hymns and sequences) must be removed and only scriptural texts permitted in the liturgy, thus discarding the Church's witness through the ages to the divinely revealed truths that it teaches.

2) *Replacement of formulas sanctified by ecclesiastical usage with readings drawn from the Bible.*<sup>8</sup> Even with the biblical readings, it is necessary to interpret them in such a way as to re-enforce the new doctrines, care always being taken to omit any passages that may present the traditional teaching. All heresies through the history of the Church have quoted the Bible, thus putting into the mouth of God what they wish to promote, and at the same time appearing to remain within the body of the Church. It is a dangerous trap for the unwary: the word of God is used to bring about innovations in doctrine by the careful selection and even more careful interpretation of what is to be read in the liturgy.

3) *Introduction of formulas newly composed that are more or less equivocal in their clarity.*<sup>9</sup> When the words of scripture are not always as pliable as the reformers would wish, then new statements must be made up, capable of being taken in various senses. Thus the people are entrapped more firmly and the reform is consolidated, because no firm opposition can be made to formulas where various interpretations of the words are possible.

4) *Habitual contradiction within the reformers' own principles.*<sup>10</sup> The cry to return to the customs of the early Church is contradicted by a mania for new things.

The declared intention of removing from the Church all the accretions that man has allowed to sully it leads to the destruction of the Faith itself. Waiting for a vision of religion in its pristine purity, one finds himself encumbered with new formulations, fresh off the press and unquestionably human, the work of contemporaries not the tradition of the early Church. The rage for innovation, disguised by purification, prunes away the ancient formulas and even the readings and prayers that the Church has taken from the scriptures. New words and new phrases are substituted because the reformers do not wish to pray in unity with the Church but rather separate themselves from it.

5) *Suppression in divine worship of all ceremonies and formulations that are expressive of the mysterious.*<sup>11</sup> This is rationalism at work, a denial of the supernatural. It leads to abandoning sacramentals, blessings, statues and relics of the saints. Processions and pilgrimages are forgotten. The altar becomes a table; the sacrifice, a meal. Religious architecture is replaced by the secular building, no longer decorated with Christian painting or sculpture. Purely rational expression does not need art or poetry, sacrament or mystery.

6) *Extinction of the spirit of prayer that is the essential cornerstone of Catholicism.*<sup>12</sup> This follows logically on the suppression of the mystical and supernatural elements. The warmth and unction of simple, personal prayer is lost. A heart in revolt is without love.

7) *Exclusion of the intermediary role of the Blessed Virgin and the saints.*<sup>13</sup> Thus the reformed calendar is purified by removing the feasts of saints whom the Church has declared to be close to God. A return to the desired primitive practices excludes all later accretions.

8) *A hatred of Latin and insistence on the vernacular languages in divine services.*<sup>14</sup> The rationalist insists that every word must be understood; there can be nothing secret in worship. The mystery and the supernatural element in worship is denied. Hatred of Latin is closely allied with hatred of Rome. It is seen as a bond uniting Catholics throughout the world with the papacy and with each other; it is viewed as a weapon of orthodoxy and a powerful force against local sectarianism. Latin preserves the sacred character of the liturgy while the vernacular can easily be capable of profanation and familiarity.

9) *Reduction of the burden of prayer and the fatigue caused by liturgical practices.*<sup>15</sup> Thus fasting, abstinence, genuflections, kneeling and other bodily actions and gestures are forgotten, which is again a manifestation of rationalism which denies the corporal element of man's worship of God. The obligation of the divine office is removed from the clergy, and shortly prayer which nourishes the supernatural life of charity is smothered.

10) *Rejection of papal authority coupled with a hatred of Rome and its laws.*<sup>16</sup> Luther in his abolishing of the "Roman idolatry" abolished the Latin language, the divine office, the calendar, the breviary and much else. The ritual as given by the Roman pontiff re-enforces the doctrines taught by him. The removal of one results in the dissolution of the other.

11) *Destruction of the ministerial priesthood.*<sup>17</sup> Having rejected the papacy, the reformers must dispose of the bishops from whom comes the perpetuation of the sacred hierarchy. The rejection of the pope and the bishops leads to a vast presbyterian wasteland without altar, priest or sacrifice. Election of ministers



replaces ordination of priests. Reading of the word by laymen is substituted for the mysteries of liturgy.

12) *Submission to the temporal power, a consequence of separation from Rome.*<sup>18</sup> Without pope, bishop or priest, the secular ruler is the only authority left. Eventually all doctrine and morality must be in conformity with the wishes of the secular rulers.

Guéranger wrote about his own nineteenth century and the influences of Protestantism and rationalism on the Church of that time, particularly in France. But many have seen in his writings an uncanny resemblance to today's liturgical chaos.<sup>19</sup> The difference is that those today who are carrying out the procedures outlined by the abbot are styled "liturgists" and not "anti-liturgists" as he calls them. Perhaps there would have been a thirteenth principle on the list if he were writing today: Destruction of the liturgy by liturgists who promote reforms which are really the ruination of the liturgy. That so many of the things Guéranger warns against have been inserted into the official reforms made in the post-conciliar period with the publication of new books for the Mass, the office and the sacraments, has caused considerable alarm, worry and suffering for many in the Catholic world, but the worst danger lies in the actions of those liturgists, both clerical and lay, who consider the official reforms of the Church as only a beginning for further experiments and abuses coming from their own personal opinions and preferences, an attitude that can only lead to further desacralization of the liturgy and ultimately its total destruction in the form it has known for centuries.

