

# SACRED MUSIC

Volume 105, Number 2, Summer 1978





Benozzo Gozzoli. *Ecstasy of St. Augustine*. Church of St. Augustine in S. Gimignano, XVI cent.

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THE COUNCIL	3
<i>Monsignor Johannes Overath</i>	
CHURCH OF THE HOLY GHOST IN DENVER, COLORADO	9
<i>Charles W. Nelson</i>	
CHURCH OR CONCERT HALL?	13
<i>Virginia A. Schubert</i>	
WHAT IS CELEBRATION?	19
<i>Peter J. Thomas</i>	
MUSICAL SUPPLEMENT	23
REVIEWS	27
NEWS	32
FROM THE EDITORS	34
OPEN FORUM	35
CONTRIBUTORS	35

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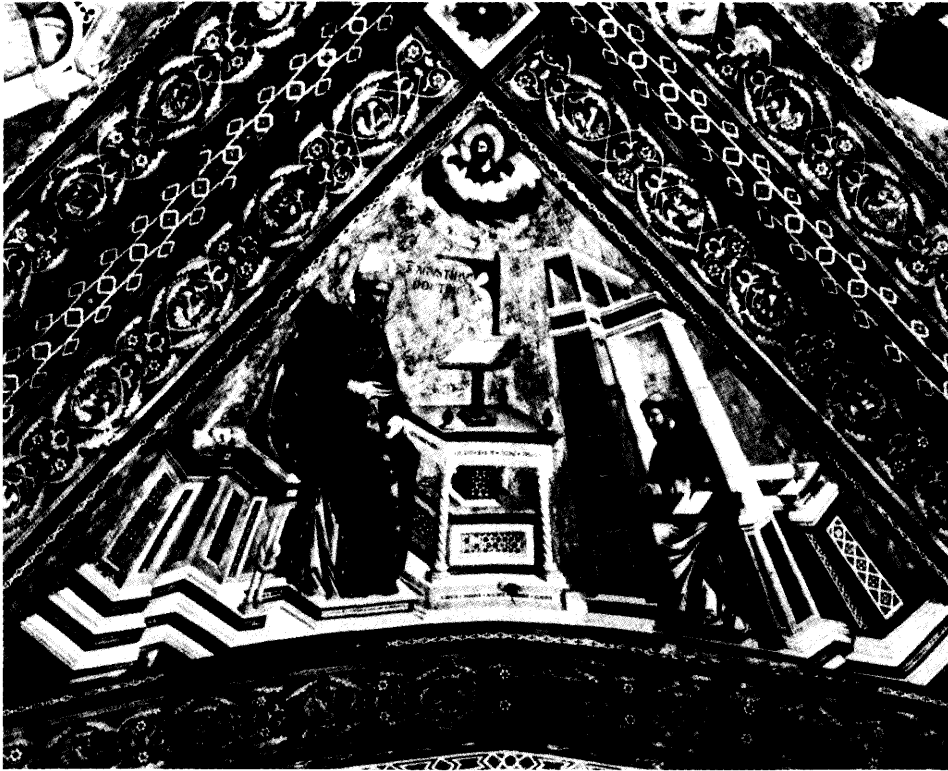
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*Augustine in the Scriptorium. Assisi, Upper Basilica, XIII cent.*

## THE COUNCIL

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The Second Vatican Council (1962-1965) was concerned with pastoral problems, including sacred music. Its pronouncements in that area were solidly grounded in the *Motu proprio* of Pius X, *Inter pastoralis officii sollicitudines* (1903), a decree that most of the other papal documents on church music during the twentieth century also employed.

According to the council, sacred music is distinguished from all other artistic expression because "together with its text, it is an integral and necessary part of the liturgy."<sup>1</sup> Therefore, sacred music is not simply an accessory attached to the liturgy, or an embellishment of liturgy, nor is it musical entertainment grafted on to liturgical ceremonies. Rather, as Cardinal Höffner of Cologne observes, it serves "to illuminate, interpret, and to expound the liturgical actions and the Word of God." The sung liturgy takes precedence over liturgy without music.<sup>2</sup> As "an integral and necessary part of the liturgy," music becomes the "song of praise to the majesty of God," because "in the earthly liturgy we sing to the Lord with the entire multitude of the heavenly host."<sup>3</sup> Through Christ in the sung

liturgy "the sanctification of men and the praise of God is accomplished" most perfectly. "This is the goal and purpose of all the activities of the Church."<sup>4</sup>

Even before the council, this theological position concerning sacred music in the liturgy led the Church to seek the *bonitas formae* for sacred music. The council further decreed that "in view of the goal of church music, which is the honor of God and the sanctification of the faithful, the treasury of sacred music should be preserved and fostered with the greatest care."<sup>5</sup> Therefore, "choirs are to be encouraged, especially in cathedral churches."<sup>6</sup> Gregorian chant, the music especially suited to the Roman liturgy, holds the first place among the traditional forms of sacred music.<sup>7</sup> "Other types of church music, especially polyphony, are in no way excluded from the liturgy."<sup>8</sup> The fostering of congregational singing at liturgical ceremonies is encouraged,<sup>9</sup> and the pipe organ, as the oldest of liturgical instruments, is to be held in high regard.<sup>10</sup> Other instruments are, however, also allowed within the liturgy if they conform to the liturgical norms.<sup>11</sup>

Thus, the council definitely approved the continued use of the works included in the treasury of sacred music even within the reformed liturgy. It attached to this ruling two basic principles which were intended to enable the liturgical community gathered around the altar to engage actively in the ceremony: 1) the concept of *actuosa participatio* of the faithful, and 2) the use of the vernacular languages "according to the rules set forth in the subsequent chapters" of the Constitution on the Sacred Liturgy.<sup>12</sup>

However, in the post-conciliar liturgical reform, one-sided interpretations of the liturgical constitution have led to developments which are more and more removed from the intentions of the council fathers, as is shown by the informal surveys taken at meetings of CIMS,<sup>13</sup> the papal church music association erected by Pope Paul VI in 1963, as well as in studies made by other ecclesiastical organizations. For example, the permission to use the vernacular has led in many places to the complete banishment of Latin from the liturgy. This has happened despite the express wish of the council that Latin be retained in the liturgy.<sup>14</sup> And again, the demand for "active participation of the people" (*actuosa participatio populi*), rooted as it is in pastoral considerations, has been "fatally restricted in meaning."<sup>15</sup> This has developed in the post-conciliar period despite Article 15 of the *Instruction on Sacred Music* (1967) which clearly recognized that the reverent attention of the faithful to sacred music by listening is a legitimate form of *actuosa participatio*. Misunderstanding of the English translation of the Latin *actuosa* has undermined the principle enunciated by Pope Pius XII in his encyclical, *Mediator Dei* (1947), that the inner, spiritual participation of the faithful at Mass is preferable to external activity.

As a result of a misplaced emphasis on the external activities of the congregation, Gregorian chant and polyphonic sacred music have been all but banished from our churches. Some well-known theologians are propagating a false view that true art as it is found in traditional church music is "not in accord with the liturgy or the principles of the liturgical reform," because of its esoteric nature.<sup>17</sup> Such an opinion is completely contrary to the will of the council.

In this way, the treasury of sacred music belonging to the universal Church has been exchanged for liturgical music which is merely useful and functional. There is no longer a place for Gregorian chant or the polyphonic settings of the Mass according to these opinions. Therefore, in his theological essay on church

music, Cardinal Ratzinger of Munich, with good reason, concludes that in the post-conciliar years there has been a "shocking impoverishment which is becoming more and more marked." He continues:

This situation exists in those places where the beautiful is no longer appreciated for itself and where in its place everything has been subordinated to what is practical and useful. The frightening, cold atmosphere or the simple boredom which the new, post-conciliar, dull liturgy produces, with its lack of any artistic pretensions and its banal accoutrements, does not solve our liturgical problems. However, this situation has created the possibility for us to analyze the difficulties of liturgical renewal once again. The experiences of the last few years have made one thing clear: the return to the useful has not made the liturgy more open. Rather it has impoverished the divine services. The necessary simplicity cannot be established by robbing the liturgy of beauty.<sup>18</sup>

These controverted questions arising in the post-conciliar period were considered as early as August 1966, when the papal secretary of state addressed a letter to the Fifth International Church Music Congress, organized by CIMS in Chicago and Milwaukee. It stated:

The Holy Father takes deep interest in the deliberations of this congress, because it was he who established the Consociatio by his letter, *Nobile subsidium liturgiae*, of November 22, 1963, entrusting to it the responsibility of organizing these international congresses to promote progress and wise development in this important field . . . His Holiness is pleased to note that in its public sessions and practical executions, the congress will illustrate the basic principle of the conciliar constitution on the sacred liturgy, that, namely, of inserting all new liturgico-musical elements into those magnificent achievements which the Church created and faithfully preserved throughout her long history. The council called these the "treasury of sacred music" and commanded that it "be conserved and promoted with the greatest care." It is clear that the conservation and promotion of this sacred music was intended to take place within the setting for which this music was written, *i.e.*, in a liturgical function. Only in this setting is sacred music able to fulfill the purpose which the council gave it: "to honor God and to sanctify the faithful."<sup>19</sup>