Often the resistance to these unhappy aberrations leads to a rigid rejection of all directives from legitimate authority and causes further disunity and even doctrinal error. Where does the truth lie? What is the path we should follow? Truly the path of Abbot Guéranger is the right one. His life was spent in spreading throughout France the Roman liturgy, carefully and religiously performed according to the books officially issued by the Holy See. He rejected local and personal preference; he rejected those who would be guided by non-Catholic and non-liturgical influences. He saw in the on-going tradition of the Roman Church the foundation for all liturgy. He insisted that only in obedience to the Holy Father could one be sure that the true teachings of Christ are maintained in belief and correctly expressed in prayer.

Therefore, our position today must be that of full cooperation with the Holy Father, acceptance and use of his *Missale Romanum* together with the ancillary books, including the *Graduale Romanum*, issued by his authority. We must carry out the instructions given in them with careful attention and with conscientious respect. We must follow the directions of the council, the post-conciliar decrees and the words of the Holy Father himself, ordering us to foster the sacred character of the liturgy through the use of music that is truly sacred and truly art.<sup>20</sup> We must observe the command to use the Latin language without foregoing the privilege of the vernacular. In short, we must develop a *sensus ecclesiae Romanae*.<sup>21</sup> Then we will not be guilty of any of Guéranger's list of anti-liturgical procedures, and we will achieve in our time, hopefully, a degree of the success that marked the work of Abbot Prosper Guéranger in the nineteenth century.

MONSIGNOR RICHARD J. SCHULER

#### NOTES

1. Dom Henri Quentin, *Notice historique sur l'Abbaye de Solesmes*. Tours: Maison Mame, 1924.
2. H. Leclercq, "Guéranger," *The Catholic Encyclopedia*. Vol. VII, p. 58-59.
3. Paris, 1841-1901.
4. Dom Prosper Guéranger, *Institutions liturgiques*, 12th Ed. Paris: Société Générale de Librairie Catholique, 1878-85. 4 vols. The new edition is not a complete reprinting, but only selections. *Institutions liturgiques, 1840-1851, préface de Dom Gérard . . . Extraits établis par Jean Vaquié*. Chiré-en-Montreuil, 86190 Vouillé, Editions de Chiré, 1977, 300 p.
5. *Institutions liturgiques*, 12th Ed., *op. cit.*, p. 388-407.
6. Cf. Rama P. Coomaraswamy, "The Voice of One Crying in the Wilderness," *Studies in Comparative Religion*. Summer 1975, p. 135-146.
7. *Institutions liturgiques*, 12th Ed., *op. cit.*, p. 397.
8. *Ibid.*, p. 398.
9. *Ibid.*, p. 399.
10. *Ibid.*
11. *Ibid.*, p. 400.
12. *Ibid.*, p. 401.
13. *Ibid.*
14. *Ibid.*, p. 402.
15. *Ibid.*, p. 403.
16. *Ibid.*, p. 404.
17. *Ibid.*, p. 405.
18. *Ibid.*
19. Cf. Y. Gire, "Les Institutions Liturgiques de Dom Guéranger," *Una Voce* (France), No. 77 (Nov.-Dec. 1977), p. 177-179.
20. To the Italian Society of Saint Cecilia, April 15, 1971.
21. Cf. Richard J. Schuler, "Pope Paul on Sacred Music," *Sacred Music*, Vol. 98, No. 2 (Summer 1971), p. 3-5.



# REVIEWS

## Magazines

SINGENDE KIRCHE, Volume 25, Number 2, 1977-1978. *Quarterly of the Church Music Commission of the Austrian Bishops.*

The second number in a volume devoted to the twenty-fifth anniversary of the magazine *Singende Kirche* contains a superb article on the II Vatican Council. The author, Monsignor Johannes Overath, is currently the president of the Consociatio Internationalis Musicae Sacrae, the papal church music society, and has been involved in church music for most of his life. Monsignor Overath ought to command the attention and respect of all church musicians. In this article, Monsignor first summarizes the directions and guidelines given to the Church by the council, especially in the Constitution on the Sacred Liturgy, and then he compares the present state of Catholic church music with what the council commanded.

He notes that there has been a serious misunderstanding of what the fathers of the council meant by the Latin phrase, *actuosa participatio*, usually translated "active participation." However, active in English (or the equivalent in German) does not convey the full range of meanings which the Latin word *actuosa* does. *Actuosa participatio* not only can mean the same as our word "active," but it also denotes the interior activity of prayer which is usually devoid of any physical activity. Thus, a Catholic at Mass can be fulfilling the command of the council without singing, kneeling, standing, answering responses, or engaging in any other outward activity, but he must pray. Further, the interior activity of prayer is to be fostered and the outward movements suggested in the liturgy are there only as a means of fostering the inner prayer of the individual. Monsignor Overath notes that true liturgical art music, heard reverently by the faithful Catholic in the setting of the Mass, does very effectively lead one to the interior *actuosa participatio* most desired by the council fathers. But the false understanding of this phrase has led to the abandonment of choir lofts all over the world by disenchanting singers. Monsignor suggests that the council's orders will only be fulfilled when the choirs are returned to their lofts and begin anew to sing what they should have been doing all along.

As a result of the unfortunate trends following the council and persisting to our own day, the music heard in most Catholic churches has become functional and not beautiful, useful and not of eternal worth. It is, as Overath remarks, a blight which has struck the sacred arts as they are employed in the Catholic liturgy. As a result, the great masterpieces meant to be sung within the liturgy have been banned as pre-Vatican II and improper for the reformed liturgy. Some unfortunate,

misguided traditionalists who are simply unable to enter the post-Vatican II Church have found refuge in the concert hall where these works are most often performed today. In condemning this practice, the author of this article shows that these liturgical compositions are part of the "treasury of sacred music" which the council fathers ordered to be preserved. Monsignor Overath notes that the preservation of these liturgical works can only take place within the liturgy. The fathers did not mean that these works should be performed outside the liturgical functions of the Church. This is not the sense of preservation intended by the council. The author also notes that the church music of the past, especially since much of it is set to the Latin text of the Mass, served to preserve the important element of mystery which is crucial to any supernatural faith. Without this note of mystery in our liturgy, many people will come to regard this activity no differently than any other and in the end they will lose their faith.