In his theological investigation of this problem, Cardinal Ratzinger comes to the same conclusion as the Holy Father expressed in the letter to the Fifth International Church Music Congress. He writes that "the treasury of sacred music can be preserved and cultivated only if it remains sung prayer glorifying God, *i.e.*, only if it is sung in the setting of its origin, in the liturgy of the Church."<sup>20</sup> In this regard, one should mention an exemplary decision of the Viennese diocesan synod, implemented by Cardinal König in January 1, 1970. This ruling overcame the difficulties surrounding the use of polyphonic settings of the *Sanctus* and *Benedictus* in the new *Ordo Missae*. Cardinal König ordered that "after the choir sings the *Sanctus*, the priest should sing or recite the *Epiklesis*, the consecration and the *Anamnesis*; then the choir should sing the *Benedictus*; and finally the priest should conclude the canon by singing the final doxology."<sup>21</sup>

At the international composers symposium sponsored by CIMS in Bolzano, Italy, the dogmatic theologian from Munich, Leo Scheffczyk, convincingly demonstrated from a theological point of view that sacred art employed in the liturgy is "the image of the internal, spiritual life of the soul and that it is analogous to a sacrament." He said that sacred art belongs in the liturgy "not for reasons of utility or expediency, but because there is an intimate connection between

liturgy and art which transcends every practical use to which sacred art might be put."<sup>22</sup> Therefore, sacred music "is to be seen as the medium which enables the sacred mysteries to lift the members of the congregation towards the supernatural goal of glorifying God."<sup>23</sup> Scheffczyk referred to Bishop Rudolf Graber of Regensburg who said that "sacred music opens doors which are normally closed; it allows us to penetrate the world of mystery and to experience the truths of the faith more intensively than can our intellects, even when blessed with the gift of faith."<sup>24</sup> The truth of Bishop Graber's judgment is seen in the difficulties of our time and in the one-sided interpretations of the liturgy so prevalent in theological and liturgical circles today. Sacred music, as impressive as its artistic beauty is, should not only fascinate us musically, but it should also enable us to appreciate the splendor of the divine in a more perfect way and lead us to "a worship in spirit and in truth."<sup>25</sup> It is these principles that must be applied if we are to ban from the liturgy all trivial, banal and artistically inferior works which only remind men of their earthly existence and do nothing to inspire them to lift their hearts and minds to God.

A few comments concerning the word "pastoral" might be appropriate, since it is so often misused. The great number of all-encompassing meanings attributed to this word have become the pretense for much of the unworthy and amateurish musical experimenting that has been incorporated into the liturgy. Most of these experiments are not fitting and in no sense can be said to be in accord with the text or the spirit of the Constitution on the Sacred Liturgy. "Pastoral" has been the excuse for many misguided and unfortunate mistakes.

Recent catechetical, homiletical and musical efforts exerted in introducing a new German hymnal should very shortly result in a clarification and consolidation of the forms used in vernacular liturgies.<sup>26</sup> The goal cannot be to establish a routine procedure or lead to the growth of iron-clad customs, but the number of hymns presented in this hymnbook demands from the musician a responsible selection and careful preparation of the hymns to be sung. One should not impose new surprises on the congregation every Sunday, nor should the liturgy be allowed to depend on the subjective whims of the one choosing the hymns. Nevertheless, the freedom granted by the Church should be permitted without obscuring in the minds of the faithful the progression of the church year. In addition, worthy attempts by composers to fill the need for sacred music in the vernacular parts of the liturgy of the word, particularly in the choral and congregational forms following the readings, are especially necessary. This is made particularly important by the experiments of those who are always "testing" in the liturgy. Composers all over the world should turn their attention to this problem while not overlooking "the character and laws of every language which must always be respected."<sup>27</sup>

The German bishops' conference recently indicated that the *Novus ordo Missae* did not eliminate the Latin high Mass. They expressed a wish "that the Latin liturgy would continue to be employed."<sup>28</sup> Without a regularly scheduled Latin high Mass, the people will not learn the Latin ordinary, as the council specifically ordered.<sup>29</sup> The high Mass could counter the trend which seeks to establish a divine service lacking a sacred and contemplative character as well as unity. Such a reformed service would restrict the liturgical action and replace it with a subjective, rationalistic and pedagogical superfluity of words. Bishop

Georg Moser well asked if "the liturgy still provides an opportunity for man to meet God with all the dimensions of his existence and his soul."<sup>30</sup>

So far we have considered the texts of the council in regard to the treasury of sacred music and their application to the current state of church music, especially in German-speaking countries. Now we should turn our attention to the command of the council concerning music in missionary lands.

In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For that reason due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude towards religion, but also in adapting worship to their native genius, as indicated in Articles 39 and 40. Therefore, when missionaries are being given training in music, every effort should be made to see that they become competent in promoting the traditional music of these peoples, both in schools and in sacred services, as far as may be practicable.<sup>31</sup>

These principles correspond to the universal character of the Church and have been generally accepted. In Articles 39 and 40 of the Constitution on the Sacred Liturgy, the council fathers called for a fundamental, and therefore difficult, adaptation of the liturgy. Of course, the proper ecclesiastical authority retains the right to judge "which elements from the tradition and spiritual disposition of the individual peoples are appropriate for the liturgy; adaptations which seem to be useful and necessary should be presented to the Holy See and then with its approval they may be introduced into the liturgy." Because of the difficulties of the adaptation that the council called for, experts from the respective fields concerned should be consulted. With proper expertise, what is called in the eastern and western churches the "treasury of sacred music" should begin to grow on other continents as well. That treasury is the product of twenty centuries of Christian culture and grew organically from existing musical traditions. It can continue to flourish where it has already been established and begin to grow in areas of missionary activity.

The ethno-musicological symposium, held in Rome during the Holy Year of 1975 under the sponsorship of CIMS, studied the musical traditions in various missionary lands and investigated the possibilities of using indigenous music in the liturgy and in the proclamation of the faith. Perhaps from these studies new developments will enable us to implement the decrees incorporated into the Constitution on the Sacred Liturgy. This is another task that has been entrusted to CIMS by the Holy Father.

In attempting to stimulate research in this important area of ethno-musicological study, CIMS has established an institute at Maria Laach in West Germany, located near the famous abbey. With the aid of the German bishops' conference the buildings are being prepared and should open their doors to scholars in the course of this year. Those responsible for the institute are well aware of the difficulties surrounding the adaptation of the liturgy in missionary countries. However, any liturgical changes regarding church music and sacred art in general should be in accord with the principles laid down in the Constitution on the Sacred Liturgy.

In conclusion, as Cardinal Ratzinger noted, we should not lose sight of the fact that "in the justifiable joy we have over the freedom given to cultures not as yet Christian, we may forget that the European countries have a musical tradition of



their own which is itself of the highest importance to the religious and social life of Europeans." This musical tradition grew from the very heart and faith of the Church. Certainly, one cannot simply decree that this music is *par excellence* for the universal Church, but it is clear that this wealth of music, nurtured by the faith, belongs to all mankind and must remain a sacred music employed by the Church in her worship. It would be shameful to think that only non-Christian musical traditions should receive honor and "an appropriate place" in the liturgy. Against such absurd logic the council itself asserted that "the greatest care should be taken in the preservation and cultivation of this treasury."<sup>32</sup>

MONSIGNOR JOHANNES OVERATH

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NOTES

1. *Constitution on the Sacred Liturgy* of the Second Vatican Council, 112: 1.
2. *Ibid.*, 113.
3. *Ibid.*, 8.
4. *Ibid.*, 10.
5. *Ibid.*, 114.
6. *Ibid.*, 114.
7. *Ibid.*, 116.
8. *Ibid.*, 116.
9. *Ibid.*, 118.
10. *Ibid.*, 120.
11. *Ibid.*, 120: 1.
12. *Ibid.*, 36, 113.
13. Consociatio Internationalis Musicae Sacrae.
14. *Constitution on the Sacred Liturgy*, 36: 1.
15. J. Ratzinger, "Zur theologischen Grundlegung der Kirchenmusik," *Festschrift der Regensburger Kirchenmusikschule zum 100 jährigen Bestehen*, Schriftenreihe of the Allgemeiner Cäcilien Verband, vol. 9 (1974).
16. In the original German, Monsignor Overath speaks of the "misunderstood German translation." However, since the exact, same problem occurs in English, the references to the German language have been replaced with citations from English usage. *Translator's note*.
17. See K. Rahner and H. Vorgrimler, *Kleines Konzilskompendium* (Freiburg, 1967).
18. See J. Ratzinger, "Zur theologischen Grundlegung der Kirchenmusik," p. 41f.
19. See *Sacred Music and Liturgy Reform After Vatican II*, ed. Johannes Overath, (Rome, 1969), for the letter of the Holy See to the Congress.
20. J. Ratzinger, "Zur theologischen Grundlegung der Kirchenmusik," p. 62.
21. *Wiener Diözesanblatt*, January 1, 1970. Cf. *Confitemini Domino*, ed. Johannes Overath, (Rome, 1977), p. 139f.
22. See Leo Scheffczyk, "Inhalt und Anspruch des Kultmysteriums," *Confitemini Domino*, ed. J. Overath, (Rome, 1977).
23. *Ibid.*, p. 73.
24. *Ibid.*, p. 73.
25. Gospel according to Saint John, 4: 23.
26. This German hymnal, entitled *Gotteslob*, was recently introduced in the European German-speaking lands. It was published in an attempt to provide all the German Catholics in western Europe with one hymnal. Its appearance has aroused considerable comment in the pages of *Singende Kirche*. *Translator's note*.
27. *Instruction on Sacred Music* (1967), VII: 54.
28. Fall conference of the German bishops held at Fulda, September 20–23, 1976.
29. *Constitution on the Sacred Liturgy*, 54.
30. Georg Moser, *Evangelium Kommentare* (1977), p. 544.
31. *Constitution on the Sacred Liturgy*, 119.
32. J. Ratzinger, "Zur theologischen Grundlegung der Kirchenmusik," p. 61.