Finally, Monsignor castigates those who justify every new innovation with the word "pastoral." Almost anyone involved in church music or liturgical functions today has heard this word far more than is warranted. Monsignor Overath concludes his excellent article with a discussion of church music in mission lands, basing his comments on the recent CIMS symposium for church music in mission lands. In a final interesting note, Monsignor insists that if the missions are entitled to have their own music, as one frequently hears, then certainly Europe, the cradle of Christianity, is entitled to its own music, the great polyphonic settings of the Latin liturgy included. Overath's article is a superb, concise and detailed summary of the situation today in Catholic church music. It would be an excellent candidate for publication by some American journal.

Ekkart Sauser has an article entitled, "Faith and Culture," while Kurt Knotzinger writes on the synodal decisions of the various Austrian dioceses regarding church music. There are also several pages devoted to the history of the magazine, as is appropriate in the twenty-fifth anniversary volume.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 7, Number 6, November-December 1977. *Bi-monthly journal of Una Voce (Germany).*

Klaus Gamber begins this issue of *Una Voce Korrespondenz* with an article on the new translations of the Bible now beginning to appear. He especially dislikes the new "ecumenical" Bible which will appear shortly. In his opinion, the Bible text has been translated in a way favorable to the Lutheran interpretation of the sacred scriptures. Some of his criticisms of the German text also apply to the English translations. Gamber criticizes the translation which we are reading constantly in this season, "Christ was raised from the dead." He argues that this translation leaves an improper impression among the faithful. He asks rhetorically whether it

is not better to be sure of those things which pertain to the faith by continuing to translate the modern Bible texts from the original Vulgate rather than risk ambiguity and misunderstanding by using the Hebrew and Greek texts. Gamber also rightly points out that we do not even know how the original texts read because they are all scholarly reconstructions from a very wide manuscript tradition. Although Gamber tends to be somewhat unbending in his devotion to the Vulgate, still his comments ought to be taken seriously and they do point to areas which are of paramount importance.

Athanasius Kröger continues his series of articles, begun in the last issue, on the sacraments and their new rites. In this issue he discusses Confirmation and concludes that the new rite does have some advantages, but he criticizes the translation of some of the new Latin texts into German. He also points to some areas where he believes the older rite surpassed the new one. As with Baptism, his chief criticism of the new rite lies in its lack of clarity. Some of the obscurity lies in the translations, but some of it seems to be in the new Latin texts as well. One has the impression after reading *Una Voce Korrespondenz* that the Germans have as many problems with translations as the English-speaking world does.

Paul Hacker and Andreas Schönberger, both familiar names to the readers of *Una Voce Korrespondenz* have articles in this issue. Hacker points out the passages in the new lectionary which do not accord with the proper biblical passages. Sometimes this discrepancy is the result of misprints, but on other occasions Hacker suggests it is deliberate. Schönberger takes up the question of the Mass, responding to an article which M. Jean Guilton wrote in the *Osservatore Romano*, July 23, 1977.

More and more, this magazine is turning its attention almost exclusively to liturgical problems.

RICHARD M. HOGAN

## Books

Schmitz, Walter J. and Tierney, Terence E. *Liturgikon, Pastoral Ministrations*. Huntington, Indiana: Our Sunday Visitor, 1977.

Skimming through *Liturgikon* is rather like flying in a small aircraft at low level over a mountain range. The terrain is constantly changing — large open valleys being visible at one moment; small, completely enclosed mountain lakes, the next; and peaks of varying heights and significance appearing apparently at random on either hand. However, just as the results of such a flight, assuming that natural hazards are avoided can be both pleasant and beneficial, so too can the use of the book.

The spectrum of *Liturgikon* is enormous. It embraces almost the entire ground of liturgical activity of all sorts

from the canon law on which liturgical laws are founded to an assortment of blessings from the Roman ritual. The book's main advantage is the variety of topics that it brings together between two covers and in about 230 pages. Its main disadvantage is the completely inconsistent treatment which it gives topics that would appear at first sight to be at least of equal importance. The same thing is true of the arrangement of material under the various topics. If there is any kind of an outline apparent in the book, this reviewer was quite unable to trace it.

*Liturgikon* opens with a short section (three pages) on liturgical laws and draws a useful distinction between essential and accidental rubrics. It is not afraid to use the term "rubric" and points out that, while the word "rubric" carries a poor connotation today, it is really only a euphemism for "norm."

The second section of about 17 pages deals with 52 topics, ranging from the first — "Mass Language" — through "Eucharistic Fast" and "Oriental Catholics" to "The Sign of Peace." Obviously, the space allocated to each topic is minimal; although it could perhaps have been increased if topics had not been repeated, e.g., "Time of Mass" and "Hour of Mass," which are two pages apart but contain substantially the same information. A further defect of this section is its failure to cite any authorities for the directives laid down. For example, under "Mass Language," we are told "The English language in the celebration of the Mass is to be used." There is no authority given for this, nor does it specify whether it applies to any and all dioceses of the United States, or merely to some. It then goes on to say that if, for sufficient reasons, "some of the faithful shall desire the celebration of the Mass in Latin, such a Mass can be arranged." It is unclear whether this is permissive or whether special permission need be sought for it. The impression may well be the latter and this is unfortunate. However, if one has the patience to read through the various subject headings which are not arranged in any particular order, there is a vast amount of useful information contained in these seventeen pages, and it is, for the most part, clearly expressed and definitively stated.

The next main sections of the book are devoted to the sacraments, but the unevenness referred to at the beginning of this review is nowhere more apparent than in this treatment. The Sacrament of Confirmation covers thirteen pages and contains historical introduction, notes on the dignity of the Sacrament, liturgical considerations, and a section on "notes for the sacristan and master of ceremonies." These notes really are not much more than a checklist of things that should be made available in the sanctuary and in the sacristy.

It is unfortunate that the other sacraments were not treated in the same way. We are not told at all what the normal dress is for the minister of baptism. But we are for marriages both within and without Mass. In confirmation, we are given the order of the rite; in baptism, we are not. In matrimony, we are given actual textual material including four homilies and the complete marriage ceremony, printed as if the book were intended for use at the altar.

The book concludes with a number of blessings which appear to have been reprinted from the old Roman ritual. If there is no ritual available, then this book could very well be used in its place.

The index is extremely uneven, and treatment of topics quite inconsistent. For example, under "Communion" there are two entries: "under both kinds" and "distribution of." Under "Eucharist," however, there are seven entries, including the two previously listed under "Communion." A simple reference from "Communion" to "Eucharist" would surely have solved the problem. There is no entry under "Master of Ceremonies" but there is under "Sacristan," with a reference to the previously mentioned section on "Confirmation." There is no entry at all under "Vestments," so the only way to find out what vestments are appropriate for a given ceremony is to read the entire section.

Within the limitations noted, however, the book is undoubtedly useful, particularly, for the amount of information it brings together even if it is in a completely uncodified form.

H.H.

## NEWS

Monsignor Francis P. Schmitt, for thirty-six years director of music at Boys Town, Nebraska, is now assigned as pastor of the Church of Saint Aloysius, West Point, Nebraska. His recent book, *Church Music Transgressed*, was reviewed in the last issue of *Sacred Music*. He claims now to be truly a "pastoral" musician.

*The Music Locator*, an index of published religious music, edited by W. Patrick Cunningham of San Antonio, Texas, will be expanded in the forthcoming edition to include a biographical index of composers. A form is available for composers to use for submitting information on themselves and their works by writing to the editorial offices at 235 Sharon Drive, San Antonio, Texas 78216.

The Association for Latin Liturgy of England has announced the forthcoming publication of a Latin-English missal for Sundays and holydays. It will provide in parallel columns the Latin texts from the new *Missale Romanum* and the new *Graduale Romanum* and the official English version. It will contain the ordinary parts of the Mass and all the requisite proper prayers, except the readings, responsorial psalm and alleluia. It is planned for the three-year lectionary cycle and will be usable at

Latin or vernacular Masses. The expected price is less than \$2 for paper-bound and slightly more for a permanent binding.

The International Federation of Pueri Cantores will hold its convention in Vienna, Austria, July 12-16, 1978. At the concluding Mass in St. Stephen's Cathedral, Cardinal Koenig will preside, while choirs from many nations sing in their own languages and join together to sing Gregorian chant and various motets. Composers represented on the program include Bach, Schubert, Michael Haydn, Kropfreiter, Prieto and Mozart. A good representation of boy singers as well as conductors from the United States is expected.

Another international gathering, planned for Neuberg in Styria, Austria, July 12-23, 1978, will include seminars and workshops on choral conducting, voice, organ, piano and other instruments. Conducted in both English and German, instruction will be given by Gottfried Holzer, professor of organ at the Salzburg Mozarteum, Micaela Maihart-Track, concert pianist, Roberta Arwood for voice and Andrzej Grabiec for violin. Gerhard Track is artistic director of the convention which will include the performance of Franz Schubert's *Mass in G* to mark the 150th anniversary of the composer's death and also the performance of Gerhard Track's *Neuberg Festival Mass* composed for last year's festival. A new oratorio will receive its premiere performance during the gathering. For information, write P.O. Box 1687, Pueblo, Colorado 81002 or telephone (303) 566-0540.

As a commemoration of the silver anniversary of the American Federation of Pueri Cantores, a group of boys choirs from all parts of the United States will sing at a Mass to be celebrated in connection with the annual spring meeting of the American bishops in Chicago, May 4, 1978, the feast of the Ascension. Bishop Thomas W. Lyons of Washington, D.C., episcopal moderator of the Pueri Cantores, arranged the event. Monsignor Charles N. Meter is president.

Recent organ recitals that have come to our attention include: William Tortolano played works by Froberger, Mouret, Franck, Mozart, Kodaly and Weitz at a recital given in the chapel at Saint Michael's College, Winooski, Vermont, February 4, 1978.

Hans Haselböck of Vienna, Austria, played works by Buxtehude, Kerrill, Liszt and Alain, as well as his own improvisation on the theme taken from the state song, *Minnesota Hail to Thee*, at a recital given at the Cathedral of Saint Paul, Saint Paul, Minnesota, November 9, 1977.

Charles Echols of St. Cloud State University played the inaugural concert on the new fifteen register organ at

the Church of Saint Augustine in Saint Cloud, Minnesota, January 29, 1978. His program included works by Bach, Haydn, Messiaen and Franck. A schola of singers from Saint John's Abbey under the direction of Brother Gabriel McMullin, O.S.B., chanted the *Te Deum*, Bishop George Speltz blessed the instrument which was built by Casey Marrin of Cold Spring, Minnesota.