# CHURCH OF THE HOLY GHOST IN DENVER, COLORADO

Readers of *Sacred Music* may recall a brief account of the Church of the Holy Ghost in Denver which appeared in the Fall, 1976, issue. That commentary was concerned primarily with the Sunday high Mass at the church. Recently, I had the opportunity of returning to Colorado for a longer visit during which I learned more about this historic parish.

The renaissance style church with its rectory of Lombard architecture stands on the edge of downtown Denver where its bells can be heard over the roar of rush hour traffic. As with many downtown churches, it provides a quiet haven in the midst of the commercial center for the shopper, the worker and the travelers who crowd its daily Masses. Unlike most downtown parishes, however, Holy Ghost is a center of great liturgical celebrations accompanied by the finest of church music and carried out in a majestic and impressive setting.

Fr. John V. Anderson, the present pastor, is continuing the traditions of the parish, which goes back to the earliest days of the Catholic Church in Denver. Originally part of the cathedral parish, Holy Ghost achieved independent status in 1905 when its first church was erected. The building was furnished with objects from the first cathedral, including the high altar and communion rail. In its tower hung the old cathedral bell which had been brought over the plains in 1865 by a prairie schooner from St. Louis.

The second pastor of the church, Fr. Garrett Burke, began improvements to the building in 1911, including the installation of the finest pipe organ in the city and the encouragement of a choir to go with it. Even in its earliest days, Holy Ghost was associated with good church music. Fr. Burke, however, also undertook many other activities related to the parish's needs in a downtown location, including the initiation of noon Masses and the formation of a Catholic workingman's club. Another of his projects was the program of concerts at the municipal auditorium to which he brought many operatic and musical artists to perform for the benefit of the parish.

Growing attendance at the church soon necessitated plans for a larger building and in 1924 work on the present structure was begun. The design called for a beautiful building of romanesque design with graceful arches and a soaring central vault. Because of many factors, the church was only partially completed. An organ was installed, however, and the newspaper accounts of the first services give prominent mention to the music performed by the choir.

Through the depression and the war years, Holy Ghost remained in this half-completed condition until 1940 when Helen Bonfils, daughter of Frederick G. Bonfils, co-founder of the *Denver Post*, announced that she would complete the church structure in memory of her parents. Working closely with Monsignor John Mulroy, the pastor, and Fr. Jerome Weinert, his assistant, the architects and contractors planned carefully to conceive a design that would produce a building of beauty and practicality as well as engendering an atmosphere of prayerful adoration.

Any visitor to Holy Ghost Church today would agree that they succeeded

admirably. Entering the main door of the building, one is struck by the grandeur and, at the same time, the warmth of the building. Marble and travertine cover the walls and columns blending in with the dark beauty of the carved oak pews and altarpieces. The ornate lighting fixtures depict the descent of the Holy Ghost and draw attention to the beautifully ornamented beams of the ceiling. Walking down the main aisle, one notices the impressive shrines along the sides of the church and the soaring arch over the sanctuary with its proud proclamation of "Holy, Holy, Holy, Lord God almighty" and is reminded almost forcefully of the words of Jacob:

Awesome is this place: it is the house of God and the gate of heaven: and it shall be called the court of God. (*Gen. 18:17*)

All of these ornaments, ordered and harmonious, draw attention to the sanctuary and its magnificent high altar, for Holy Ghost is Denver's Eucharistic shrine and daily exposition of the Blessed Sacrament has been a tradition since Ash Wednesday, 1933. Behind the tabernacle rises the marble throne on which the monstrance is placed, and it is to this point that all the architectural details focus attention. Here amid candles and flowers the Eucharist is exposed in a bejewelled monstrance for public adoration. With sunlight streaming through the stained glass windows revealing the patterns in the marble floors, one observes that the cardinal note of the church is airiness and elegance for it is made bright and beautiful by the purity of its lines and the delicacy and charm of its detail.

This can be appreciated much more when it is explained by Fr. Anderson whose enthusiasm for and love of his church is evident when he speaks of it. In his rectory office hangs a photograph taken July 8, 1943, when the church was dedicated. It shows the ministers of the pontifical Mass in their splendid red vestments, the eleven visiting bishops and the hundreds of clergy and lay people who attended the services. "The newspapers called that one of the outstanding events in the history of the Church in Denver," he recalled. Fr. Anderson's own roots are also in Denver as he grew up in the cathedral parish where he learned a love of the church's liturgy and an appreciation for her music. He remembers being in the ceremony crew for the pontifical Masses and the care with which the liturgy was celebrated. "Even the youngest of us," he remarked, "was given an understanding of what the Mass was all about and the idea that our part — no matter how small — should be carried out in the best way possible." That same love and care has been brought to the services at Holy Ghost where well trained servers of high school age assist at the high Masses. "When I became pastor in 1969," Fr. Anderson remarked, "I saw no reason why we should not continue what had always been done here, and so we have."

It was the week after Easter when I visited the church and so the altar was decorated with beautiful white and gold lilies whose aromatic fragrance filled the building. As Fr. Anderson and I walked up and down the five aisles of the church, he pointed out the treasures of the edifice and explained his plans for their preservation. In so many churches today "renovation" has meant "destruction," but at Holy Ghost the redecoration and repairs have only enhanced the beauty of the building. Standing before the main altar, Father pointed out the intricate carving of the baldachino and altar screen which match the dark oak

pulpit and paschal candle stand. All are the work of a forgotten Denver artisan whose carvings also adorn many other Colorado churches. "He was brought out of retirement by the bishop to do the ornamentation of Holy Ghost," recalled Fr. Anderson, "and died shortly afterwards. Today, no one can even remember his name, but his work is a fitting memorial."

We then followed the graceful marble communion rail to the shrines of the Blessed Virgin and St. Joseph, which match the main altar and are also adorned with brilliant oriental rugs that bring added warmth to the sanctuary area. For so large a church (seating capacity 1,200) Holy Ghost has a sense of intimacy and propinquity.

Turning from the side altars, Fr. Anderson pointed with pride to the choir loft and its great organ. Designed by the Kilgen Organ Company of St. Louis and containing thirty ranks, the instrument was built in 1947 and installed in 1948. The organ has three manuals with the third controlling the sanctuary division. It was blessed Palm Sunday evening 1948 by the Archbishop of Denver and Wilma Gerspach played the dedication recital.

"In too many churches," Fr. Anderson observed, "the musical traditions of the past have been allowed to decay and even disappear, leaving the liturgy barren and empty. At the same time, a whole generation of Catholics have been deprived of one of the treasures of the Church: her music. I was determined not to let that happen at Holy Ghost." I would observe that he has succeeded admirably as through his encouragement the musical program at Holy Ghost has grown and prospered so that the church is known for its high Masses not only in Denver, but throughout Colorado.

"Visitors, both lay and clerical, often ask how we do it," smiled Fr. Anderson. "I tell them that we just do!" That, of course, is a modest understatement as it takes much work and support. The choir must be recruited and financed, the program encouraged and money spent on maintaining facilities. Just this summer, the pipe organ was tuned, cleaned and reconstructed to assure its continued beauty in years to come.

Under the direction of Kevin Kennedy, the Holy Ghost Choir sings at Sunday high Mass each week as well as on the major feast days of the church year. Mr. Kennedy holds two degrees in music from the University of Denver and had previous organ and choir training at St. Patrick's Cathedral in Norwich, Connecticut, under Godfrey Tomanek. In addition to his duties at Holy Ghost, he is also coordinator of the music department at Arapahoe Community College in Littleton, Colorado. The choir itself has a membership of twenty-five, some of whom have been trained at such schools as Eastman-Rochester, Juilliard and Oberlin. There are also seven featured soloists who have performed with such diverse groups as the Houston, Cincinnati, Chicago Lyric, Colorado Springs and Central City opera companies. On major feasts, the choir is joined by members of the Denver Symphony Orchestra who provide the instrumental accompaniment for the festive occasions.

During Holy Week of this year, the choir performed Dvorak's *Stabat Mater* and on Easter Sunday sang Schubert's *Mass in B Flat*. Programs for the high Masses in recent years have included Peeters' *Mass in Honor of St. Joseph*, Haydn's *St. John of God* and *Mass of St. Nicholas*, Rheinberger's *Mass in C*, Mozart's *Mass in C*,

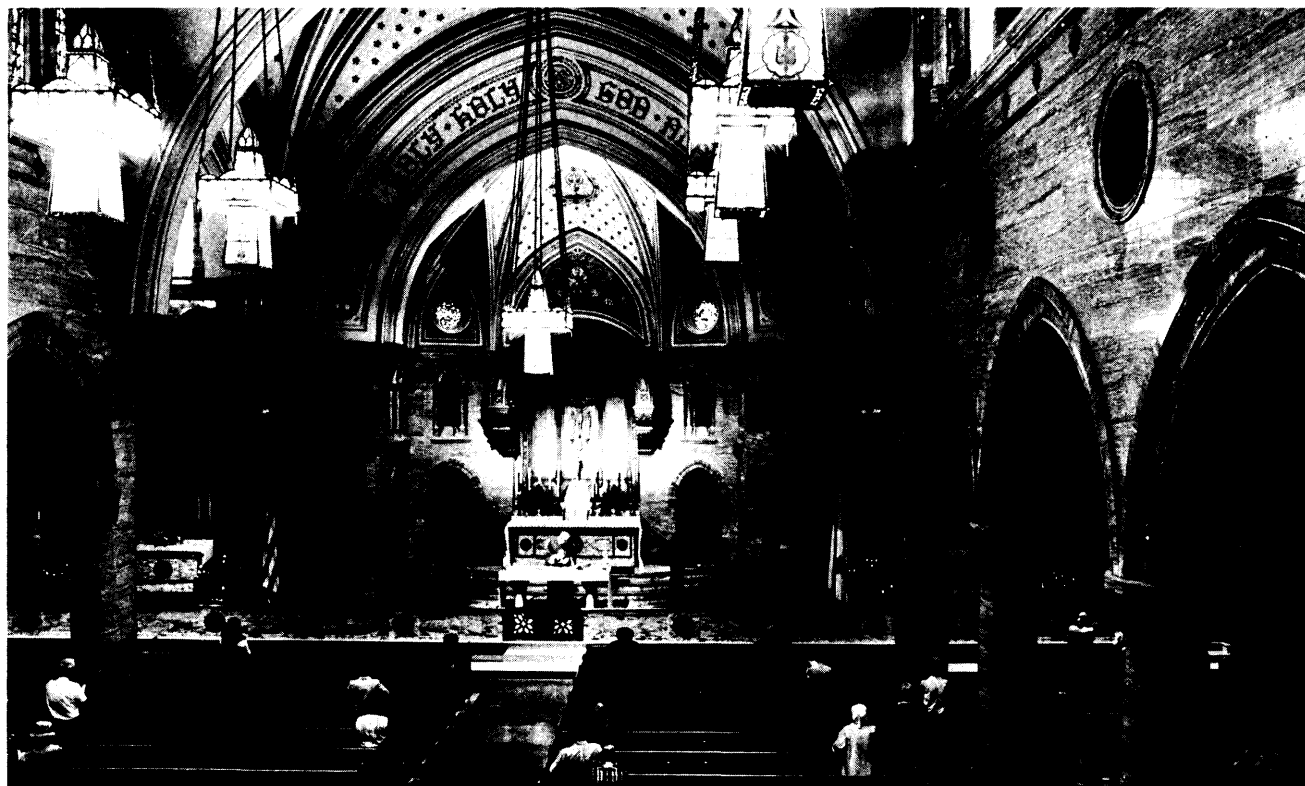
*Krönungs-Messe* and *Missa Solemnis*, Weber's *Mass in E Flat* as well as other works by Fauré, Bach, Vivaldi, Poulenc and Britten.

To appreciate fully the beauty of the Church of the Holy Ghost, one ought to attend Mass there. The architecture without the liturgical action for which it is the setting is merely a building; the music without the Mass it is intended to enhance is only a concert and the reverence of action without the reality of the consecration is empty symbolism. Fused together around the sacred mysteries, however, they serve to reveal the full dimensions of the church as a house of God and temple of the Holy Ghost.

This can be experienced most fully at the Sunday high Mass, for although each Mass is a re-creation of the sacrifice of Calvary, the full richness of the Roman liturgy is evident only in the solemn ritual. At Holy Ghost, the care and reverence remembered by Fr. Anderson are very evident in the dignity and solemnity with which the Mass is celebrated. Deacons from Denver's St. Thomas Seminary assist at the altar while high schoolers of the parish serve. The music, the incense, the beauty of the setting and the bells in the tower all combine to make this a truly memorable experience.

If any readers of *Sacred Music* visit Denver, I urge them to attend Mass at Holy Ghost, to observe its beauty and to hear its choir. Surely then they will see a reflection of that grandeur which moved the psalmist to write: "How lovely are Thy tabernacles, O Lord of Hosts!" (Ps. 83:2-3)

CHARLES W. NELSON



Church of the Holy Ghost, Denver

NELSON: CHURCH OF THE HOLY GHOST

## CHURCH OR CONCERT HALL?

An article I read in a recent issue of the *Wall Street Journal* (June 23, 1978) praises the Musica Sacra choral group of New York for the outstanding way it has fulfilled its purpose of making sacred masterpieces readily available to the music-loving public in concert performances of a quality worthy of the greatness of the works. "We perform the works as they are intended to be performed," states the director, Richard Westenburg. Using professional singers, and orchestra when called for, Musica Sacra performs concerts at its home base of St. John the Divine or in secular settings like Avery Fisher Hall. A recent series there was a near sellout. More than 3,000 fans paid from four to ten dollars to hear the *Messiah*, Haydn's *Lord Nelson Mass* and Monteverdi's *Magnificat*. The Bach *St. Matthew Passion* presented in its three and a half hour entirety was later broadcast without cuts or commercial interruption by WQYR, radio station of the *New York Times*.

The group has been a success ever since its founding in 1964 by Mr. Westenburg at Central Presbyterian Church on Manhattan's Park Avenue where at that time it supplemented the music provided by the church choir. The practice of charging admission existed from the beginning in order to provide funds for the union scale salaries of the singers.

The continued success of Musica Sacra, with good audiences, ticket sales that cover seventy per cent of the costs, and donors to make up the difference, indicates a market for sacred music even in this secular society, as does the existence of some ten professional choirs in the United States that have sacred music in their repertoires. Moreover, record sales of sacred music in the United States have been growing recently, although it should be noted that most of the choirs on records are European.

While all of us who love sacred music are of course pleased with the success that the Musica Sacra choral group is having, its insistence on moving sacred music from the cathedral to the concert hall is very troublesome to me. I am just as bothered by a corollary of this secularizing move which is that the works, because of their intricacy, should be performed only by professional choirs. I would contend that at least with regard to that part of sacred music written for the Roman Catholic liturgy, and most specifically for the Mass, Mr. Westenburg's ideas are leading him far from his stated goal of performing the works as they were intended to be performed.

Even from a purely artistic viewpoint a concert performance of a Mass is deficient. You probably have all attended such concerts, as have I. Although a fine choir with orchestra performs a Mozart or Haydn or Schubert Mass in a technically impeccable way, there is something artistically unsatisfactory, even upsetting, about the succession without pause of parts which do not relate to each other, but fit rather into an overall action which they should embellish, illustrate and solemnize. Much as choruses fit into an opera, but do not flow from each other, so the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei* need the drama, the plot line, the silences, the gestures, ceremonies and vestments, all the elements of the dramatic action, in order fully to be understood and appreciated according to the intention of the composer. Even if a concert

performance of liturgical sacred music is technically unsurpassed it is artistically incomplete. Sometimes too a major misinterpretation of one of the sections derives from the fact that the conductor is unaware of the meaning of the action of the Mass for which the various parts have been composed. For example, I have heard what should have been a mysterious and reverent *Benedictus* come out as a triumphal processional because the conductor concentrated on the text (Blessed is He who comes in the name of the Lord), rather than on the context of the Mass.

Another argument for keeping sacred music in church can be made from availability. The *Musica Sacra* group seems to think that the works are more available if performed in concert. However, it would seem to me that the performance of sacred music as a publicly announced church service would make it more accessible to the general public than a concert performance because there would be no admission charge. Entrance would no longer be limited to the moneyed elite or to those who frequent concert series. A new public could be introduced to classical music.

An anecdote will perhaps best illustrate my point. One summer weekend a few years ago I was fortunate enough to attend several operas in Munich during the special festival season. Even at that time, before devaluation of the dollar and inflation of prices put Americans at their current disadvantage, tickets were about twenty dollars each. Opera is definitely for the elite, an impression that is corroborated in Munich by the tiaras and cascades of diamonds, the brocades and tuxedos adorning the audience. An American who can afford the price of a ticket does not feel at home even in her best drip dry dress. On Sunday of that weekend in Munich, still filled with my experience of the night before, I went to the Michaelskirche for a performance of Mozart's *Coronation Mass* at the solemn high Mass. Long before the appointed hour the church was filled with young and old. Not even standing room remained. It is the custom in Munich to check the newspapers for notice of what is going on in the city's churches, and sometimes to attend several of the sung Masses on any specific Sunday. The orchestra Masses are special favorites, perhaps for the very reason remarked to me by a German in the congregation, the reason being the point of this long story. "This is the opera of the people," he said. "They can't afford a ticket at the opera house, but they can come here without paying an admission charge and fill their souls with beautiful music." Because they are available to all in church, Masses belong there.

If this liturgical music is to be sung in church, is it possible for a well-trained, but amateur choir to perform it, or is it so intricate that it requires professional singers, as the *Wall Street Journal* article implies? This question is important first of all for a very practical reason. A musical program is financially less costly, and thus more feasible, if the singers are volunteers. I do not know for sure if the singers in the employ of the Esterhazy princes who originally sang Haydn's Masses were hired as such, but I do know that today it is common practice to use such non-professional groups as university and college choirs and civic choruses in concert performances of these works with professional soloists and orchestras. It does not seem to be the general opinion that professional singers are needed to perform for example Haydn's *Heilig* or *Mariazeller* or *Pauken* Masses. If we return to the soil of Austria from which these Masses sprang, we observe that

the famous cathedral choir of Salzburg is not composed of professional singers, but rather of highly trained amateurs. The choirs that sang Masses and provided programs for the Sixth International Church Music Congress in Salzburg in 1974, the cathedral choirs of Linz, Austria, and Poznań in Poland, the Klosterkirche choir from Tegernsee (near Munich), the Cappella Carolina from Aachen, the Dallas Catholic Choir and the Twin Cities Catholic Chorale were not professional groups, and yet they gave performances of excellent quality. Trained amateurs have, can, and do perform Catholic liturgical music with great beauty and artistry.