The Church of Saint Paul the Apostle in New York City was the host to the annual service of the New York City chapter of the American Guild of Organists, February 27, 1978. Evensong was sung by a choir of men and boys from Saint Thomas Church on Fifth Avenue, and premiere performances of winning compositions in the guild's choral and organ music competition were given. Jackson Hill of Bucknell University won the awards. Bishop James P. Mahoney, chaplain of the chapter, preached.



Gregorian chant study sessions will be held this summer at the cultural centers of Sénanque and Fontevraud in France. The course at the abbey of Sénanque in southern France will take place from July 17 to 27, and will be organized around the theme of the great Marian hours. Twenty-four chant specialists from France and Switzerland attended the workshop held at the abbey last summer. The dates for the session at the abbey of Fontevraud are September 4 to 9. The workshop at Sénanque is limited to men, while at Fontevraud both men and women are welcomed.



Saint Michael's College, Winooski, Vermont, is offering a workshop in church music, June 18 to 23, 1978. Director of the course is William Tortolano, professor of music at Saint Michael's. The guest staff will include John Grady, organist and choirmaster at Saint Patrick's Cathedral in New York City; Rev. Charles Depuis, director of the choir at Saint Joseph's Oratory in Montreal; Rev. Francis Strahan, professor of music and liturgy at Saint John's Seminary, Brighton, Massachusetts; and Martha Kane Tortolano of Saint Michael's College. Instruction will be given in conducting techniques, organ registration and repertoire, hymnody, Gregorian chant, choral music and bell ringing.



Programs of choral music, both within and outside the liturgy, that have been sent to us include these:

At Holy Rosary Cathedral in Regina, Saskatchewan, Vernon McCarthy directed Mozart's *Missa Brevis in G* (K 49) and Bruckner's *Locus iste* and *Ave Maria* at a pontifical Mass celebrated by Archbishop Charles A. Halpin to mark the restoration of the cathedral which was damaged by a fire during Holy Week, 1976. Instrumentalists were members of the University of Regina chamber orchestra.

At Christmas Mass at midnight at Saint Bartholomew's

Church in Pittsburgh, Pennsylvania, the choir under the direction of David J. Volker sang Mozart's *Mass in C*, and on February 5, 1978, the choir sang Beethoven's *Mass in C*. On April 9, 1978, at the National Shrine of the Immaculate Conception in Washington, D.C., the same group presented a concert followed by a late afternoon Mass. Music included Gregorian chant, polyphonic motets from the 16th century, and works by Bach, Schubert, Mozart, Sibelius and several contemporary writers.

David Bevan directed the Schubert Club Boychoir and members of the Fauxbourdon Consort in a program at the chapel of the College of Saint Catherine in Saint Paul, Minnesota, April 18, 1978. Works by Bach, Mozart, Grancini, Couperin, Pergolesi, Purcell and Morley were on the program. Delmar Lohr was accompanist.

The patronal feast of the Church of Saint Matthias, Los Angeles, California, was celebrated February 24, 1978, with the choir singing L. Viadana's *Missa l'hora passa*. Other music included compositions by Mendelssohn and Bach as well as traditional Anglican hymns. John Conner was organist and Frank Brownstead guest choirmaster. Father William St. John Brown is pastor.

The Pueblo Symphony Chorale and members of the Pueblo Symphony Orchestra sang Schubert's *Mass in G* at the Easter Mass in the cathedral of Pueblo, Colorado. Other music included works by Johann Friedrich Peter and Josiah Flagg. Gerhard Track conducted the ensemble which will tour Europe this summer, participating in the International Symposium and Cultural Days at Neuberg, Sytria, Austria, and the Seventh International Youth Music Festival in Vienna.

Easter Sunday at the Church of the Holy Childhood in Saint Paul, Minnesota, was celebrated with the schola of boys and men singing Giacomo Puccini's *Messa de Gloria* and other music by Franck, Gounod, Camille Saint-Saens, Pietro Yon and Paul Creston. Bruce Larsen was conductor assisted by Merritt Nequette and Mary Downey, organists, and members of the Minnesota Orchestra. Father John Buchanan is pastor.

The Boys Town choir under the direction of Frank Szynskie sang Mass for the feast of the Epiphany at the Church of Saint Aloysius in Aloys, Nebraska. In addition to a number of Christmas pieces, the boys sang the *Kyrie* from Duruflé's *Messe cum júbilo*, *Gloria* from Lemacher's *Missa Regina Pacis*, the *Sanctus* from Flor Peeter's *Confraternity Mass* and the *Agnus Dei* from his *Missa Jubilans*. Gregorian chants and motets by Mozart and Hugo Distler completed the program. George Nauman was organist. Monsignor Francis P. Schmitt is pastor.

Holy Week and Easter were celebrated at the Church of Saint Agnes in Saint Paul, Minnesota, with the full liturgy sung in Gregorian chant or polyphonic settings. A schola directed by William F. Pohl sang the office of Tenebrae, and the Fauxbourdon Consort under the direction of David Bevan sang Byrd's *Three Part Mass* and Palestrina's *Missa Brevis* with several Renaissance polyphonic motets on Palm Sunday and Holy Thursday. For Easter Sunday, the Twin Cities Catholic Chorale with members of the Minnesota Orchestra sang Beethoven's

*Mass in C*. To continue the Easter season, on successive Sundays they sang Schubert's *Mass in G*, Haydn's *Schöpfungs Mass*, Schubert's *Mass in B♭* and Haydn's *Pauken Mass*, his *Mariazeller Mass* and his *Little Organ-solo Mass*.

Joseph Baber, choirmaster at the Church of Saint Aloysius, Jersey City, New Jersey, conducted the parish choir, assisted by orchestra, in portions of Schubert's *Mass in G* and Mozart's *Missa brevis in D* at the solemn Mass of Easter Sunday. Concluding twenty-six years as choirmaster at Saint Aloysius, Mr. Baber announced his retirement on Easter. The program also contained compositions by Beethoven, Handel, Haydn and Sibelius.

R.J.S.

## FROM THE EDITORS

### True and Sacred

Some ten or fifteen years ago one of the most frequently heard clichés, mouthed so readily by "experts" in church music, was the dictum: "You cannot legislate the arts." The implication was that the Church in the past had tried to do just that, especially for music. Of course, no one will deny that art needs freedom to flourish and the creative spirit cannot be shackled. But it must be made clear too that the Church has never tried to "legislate" art. Rather art has been encouraged and admitted even into the sacred liturgy, the musical art at first being thought of as its "handmaid," and eventually recognized as an "integral part" of the liturgy itself.

The Church, as its right and duty, has regulated its liturgy, but it has never set up rules for art, whether music, sculpture or painting or any other medium. It has constantly called attention to the purpose of art in liturgy, and it has maintained the principle of the sacred, insisting always that what is profane has no place in the liturgy and ever repeating that art taken into the liturgy must always be true art. Sometimes music that lacked sacred character or even the qualities of true art intruded itself into God's temple, and legislation to remove it was issued. But art was not legislated; the Church only protected the sacred liturgy from the shoddy and the profane.

*Motu proprio* of Pius X and the Constitution on the Sacred Liturgy of the Second Vatican Council clearly enunciate the necessity of music being true art and having the quality of being sacred. Pope Paul has often been at pains to reiterate these points in various addresses to church musicians. The Church welcomes true art into the most sacred actions of its very life, but the Church likewise vigorously excludes from its liturgy pseudo-art and profane art in every medium. Truly, art cannot be legislated, but it must fulfill its purpose and its function within the sacred liturgy.

One of the catastrophes of the post-conciliar period has been the wholesale discarding of serious musical art from our liturgy. Almost totally gone from our churches are Gregorian chant and the polyphonic works of nearly every age. This took place because of two basic errors circulated by the propagandists of the projected reforms which were widely accepted. First, Latin was no longer to be used. And therefore, music set to Latin texts was abandoned. Second, participation of the faithful precluded all singing by choirs, a very illogical conclusion. Quite obviously, these notions are false and cannot be found in any documents coming from the council or from the Holy See. They are part of a great wave of propaganda and untruth that inundated this country after the council in all areas of ecclesiastical life, but especially in matters liturgical. The truth is that the direct opposite of these errors can be found clearly enunciated in the Constitution on the Sacred Liturgy, where the use of Latin is commanded and the fostering of choirs and the treasure of sacred music from all ages and in every style, especially Gregorian chant, is ordered for the universal Church.

An old adage says, "the truth will out." Perhaps now, little by little, it is becoming apparent that the council did foster church music and not intend to destroy it, that freedom of choice to select fitting music of any era and encouragement of true sacred art mark the official proclamations of the bishops of the world. It is being discovered that much of the publicity and most of the "information" about the conciliar liturgical reforms were not only mere opinion and propaganda, but were false, erroneous and even conspired. Where did the "orders" to turn all altars around come from? Where did the move against Latin begin? Where did the anti-artistic prejudice against the musical heritage originate? Certainly not in the documents of the council. One can search them in vain to find any decrees ordering altars reversed, Latin abandoned or choirs and art music discarded.

Now that the conciliar decrees are being learned, *poco a poco*, it is becoming clear that there need be no conflict between Latin and the vernacular; there is no conflict between the singing of a choir and the role of the congregation; art music and congregational music need not be in opposition. What is also dawning is the truth that what the fathers of the council called for is what Pius X had long before demanded: true and sacred art. The shoddy and the inferior is not true art and is unworthy of the temple. *Nil profanum* was the cry of the early fathers of the Church; it remains that of the conciliar fathers of our day. Only what is truly sacred can be admitted into God's house. He is holiness; nothing that is not holy may come into His temple.

The news items listed in this issue of *Sacred Music* record efforts in all parts of the land to grace the liturgy with beautiful and sacred music: in Pittsburgh, Saint Paul and Pueblo; in Regina, Saskatchewan; in Nebraska, New Jersey and Washington, D.C. Undoubtedly there are many more churches whose programs were not sent to *Sacred Music*. I know off-hand, of serious liturgical music being promoted by both clergy and musicians in



Louisiana, Kansas, California and Florida, to mention only a few. Each of these beacons of truth and beauty gives witness to what the Church wishes and ultimately will have, and their example will spread. The wonderful thing about doing what the Church asks, in contrast to doing what the propaganda or even one's own personal preferences promotes, is that in the long run what the Church wishes will ultimately be accomplished and persevere. True sacred art will endure as it always has in the past. The other will disappear like the grass of the fields, here today and gone tomorrow.

R. J. S.

## A Gift

If you will send us the name and address of someone whom you think would be interested in subscribing to *Sacred Music*, we will send them a free sample copy to introduce them to our journal, which is the oldest continuously published music magazine in the United States, now beginning its 105th volume.

Our list of subscribers remains around one thousand, but it should be more. However, the usual methods of building up subscribers are so expensive that we are unable to use them. So we must depend on our readers to advertise *Sacred Music* and help us build our subscription lists. Perhaps you know an organist, choirmaster or singer or someone interested in the music of the Church who would appreciate reading *Sacred Music*. Let us introduce them to it.

R. J. S.

## About the Illustrations

Each of the four issues of this volume of *Sacred Music* will be dedicated to one of four giants of the early church, Saints Ambrose, Augustine, Benedict and Gregory the Great, because of the significance of their contributions to sacred music. We have chosen artistic representations of these saints, such as woodcuts and manuscripts illuminations, chiefly from the medieval period, to recall their lives and works.