There are philosophical and religious implications too in the difference between the hired choir and the parish choir. Singers in a church choir express by their very membership in that group their intention to participate in a special way in the religious service. The worship of God is the *raison d'être* of a church choir, while it is probably only secondary to the performance a professional choir gives in church. The parish choir, by singing sacred music in the context of the liturgy, participates in fulfilling the intention of the composer which is to add the greatest creations of musical art to the worship of God. It would seem that Mr. Westenburg misses the very important element of purpose when he interprets performing the works as they are intended to be performed as in concert by professional choirs. For the most part the musical form called the Mass was written to be used in the Eucharistic liturgical service. In the Mass this music contributes to the worship of God by its very performance. It also enhances the religious experience of the congregation through an appeal to the sense of hearing. By inspiring feelings of reverence, awe, solemnity, drama and power among others, it unites the human being more closely with God in a transcendent experience. For me as a believer this argument from final cause or purpose is the most compelling reason for performing sacred music in the context of the religious service for which it was written.

However, one must ask how fair it is to criticize Richard Westenburg and the Musica Sacra choral group. They are after all performing sacred music and performing it well according to the *Wall Street Journal* article. Although I do not agree with their efforts to move sacred music from cathedrals into concert halls, my criticism is mitigated by my knowledge of two tremendous forces working against the re-establishment of Catholic liturgical music in its rightful place; the attitude of the American Catholic liturgical establishment and the problem of funding. The first is much greater and more complex than the second.

Where could Mr. Westenburg and the Musica Sacra group go to perform the *Lord Nelson Mass* at Mass? What church would invite them? Oh, you answer, there are fashionable churches, wealthy churches, music-loving or artsy priests, who would be happy to invite Musica Sacra once a year to sing a Mass. Churches often sponsor concert series for the enrichment of their parishioners or as a public service, and it would be possible to arrange for such a performance at Mass occasionally. But that isn't the point, I answer. *Occasionally* won't support a group or a program. Besides in order to be faithful to Haydn's religious intention and to put the Mass in a fitting artistic setting, the music must be part of a total picture of language (Latin), ministers, ceremonies, and vestments that equal the complexity, style and richness of the music, or else it will always be a concert in the choirloft with no relation to a pedestrian reading of the Mass in the



sanctuary. Such a performance would be as artistically deficient as one in a concert hall, and spiritually, for those of us who care, not just about music, but about how God is worshiped, the liturgical action of the Mass would come off second best to the music. The idea is to create a unity where the human being is led to God through the experience of the senses.

I have often been fortunate enough to participate in Masses where the combination of music, language, ministers, ceremonies, vestments, candles and incense have created a privileged moment of spiritual transcendence shared by performers and a congregation of many faiths. We can for a moment even imagine a unity between the architecture and the musical style, so that the acoustical properties of the building enhance the sound, at the same time that sight and hearing reinforce each other. The reaction of the congregation to such an experience has been documented many times through conversations and letters. A real community is established among those in attendance. A real participation takes place. A privileged moment of spiritual transcendence has lifted the participants out of the work-a-day world of buying and selling prestige and goods to a state of peace, order and harmony. This is what I mean by returning the great Catholic Masses to the setting for which they were written.

Perhaps now you see the enormity of the task. Where in the United States would Musica Sacra or any similar group find a place that would provide a liturgical context befitting the music provided? We all know that solemn high Masses in Latin with altar boys and candles and processions and incense have been eliminated from most Catholic churches in America and for the most part from European churches too. They were decried as vestiges of the triumphalist, Tridentine, clergy-dominated Church. All is now democracy, improvisation, comfortable, old-shoe, "let everyone do his own thing," committee organized. The goal is to establish community, which is defined, I think, as the result of the activities listed above, as if community (if it is even a valid goal) could not be established through a different set of activities. The worship of God with the finest products of mind and heart no longer is important. And not just here in the United States. Publications like the Belgian *Communautés et Liturgies* and reports of the French *Centre national de pastorale liturgique* develop the theme of the Mass as an experience in community (again the idea of a certain kind of community to be developed in certain ways). The community in fact becomes more important than the Mass itself, for when a priest is no longer available to serve a church, it is counseled that the parish stay together and worship as a unit rather than attend the Sacrifice of the Mass in another church! If even the Mass loses its importance in this new religion, one can imagine that anything as elitist as classical music would have no chance at all among those populists. Where in this hostile wasteland could Musica Sacra find a suitable liturgical service at which to sing the *Lord Nelson Mass* or any other?

The second very grave problem facing a group like Musica Sacra if it wants to sing Masses at liturgical services is the one of funding. According to my *Wall Street Journal* source the group has turned to the New York State Council on the Arts and the National Endowment for the Arts, corporations, and individuals for funds to supplement ticket sales. If the group were invited to sing a Mass at a Catholic church with suitable ceremonies we have to ask how it would pay its professional singers and orchestra? Selling tickets would be out of the question.

Invoking the separation of church and state, governmental arts agencies and most foundations have a policy against funding anything that has to do with a religious service. That leaves individual donors and possibly some corporations. There is a problem here too because non-Catholic donors would say that such an event should be funded by Catholics, while many Catholic donors would be loathe to support anything so old fashioned, high-brow, and/or lacking in social concern. I know the complex problems of funding, but I also know that these problems are not insurmountable. When people have had the experience of attending the Masses I have described a tremendous groundswell of enthusiastic support develops. If the large foundations and state arts agencies say no, the people say yes. The question of funding, while very real, is much less grave than the attitude of the clergy *vis à vis* our heritage of sacred music.

The Musica Sacra choral group seems to operate from the unwritten supposition that sacred music is too good and too important to allow it to be ineptly performed for a limited audience in the context of a religious service. Does it not seem rather that sacred music, composed for a religious service, is incomplete without that service, and that its performance in the concert hall, even though technically perfect, is marred by a disregard of its final cause? Moreover, sacred music performed in church without admission charge is truly available to the widest possible audience. Let's take sacred music out of the concert hall and put it back in the church. The Catholic Church should proudly reclaim its heritage, and by so doing make an artistic statement that inspires and fosters the creation of truly beautiful and artistic works.

Oh yes. I do have some support for my contention. In 1965, Pope Paul VI wrote to the Fifth International Church Music Congress being held in Chicago and Milwaukee. He said: "The treasury of sacred music should be conserved and promoted; it is clear that the conservation and promotion of this sacred music is intended to take place within the setting for which it was written, *i.e.*, in a liturgical function."

VIRGINIA A. SCHUBERT



SCHUBERT: CHURCH OR CONCERT HALL



*St. Augustine.* Fresco. Lateran Library, A.D. 600

# WHAT IS CELEBRATION?

Today, one hears the word “celebrate” a great deal in connection with many liturgical functions, especially with regard to the Mass. For example, in many parish bulletins, instead of a list of Mass times, one often sees the times for the “Celebration of the Eucharist.” The question that has been raised concerning this language by many parishioners is: what exactly does the word “celebrate” mean in connection with the Mass? This is a real problem, since this word could be taken the wrong way, and used to justify many of the liturgical aberrations which have occurred and are still occurring today.

One could begin to solve the problem by looking up the meaning of the Latin roots of the word celebration in a standard Latin dictionary. This very thing was done by one author who looked up the noun *celebratio*, the verb *celebrare*, and the adjectives *celeber* and *celebratus*. His conclusion was that “. . . a celebration in its classical sense means nothing more and nothing less than a gathering of numerous people. The purpose of the gathering is ritual. People come together in order to praise, extol and solemnize a great person or significant event.”<sup>1</sup>

By reading the documents of the Church’s Magisterium, one can see that this is the basic sense in which she uses the word celebration. However, like so many other words that the Church has taken from classical language, she changes its meaning somewhat to serve her own purposes. So, let us take the basic elements of the classical definition of celebration and see how they are modified by the Church to express her meaning of celebration, especially with regard to the Mass.

First of all, a celebration is a gathering of numerous people. For example, in *The Constitution on the Sacred Liturgy* of Vatican II (*Sacrosanctum Concilium*), it is clearly stated that “liturgical services are not private functions, but are celebrations of the Church . . .” Furthermore, “it is to be stressed that whenever rites according to their specific nature, make provision for communal celebration involving the presence and active participation of the faithful, this way of celebrating them is to be preferred. . .”<sup>2</sup> So, in a celebration, as the Church uses the word, a gathering of people is preferred.

This, however, is not meant to denigrate the private Mass. As Pope Paul says in *Mysterium Fidei* — a document written later than *Sacrosanctum Concilium* — “. . . it is not allowable to emphasize what is called the “communal” Mass to the disparagement of Masses celebrated in private. . .”<sup>3</sup> Pope Paul further explains these words when he says:

For even though a priest should offer Mass in private, that Mass is not something private; it is an act of Christ and of the Church. In offering this Sacrifice, the Church learns to offer herself as a sacrifice for all. Moreover, for the salvation of the entire world she applies the single, boundless, redemptive power of the Sacrifice of the Cross. For every Mass is offered not for the salvation of ourselves alone, but also for that of the whole world. Hence, although the very nature of the action renders most appropriate the active participation of many of the faithful in the celebration of the Mass, nevertheless, that Mass is to be fully approved which, in conformity with the prescriptions and lawful traditions of the Church, a priest for a sufficient reason offers in private, that is, in the presence of no one except his server.<sup>4</sup>

So, even though people aren’t *physically* present at the Holy Sacrifice of the

Mass, there is still a profoundly communal aspect to every Mass, in that every Mass is an act of the universal Church. This is the point missed by many priests who forego the obligation and privilege of offering Mass, simply because there is no congregation present. The same can be said for those who think that they must concelebrate at a scheduled Mass where a congregation is sure to be present. They cannot see deeply enough to realize that there is a communal aspect to a private Mass, and that it is indeed a celebration as the Church uses this word.