V. A. S.

## OPEN FORUM

### Fiddling While Rome Burns

While agreeing with the substance of Fr. John Buchanan's article, "Fiddling while Rome Burns" (Summer 1977), I feel that he has rather overstated the case with regard to Saturday evening Masses.

I was connected with Westminster Cathedral, London, for about thirty years and there, as in every cathedral throughout the world, every major feast day commenced with first vespers the day before. It seemed illogical therefore that after celebrating a feast, we should go back to the Mass of the preceding day if celebrated after vespers.

It was the *Sunday* evening Mass to which I objected.

It was a dead loss as far as parochial life was concerned. Everything had finished. Englishmen need to digest their Sunday joint and will not move out of the house till after tea. This meant that it was impossible to have an evening service as well as the Sunday evening Mass.

The moment Saturday evening Mass was permitted, I transferred the Sunday evening Mass to the Saturday evening and restored the evening service. I commenced with compline followed by benediction, but am changing this to vespers as being one of the major hours of the day.

Collins in England, Talbot in Ireland, and Dwyer in Australia have produced morning and evening prayer with night prayer from the divine office, at a reasonable price, and so I can provide books for the congregation.

CANON GEORGE C. DAVEY

## In Reply

Canon Davey is, of course, right. The Sunday evening "permission" was as grotesque as the Saturday evening "privilege" against which I inveigh. Although liturgically sounder, as the Canon points out, it is pastorally and spiritually a disaster. A generation is growing up without a sense of the Sunday, the "Lord's Day" of the new dispensation. We are back to the tensions which racked the apostolic age. Why blame people for taking the easy way out if they are "permitted" to do so? The Saturday Mass privilege remains a needless and a fatuous concession to the hedonism of our time. What possibly sets me off so especially is the number of those who in times past were present at the Sunday high Mass who now show up habitually at the Saturday anticipatory. Nothing in my locale has done more to downgrade the Sunday high Mass than this Saturday evening business.

REVEREND JOHN BUCHANAN

## Neuberg Cultural Days

On Sunday, August 14, 1977, the International Cultural Days at Neuberg-on-Mürz in Austria finished with a festival jubilee Mass in the cathedral, celebrated by Bishop J. Weber in the presence of the Federal President of Austria, Dr. Rudolf Kirchschläger. The culmination of the music seminars and concerts was the *Neuburg Jubilee Mass* by Gerhard Track who acted as the artistic director of the symposium.

The Mass, especially composed for this occasion, showed that the discussion about "new material for music" was well chosen for the symposium. In the old Venetian tradition, Track put the trumpeters of the Pueblo Symphony Orchestra in the abbot's choir loft, the trombones in the old organ loft (the swallows'

ness), and the choir and main orchestra before the altar. The organ was heard from its customary position in the gallery at the west end of the church. The Gothic cathedral resounded with the sound of music, a practice that never fails to impress the audience. The composer even increased this impression with harmonic devices and new ideas.

Track has a sense of the relationship between culture and the people themselves. This partly inborn sense was refined by his residence in the United States, and is of considerable importance to the success of the festival at Neuberg, since organizers of cultural events in smaller places must depend so much on the cooperation of the local people. On Saturday evening, comments could be heard, such as "symphony orchestra?" or "that's nothing for me." But the finale of the festival proved to be an impressive counter-argument, as local groups and the Pueblo Symphony Orchestra combined to perform *The Stars and Stripes*, the *Radetzky March* and the *Bugler's Holiday*. There was an enthusiastic reception and a repeat of the event in 1978 seemed assured.

But there were also other highlights of a more specialized kind. For instance, the chamber concert given in the recently renovated *refectorium* of the former monastery on the 8th of August. The concertmaster of the Polish Radio Orchestra, Andrzej Grabiec, was accompanied on the piano by Micaela Maihart-Track. Grabiec was expected to be an excellent artist, for the members of the symposium (summer school) had been told about the triumphant successes this young musician had received in Berlin, where newspapers had praised him as "a new Oistrach." The performances of Grabiec during the cultural days added to the excellence of the whole festival. His solo performance showed his virtuosity joined with real Slavic musicality in a program full of difficult music — Tartini, Wieniawsky, Ravel, Bartok, *et al.*

International concert pianist Micaela Maihart-Track, who received ovations in her duo-recital with violinist Andrzej Grabiec, directed a piano master class.

Gerhard Track showed himself in a double function. In the morning, the experienced orchestra conductor directed a workshop for orchestra conductors. These young conductors worked with the Pueblo Symphony Orchestra under the guidance of Maestro Track. In the afternoon, the former conductor of the Vienna Boys Choir directed the symposium choir and young conductors conducted under Track's leadership.

Roberta Arwood (mezzo-soprano) pleased the population of Neuberg especially with Negro spirituals, and taught a voice master-class.

Professor Gary Barrow (trumpet) delighted the audience with sounds of fanfare.

Professor George Roach (clarinet), who comes from the University of Southern Colorado, like Barrow, was shown to be quite a humorist as well as a musician.

Gottfried Holzer of Neuberg, at present teacher of organ at the Mozarteum in Salzburg, played music by J. F. Doppelbauer and E. L. Leitner, contemporary

Austrian composers, as well as music by Muffat, Bach and Duruflé at his recital which demonstrated a remarkably well-balanced personality with knowledge of style, spontaneity and technical precision.

Neuberg proved to be a place of new discoveries, originality and a meeting place for different cultural ideas, all in a setting of history and beauty, especially in the monastery and its magnificent church.