Another concept that is brought up when talking about celebration as a gathering of people is that of "active participation." This idea is found in *Sacrosanctum Concilium*, when it called for a facilitation of active participation (*actuosa participatio*) of the faithful in the Mass.<sup>5</sup> But what does this active participation mean? Does it mean some kind of constant physical activity on the part of the congregation, such as singing, responding, processing, and the like? It seems that it does not, since one can sing, respond, and process without truly participating. In other words, one could go through the motions without the proper internal disposition.

Therefore, participation must go deeper than just externals. Indeed, it must be internal. As one author puts it, "participation mainly requires an awareness of the essential signification of the action that is taking place, together with the spiritual identification of each member of the congregation with the action itself and with the intention to attain the ends of that action."<sup>6</sup>

For this reason, it makes no difference if the Mass is in Latin or English. All that one needs to do in order to fully participate, is to be aware of the significance of the Mass, and to collaborate in it. An obvious example would be that of an atheist, who is well versed in Latin, attending a Latin Mass, versus an unlettered member of the faithful, well instructed in the essentials of the Mass, attending the same Latin Mass. The atheist would understand what was being said in the Mass, but because he did not believe, he could not be said to be participating. The Catholic, however, because he understands what is being done and internally assents to it, could be said to be fully participating and fully celebrating in the sense which the Church intends.

The second element that is to be found in true celebration is that its purpose is ritual. Now, since the Mass itself is a ritual, the question arises as to where one should go to find out what that ritual is and how it is to be performed. Some would say Margaret Mead. In other words, anthropology should be the starting point for defining ritual. They say that once ritual is scientifically determined through anthropology (if indeed it can be), then one can apply this concept in determining the ritual of the Mass. Others would say that celebrant and congregation should do what the mood of the celebrant or congregation dictates. If one feels like adding this, or deleting that from the Mass — regardless of rubrics — it should be done. In this way, the Mass is said to become more "meaningful." Still other liturgists say that "the first rule in liturgy — and in everything else! — is that of brotherly love."<sup>7</sup> For these liturgists, the end of the liturgy seems to be the building of community only — a strictly horizontal liturgy.

One quickly realizes, however, that the only legitimate place to find out what ritual is appropriate for the celebration of the Mass, is that institution entrusted by Christ to perpetuate His sacrifice, namely the Roman Catholic Church. The

Church draws on her knowledge and love of her Founder in setting down what sacred words and actions constitute a fitting praise of God, and a fitting plea for the sanctification of men. One is not free to change the Church's ritual in the name of some anthropological, sociological, or humanistic notion of celebration. Only when one conforms to the ritual put forth by the teaching Magisterium of the Church is he celebrating in the Church's sense of the term. Only then will he be acting as a man should in the presence of God.

The third and final element of celebration is that in a celebration one is to praise, extol and solemnize a great person or significant event. In the Mass, it certainly can be said that the Church praises, extols and solemnizes a significant event, namely the sacrifice of Christ on Calvary. In fact, the Mass is the same sacrifice as the sacrifice on Calvary. As Pope Paul says in his *Credo of the People of God*, "we believe that the Mass, celebrated by the priest representing the person of Christ by virtue of the power received through the sacrament of Orders, and offered by him in the name of Christ and the members of His Mystical Body, is the sacrifice of Calvary rendered sacramentally present on our altars."<sup>8</sup>

Furthermore, the Mass — unlike an ordinary celebration — does not solemnize a great person. The Mass praises, extols and solemnizes God Himself through the sacrifice of Christ offered to the Father. It is for this reason that all involved in the Mass — celebrant, servers, singers, lectors and congregation — must act reverently. All must remember that the Mass, being the unbloody sacrifice of Christ, is sacred and holy. One shows his realization of this not only in his inward attitude (which is of primary importance), but also in how he bears himself during the ceremony.

Based on this premise, it seems that several activities which customarily take place at secular celebrations or parties to honor a great person, are inappropriate at sacred celebrations. One such activity is handclapping. This seems to be a rather recent phenomenon, occurring most often during Masses celebrated on special occasions. For example, one may hear the celebrant at the end of a nuptial Mass say, "Okay, let's give the new couple a big hand." Similarly, a round of applause may be given to those newly baptized during Mass. Finally, even some bishops call for a big hand at ordinations and confirmations. This type of secular activity has no place at all in a church, let alone at the Holy Sacrifice of the Mass.

The same holds true for the hugging, handshaking, face kissing and backslapping that goes on at the "kiss of peace." If one is aware of the sacred nature of the ceremony he is participating in, he will realize the inappropriateness of such secular activity. How much better it would be for each member of the congregation to bow reverently to his neighbor and bid him Christ's peace.

A proper sense of reverence (in fact, adoration) must also be shown to the consecrated species at Mass. One of the main points stressed by some liturgists today is the Mass as a meal. There is, of course, no sense in denying this. The celebration of the Mass is indeed a meal, but it is much more than that. It is a sacrifice in which the true Body and Blood of Christ, through the mystery of transubstantiation, are made really present under the appearances of bread and wine. Nevertheless, these liturgists, in their enthusiasm to stress the meal aspect of the Mass, downplay this fact. This causes them to do some strange things.

One of these things is the use of "substantial" bread in the Mass. This bread is

made from various recipes (some valid, some not), and is often crumbly. At Masses where large quantities of this kind of bread are consecrated, the problem of crumbs of the sacred species, both at the reception of Holy Communion and after, is enormous.

At communion, one is almost forced to receive in the hand, because of the large size of the consecrated species. This means that one must literally lap up not only the large piece of the consecrated species from one's hand, but also all of the crumbs. Inevitably some fall on the floor and are left to be trodden underfoot.

After communion, the problem is how to purify the wicker basket lined with a cloth that is often used in the distribution of communion. This basket is bound to contain many crumbs. How can one properly purify such a container? There is bound to be some spillage and some of the sacred species is bound to adhere to the cloth.

The reasoning that leads to the use of such bread at Mass is that at secular celebrations one eats substantial food at the main meal. This, say these liturgists, has to be the case at Mass if it is to be a true celebration. By not seeing the Mass as a sacred celebration, but as a secular celebration, they overlook the proper reverence that is to be paid to the Body of Christ.

One only need recall Christ driving the moneychangers from the Temple in order to realize how important it is to reverence the things of God. If Christ's anger was fired at the irreverence shown to His Father's house, how much more so must it be when irreverence is shown to His very Body. *Miserere nostri, Domine!* (Lord, have mercy on us!)

The Mass is truly a celebration, but a celebration only as the Church uses that word, not as it is used in the secular world. In the Church's usage, it denotes a holy and sacred ritual, performed by persons intent on praising God, and petitioning for their own sanctification, through the sacrifice of Christ on Calvary. In our society, where we seem to have lost this sense of the sacred, it cannot be regained by introducing a secularized idea of celebration into the Mass. The only answer is to put into practice the teachings of Christ as given us through the Magisterium of His Church.

PETER J. THOMAS

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1. Fredrick L. Miller, "The Celebration Myth," *Homiletic & Pastoral Review* 77 (May, 1977): 48.
  2. Vatican II: *The Constitution on the Sacred Liturgy (Sacrosanctum Concilium)*, Part I, Chap. I. nos. 26 & 27.
  3. Pope Paul VI, *Mysterium Fidei*, trans. National Catholic Welfare Conference (Washington: St. Paul Editions, 1965), p. 7.
  4. *Ibid.*, pp. 14-15.
  5. Vatican II: *The Constitution on the Sacred Liturgy (Sacrosanctum Concilium)*, Part I, Chap. II.
  6. John Howard, "Divine Worship in the Sacrifice of the Mass," *Catholic Position Papers*, No. 21, Series A (June, 1974): 56.
  7. Lucian Deiss, *The Christian Celebration* (Chicago: World Library Publications, Inc., 1977), p.28.
  8. Pope Paul VI, *Credo of the People of God* (New York: Paulist Press, 1968), p. 34.

## II. Trumpet Air

Sw. 8', 4', 2'  
 Gt. Trpt. 8'  
 Ped. 16', 8', 4'

Sw.  $\textcircled{G}$   
 Gt.  $\textcircled{A\sharp}$  00 4658 777  
 Ped. 55

Henry Purcell, c. 1659–1695  
 Ed. and arr. by Jon Spong

**Majestically**

Manuals

Pedal

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In memory of Richard Ellsasser  
IV. Allegro Giojoso

Sw. 8', 2'  
Gt. 8', 4', 2'  
Ped. 16', Gt. to Ped.

Sw.  $\text{A}\sharp$  00 5315 003  
B 00 5358 047  
Gt.  $\text{A}\sharp$  00 6828 013  
B 00 6868 057  
Ped. 55

Benedetto Marcello, 1686–1739  
Freely arr. and ed. by Jon Spong

**With vitality**

Manuals

Gt.  $\text{A}\sharp$

+Mix. B

simile

ped.



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# To David A. Wehr V. Duke Street

("Come Let Us Tune Our Loftiest Song")  
("From All That Dwell Below the Skies")  
("Jesus Shall Reign")  
("O God, Beneath Thy Guiding Hand")

Sw. reed cho.  
Gt. 8', 4', 2', Mix.  
Ped. 16', 8', 4', Mix.

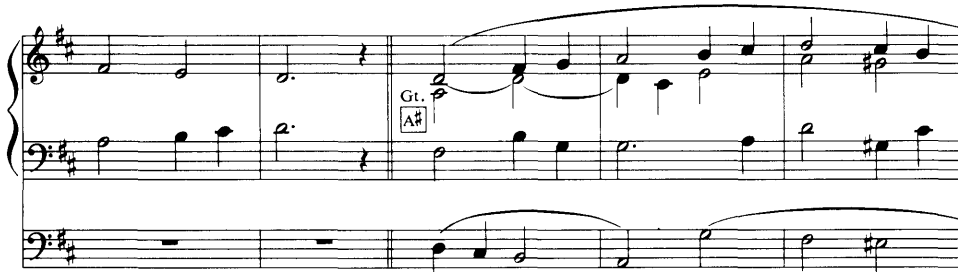
Sw.  00 4688 888  
Gt.  00 6878 057  
Ped. 66

John Hatton, d. 1793  
Freely harmonized by Jon Spong

**Buoyantly**

Manuals



Ped.  
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To Gordon Young

## X. Trio

("O Come All Ye Faithful" and "Joy to the World")

Sw. reed 8'  
 Gt. flts. 8' & 2'  
 Ped. Princ. 8'

Sw.  00 6473 031Gt.  00 3742 024

Ped. 07

Tune: ADESTE FIDELES  
 John Francis Wade, c. 1710-1786  
 Tune: ANTIOCH  
 George Frederick Handel, 1685-1759  
 Arr. by Jon Spong

Joyously, but not fast

Manuals

Gt.  Sw. 

Pedal

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# REVIEWS

## Special

*Organ Miniatures* by John Spong, ed. Abingdon Press, Nashville, Tennessee. \$2.95.

All of us from time to time have need of a short organ prelude or interlude that we can pull out and play without much practice. This set of twelve short compositions fills just that purpose. Attractively printed, each piece is one or two pages in length and as a rule very easily performed.

Composers represented are Benjamin Rogers, Henry Purcell, Jean François Dandrieu, Benedetto Marcello, John Hatton, Jacob Kimball, George W. Warren, George Whitefield Chadwick and Marianne Bahmann. In addition there are a few traditional melodies including the *Adeste Fideles*, *Away in a Manger* and *Stille Nacht*.

Suggestions for pipe organ registrations are given as well as Hammond indications.

R.J.S.

## Choral

Christmas is coming! Here are some suggestions that you can start practicing before long.

*Set II of Carols* by Hermann Schroeder. SATB with instrumental accompaniment. Concordia Publishing House. Individual pieces from \$.30 to \$.40 each.

There are six traditional carols arranged for mixed voices and instruments. The interest lies in the accompaniment, but the choral parts are straightforward statements of familiar melodies. Included in the series are *Ding, Dong, Merrily on High* with flute and oboe or two violins, cello or bassoon and organ; *The First Nowell* for the same instruments; *God Rest You Merry Gentlemen*, *Love Came Down at Christmas*, and *O Little Town of Bethlehem*, all with the same instruments in a variety of arrangements; and finally, *To a Virgin Meek and Mild*, an Old Spanish carol, also with the same instrumentation.

*Jesus, Jesus Rest Your Head*. SATB *a cappella*. Concordia Publishing House.

This is a simple arrangement of a favorite, traditional American carol by Carl Schalk.

*Eia mea anima* by Michael Praetorius. SATB *a cappella*. Concordia Publishing House. \$.50.

Cyril F. Simkins is editor of this simple carol which comes off better in Latin than in the English text.

*Ecce Virgo concipiet* by Jan P. Sweelinck. SSATB *a cappella*. Concordia Publishing House. \$.60.

Sophisticated choristers will be able to handle this busy polyphonic excerpt from the works of Sweelinck in a five-part scoring by Donald Colton.

*Weihnachtszeit* by Edmund R. Martens. Orff instruments and optional unison voices. Concordia Publishing House. \$1.35.

These pieces are intended for school music classes and children's choirs which have Orff-type mallet instruments. Variety in performance is indicated in the score. Six of the eight songs have English texts and two retain the original German texts. A good selection for the junior choir repertoire.

*Introit for a Feast Day* by Larry King. SATB, organ, bells and congregation. GIA Publications. \$.45.

A macaronic text using *Salve festa dies* in Latin and in English translation with English verses suitable for various seasons. A rather simple setting in which the closing *Alleluia* section accounts for almost half of the piece.

*Mass in honor of the Holy Spirit* by John Lee. SATB, organ. GIA Publications. \$1.50.

A Mass for choir with no congregational participation indicated. Good of its kind and not too difficult.

*Five Folk Hymns* by Edmund Martens. Concordia Publishing House. \$1.35.

This is a selection of hymns from the American hymnal, *Southern Harmony*, arranged for unison voices and Orff instruments. Useful for schools using the Orff method and for children's choirs.

Many choirmasters are looking for SAB arrangements that are more practical for them than SATB. The following selections are singled out here for mention.

*My Song is Love Unknown* by Donald Busatow. SAB, organ. Concordia Publishing House. \$.50.

A setting of *Love Unknown* originally by John Ireland. The use of bass is minimal and never in the complete three-voice texture. Not difficult.

*Come Holy Ghost, Creator Blest* by Hugo Distler. SAB. Concordia Publishing House. \$.35.

A polyphonic setting using a measured version of the traditional melody. Not difficult.

*Thou Man of Grievs* by Walter Ehret, ed. SAB, organ. GIA Publications. \$.45.

Ehret has edited and arranged the American tune, *Keiron*, with skill and taste. Not difficult.

*Sing Hosanna* by Eugene Englert. SAB, organ and optional tambourine. Augsburg Publishing House. \$.50.

A bright, lively piece with a text that may have many uses.

C.A.C.

## Books

Christopher M. Schaefer, ed. *Music in Worship*. Commission on Sacred Liturgy and Sacred Music, 140 Farmington Avenue, Hartford, Connecticut 06105. \$2.

With what undoubtedly was a great deal of thoughtful work, Christopher M. Schaefer (and a sub-committee from the commission on sacred liturgy and sacred music of the Archdiocese of Hartford, Connecticut) has compiled and edited a very useful 50-page booklet entitled: *Music in Worship*. It is this reader's opinion that this handbook of clearly stated principles would be of value to neophyte choir directors, seasoned music directors, pastors, organists, and all who are involved in planning liturgies. Research and careful preparation is evident in that specific ideas are well-documented with footnotes citing official documents and directives. The editor is careful, too, to alert the reader when the document is "not an officially promulgated or authorized directive" such as in the case of *Music in Catholic Worship*, which is "merely a statement of recommendations by members of the U.S. Bishops' Committee on the Liturgy." Such documentation, of course, is proper, but it is especially welcome since post-Vatican II official directives have all but been buried in the well-publicized personal whims of self-appointed liturgical experts.

Well-written chapters on the importance of music in the liturgy and planning begin the booklet. The evaluation of liturgical music is treated from three points of view: musical judgment, liturgical judgment, and the pastoral judgment. One feels that the author is indeed active in the field and knows how to "shrug" when he writes,

The competent, professional church musician who is striving to improve the music in a parish having a long-standing tradition of mediocre liturgical celebrations will sometimes find it necessary to violate his principles as he slowly and lovingly moves his people toward more excellent worship. (Likewise, some parishioners will at times find it necessary to at least tolerate music they do not understand, trusting that somehow it must point to and mirror the God they seek.) The necessity to have music that meets the pastoral needs of the congregation but that is also good liturgical music competently composed, planned, and performed creates an age-old and never-to-be-resolved tension that is the constant companion of the dedicated church musician.

It is suggested that the priest rehearse all parts which he is to sing and to seek help from the professional musician if it is needed. "The priest who first rehearses what he must sing," the author states, "honors his congregation and shows the seriousness with which he treats his priestly ministry." Further in the chapter on the role of the priest, the author shows that he is visually sensitive when he states,

Whenever reciting or chanting the Scriptures the priest (and lector) should use only an attractively bound lectionary or Bible. It is an ugly, negative symbol to proclaim the Sacred Scripture from a cheap, disposable 'missalette.'

One of the longer chapters, "The Congregation and the Occasion," contains many practical points among which we read, "The congregation should be provided

with printed music (both text and melody of all the parts they are to sing)."

The chapter on "The Choir" begins by stressing that choirs must be assiduously developed—a fact needful of repetition in spite of the fact that it is found in the Constitution on the Sacred Liturgy (1963). "Choral Singing During Mass" and "Architecture and Choir Placement" are topics given consideration. Chapters on "Cantors" and "Use of the Organ and Other Instruments" follow.

Two things strike this reviewer as being unusual about Chapter 9, "The Parish Director of Music." In a list of eight important qualifications such a person should have, the "ability to conduct and rehearse a choir skillfully and effectively" is in *sixth* place! The other curiosity, however trivial, is the consistent use of feminine pronouns. (Affirmative action, I presume!)

Nine pages are devoted to the topic of "Music at Mass." General considerations are followed by "Options and Usage Within the Order of Mass." A rationale for the existence of each segment of the Mass is given in such a way as to aid the director in making choices. This is the main body of the publication and perhaps the most valuable portion.

In the five brief chapters which follow, consideration is given to the musical needs of the rites of baptism, marriage, penance, funerals, and the liturgy of the hours. In a chapter on "Participation Aids in Liturgy," roles of participants are again discussed and the author's sound opinion of "missalettes" (hinted at earlier in this review) is even more clearly set forth.

Final chapters are devoted to such subjects as the copyright law, acoustics and architecture, organs (pipe vs. electric), and employment and salary guidelines for church musicians. Model contracts are given. This section of the book alone is of great value. Needless to say, a far better relationship can exist if agreements are clearly spelled out!