PROFESSOR ALFRED SOLDER

## Holy Saturday: 37–45

The title of this article is not as it may first appear — the score of a game — but, nevertheless, the game may have very well been played in many parish churches each Holy Saturday. It arises from an apparent ambiguity in the rubrics of Holy Saturday. In all of the pre-World War II editions of that eminent work, *Ceremonies of the Roman Rite Described*, by Adrian Fortescue, the preface contains notes of Fortescue's views on some of the previous authorities. In his review of Dale's translation of Baldeschi's *Esposizione delle sacre ceremonie*, he points out a curious error:

On page 214 of the last edition Dale makes the subdeacon at the Palm Sunday procession strike the door of the church "with his foot." I wondered where he got this extraordinary idea, till I looked at Baldeschi. There the text is: *col suo piede*, meaning, of course, with the foot of the cross. I wonder how many English subdeacons have kicked the door of the church on Palm Sunday because of this blunder.

The present writer wonders in how many parish churches baptismal water has been unblest (save by intention) because of an ambiguity in the rubrics of the 1969 missal.

For uniformity, the rubrics of the 1969 *Missale Romanum* of Paul VI are quoted in this article. A comparison with the 1971 edition reveals them as being identical. Comparison to the sacramentary, and the leaflet missals available, indicates that these rubrics convey substantially the same sense.

The problem begins with No. 37, which, by itself, seems to be a model of clarity:

### *Liturgia baptismalis*

37. *Sacerdos cum ministris vadit ad fontem baptismalem, si hic est in conspectu fidelium. Secus ponitur vas cum aqua in presbyterio. Vocantur, si adsunt, catechumeni, qui praesentantur a patrinis, vel, si sunt parvuli, portantur a parentibus et patrinis, in faciem ecclesiae congregatae.*

This appears to cause no problem. It says that, if the congregation cannot go to the font (which certainly is true in many churches), then alternatively a vessel of water is brought to the sanctuary. So far, so good. No. 38, of which there are two parts, introduces the problem.

The first part relates to a prayer to be said if there are people to be baptized. The second, reading:

*Si benedicendus est fons, sed non adsunt baptizandi*  
(If the font is to be blessed, but there are no candidates for baptism)

really causes the difficulty. Does the vessel of water, in this case, count as a font, if there is no one to be baptized?

No. 39 is completely unambiguous:

39. *Et canuntur litaniae a duobus cantoribus, omnibus stantibus (propter tempus paschale) et respondentibus.*  
(And the litanies are sung by two cantors, all standing, on account of the paschal season and responding.)

It directs that the litany shall be sung, everybody standing. It is unambiguous, that is, until one reads No. 40, which throws open the whole question again. It reads:

40. *Si non adsunt baptizandi, neque benedicendus est fons, omissis litanis, statim proceditur ad benedictionem aquae (n. 45).*  
(If there are no candidates for baptism, nor is the font to be blessed, the litanies are omitted and immediately one proceeds to the blessing of the water [n. 45].)

The problem is now this: Is the vessel of water which was placed in the sanctuary as an alternative under No. 37 to be blessed using the form from No. 39 onwards, or is it to be blessed in the form which is much abbreviated and prescribed by No. 45? An examination of the text of the two forms of the blessing contained under rubrics 42 and 45, respectively, is of some help. No. 42 blesses water which is quite clearly to be used for baptism. The essence of it appears toward the end of the long prayer in the words:

*Descendat, quaesumus, Domine, in hanc plenitudinem fontis per Filium tuum virtus Spiritus Sancti, (et tenens cereum in aqua prosequitur:)*  
*ut omnes, cum Christo consepulti per baptismum in mortem,*  
*ad vitam cum ipso resurgant.*  
*Per Christum Dominum nostrum.*  
(We ask You Lord that the strength of the Holy Spirit may descend into this font through your Son and all who were buried with Christ in the death of baptism may rise with him to life.)

The essence of the short form, No. 45, on the other hand, is directed towards the blessing of water to commemorate baptism:

*Sit igitur haec aqua nobis suscepti baptismatis memoria, et cum fratribus nostris, qui sunt in Paschale baptizati, gaudia nos tribuas sociare.*  
(Let this water remind us of our baptism, and let us share the joys of our brothers who are baptized this Easter.)

It appears then that either the *font* is blessed, or that the *baptismal water* is blessed only if there is an immediate need for its use. Surely, this cannot be right. Rubric No. 48 clarifies the problem to some extent, especially the second sentence:

48. *Interim neophyti deducuntur ad locum suum inter fideles. (Si benedictio aquae baptismalis facta non est in baptisterio, ministri reverenter portant vas aquae ad fontem.)*  
(If the blessing of the baptismal water was not done in the baptistery then ministers reverently carry the vase of water to the font.)

At least this contemplates that baptismal water is indeed blessed outside the baptistery and carried there afterwards, thereby making sense of the original alternative expressed in No. 37.

It is submitted that the essence of the problem lies in the failure to distinguish between the font as such and the blessing of baptismal water. All of the rubrics, prior to 48, refer to the blessing of the font. It is only in No. 48 that the expression for baptismal water is used. If this had been used throughout, then the concept that it is the font as a structure which is to be blessed would not have crept in, and the second sentence of the No. 38 allowing the blessing of baptismal water to be carried out in the sanctuary would then make complete sense.

Presumably the form of No. 45 is intended to be used for small chapels, etc., in which no baptisms are expected, and not for the normal parish church.

HAROLD HUGHESDON

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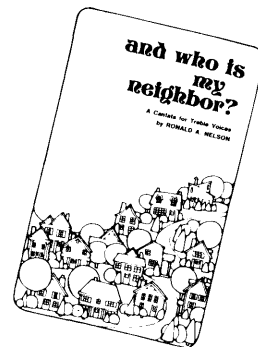
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