For some, the most valuable section of the book is at the end where we find lists of some of the official liturgical books of the Roman rite, some official documents and directives relevant to sacred music, a list of 95 other useful books, a list of publishers and dealers, and, finally, a list of useful periodicals and organizations.

RICHARD D. BYRNE

*St. Thomas More Latin Missal*. Walter B. Kendall, 4015 60th Place, Kenosha, Wisconsin 53142. Single copy \$2; 100 or more \$1.50.

This small booklet (64 pages) is nicely produced and looks as if it will fill a worthwhile purpose. There are, however, some flaws which appear on a closer examination.

The book consists basically of the order of Mass with Latin text on the left page and English translation on the right. It is rubricated mostly with red type, but somewhat inconsistently. For example, on the first page, rubric 1 of the missal, starting *Populo congregato*, is in red.

The rubrics *Populum salutet* (neither of which appears in this form in the *Missale Romanum*) and *Actus penitentialis* are both in black. There are also various typographical errors, particularly in the Latin; for example, the rubric in the *Credo*, *ad verba qua sequuntur*; and a serious omission occurs in the penitential rite, *Fratres agnoscamus peccata nostra* where the words *Apti simus* are omitted completely.

There is a selection of prefaces, namely, one for the Sundays of the year which corresponds to *Per annum I* from the Roman missal; then the common preface; the two of Advent; one of Lent; one of the Holy Eucharist; one of the Blessed Virgin Mary (the last three all having a misprint in their titles, namely, *Prefation* instead of *Prefatio*); and finally one of the prefaces of the Dead, also with the title misspelled.

Perhaps the major defect of the book is that it prints only one of the eucharistic prayers, namely, the Roman canon. Some of the "rubrics" here appear to have been inserted as directions for the congregation, e.g., *Procurumbere* at the beginning of the canon, which has no place in the Roman missal. Another gratuitous rubric occurs at the end of the readings where it is stated in the Latin, *Sacerdos dicit "Verbum Domini."* This is right only when the priest does the readings himself. The rubric of the missal requires the lector to pronounce these words. In the eucharistic prayer, *Offerte vobis pacem* is omitted completely; the *benedixit* in the *Qui pridie*, and *Simili modo* is marked with a cross — and so on. After the ordinary of the Mass, there is a section of Mass chants put together by combining Masses 8, 16 and 18 from the *Graduale*, and concluding with the *O Salutaris* and *Tantum ergo*. The rest of the book is taken up with miscellaneous prayers and hymns and is headed "Treasury of Prayers." It contains the Act of Faith, Act of Hope, etc.

Any future edition (which one most certainly can hope for) should take care of two major problems. First, it ought to include the other three eucharistic prayers because, without them, anyone wishing to follow a Mass in Latin at which Prayer I was not being used would be completely bewildered. Secondly, it should stick to the rubrics of the missal, preferably keeping the same numbering as in the *Missale Romanum*. In this way, consistency would be achieved and the book would be far more useful as a means of reference to those who are seriously interested in the study of the Mass but do not wish to invest the considerable sum necessary to purchase the complete four-volume Latin *Missale*.

H. H.

## Magazines

UNA VOCE (France). No. 79. March-April, 1978.

Several articles in this issue deal with the new importance given to the idea of community in the French church and with the implications of that word. While it is

noted that the Church is indeed a great community and that there is nothing wrong with the term in itself, the conclusions drawn by those promoting its use manifest a lack of belief in the supernatural sense of the word and a rampant secular humanism. Little by little the word community has replaced parish in church bulletins and the like. In the new community parish, the priest is chosen and designated by the community to act in its name, as its delegate. The archbishop of Paris, in discussing the role of the priest in the community, says that the priest is not alone responsible for evangelization, but is the first among the apostles. This egalitarian interpretation of the priesthood seems to take away from its sacramental nature. If a priest receives his priesthood by being chosen by a community, does he lose it when he is fired? And if no priest is available for the community (a situation that exists in more than a thousand churches in 67 dioceses), the faithful are not encouraged to go to the neighboring church for Mass, but rather are expected to organize their own worship, thus safeguarding the community as an entity. There is even an organization, *Les Assemblées dominicales en l'absence du prêtre*, (ADAP). When the mayor of one town in France asked the local bishop when they would have Mass again in their town, the answer given was, "You will have Mass when you prove that you are capable of carrying out your own worship service." However, a report this reviewer has read in the Belgian publication, *Communautés et liturgies*, states that once a community organizes its own worship service, it begins to ask why someone cannot read the canon and perform the consecration, and why it needs a priest at all! Finished the supernatural and the sacramental in favor of community action.

The *Centre national de pastorale liturgique* (CNPL), about which we have written before, also deals with the problem of establishing a sense of community in its series of brochures for *animateurs* (facilitators) of celebrations. The one reported on at length in this issue is entitled environment. Specifically, it gives suggestions for transforming traditional spaces, cathedrals, large churches, to suit the needs of the modern Christian community, the idea being that the churches are too large for the diminishing number of worshippers. Nine diagrams give possible plans for the re-arrangement of chairs and altar within the confines of the nave area of a gothic floor plan. Let your imagination run wild on the multiplicity of placements for an altar and rows of chairs in a rectangular area. Of course, the choir and sanctuary are superfluous now that the action takes place in the nave, so the next step is to screen off or veil that part of the church in some way. The CNPL recognizes that since churches in France are the property of the government, many being classified as historical monuments, it would be impossible, at least with the latter category, to put up permanent, opaque walls or screens. They suggest, therefore, transparent screens or at the very least banners, fabric or tapestry, to hide that superfluous section of the church. The brochure also suggests blocking off the vaulting and triforium of the nave (again with a diagram of a gothic

church) by erecting a sort of tent in the interior or better yet by building two floors above the ground level in which a number of small rooms could be created. There is no suggestion given for the use of these rooms. One wonders why they would be needed, if indeed the congregation has diminished. Perhaps they could be rented out to the first comer for secular uses. All the suggestions given in this brochure seem designed to disguise the two aspects of a gothic church which are most supernatural in nature, the verticality, lifting man's heart to God, and the horizontality that draws the worshiper down the length of the nave to the sanctuary, the altar and the tabernacle. In addition, of course, the whole idea of east-west orientation has completely disappeared if the altar is placed on the north or south wall of the nave. What is interesting and totally inconsistent is that the authors of this pamphlet seem bent on destroying the impact of the gothic church all the while invoking the medieval practice of having no fixed benches or chairs, but rather piles of chairs near the entrances that the worshipers can arrange for themselves when they arrive. My only hope in all of this is that the ministers of culture and the interior will preserve at least a good number of churches from the folly of the professional liturgists.

Let us conclude with a few more hopeful news items. Not only does the Latin Gregorian Mass continue at St. Roch in Paris, but recently it has been said at the main altar, facing God instead of the people.

A very fine chant choir of young people, La Manécanterie Ste. Madeleine, sings a complete chant Mass on the second Sunday of the month in Besançon at the Church of Ste. Madeleine. Under the direction of Madame Merillot, the choir, composed of children and young people from families of modest means, practices five times a week and attends a three week retreat-workshop at Solesmes each year. They have made a recording, *Chant grégorien à Notre-Dame de Ronchamp*, which can be ordered from the choir at 17, rue Battant, 25000 Besançon, France. The price is 40 francs.

A new choir, *La Chorale St-Grégoire de Paris*, has been organized under the direction of Michel Simonnot. It sings Gregorian chant and polyphony every Sunday at the Church of St. Vincent de Paul for ten o'clock Mass.

V. A. S.

SINGENDE KIRCHE, Volume 25, Number 3, 1977-1978. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This 132 page issue of *Singende Kirche* is an extraordinary monument to the vitality of Catholic church music in Austria not only in our own day, but also for the last twenty-five years. There are reports from each of the archdioceses and dioceses of Austria, including, it should be noted, the Diocese of Bressanone in the South Tirol (which, since World War I, has been part of Italy), demonstrating that the Austrian people, wherever they might reside, love church music as much as they love

secular music. Every diocese, and one is tempted to say, every parish, boasts of a musical program which Catholics of other nationalities can only envy. However, these descriptions of church music for the last twenty-five years in the various Austrian dioceses comprise only one of the contributions which this issue of *Singende Kirche* brings to its readers.

An article by Philipp Harnoncourt traces the history of the hymn in Austria. Dr. Harnoncourt, a professor at the University of Graz, begins his article with a definition of the hymn and discusses its development from Old Testament times, through the period of the fathers, the middle ages, and the renaissance to our own post-reformation era. Some of Professor Harnoncourt's most interesting comments concern the differences between Catholics and Protestants. Noting that Lutherans and other non-Catholic, but Christian, sects employed vernacular hymns in their services for centuries before the Church permitted vernacular church music at Mass, he explains some of the differences in our own day between Catholic congregations and those of other religions. These differences, the result of long and sometimes complicated historical processes, cannot be eliminated overnight. Nevertheless, the Second Vatican Council did make some changes and in a carefully worded passage, Dr. Harnoncourt explains that prior to the council the hymn, especially the vernacular hymn, was music at Mass. However, the council elevated church music to "an integral part of the liturgy" and now when the congregation sings, it celebrates the Mass in song. In its scholarly, but practical, treatment of a difficult subject, this article is an important contribution to our knowledge of the development of hymns.

Hermann Kronsteiner, a priest of the Linz diocese and a well-known Austrian composer and musician, has an article on the Austrian liturgical movement and the importance which church music had within that effort. Despite the opinions of some prominent liturgists all over the world, church musicians, at least in Austria, seem to have had important roles with the liturgical movement.

Dr. Erich Romanovsky has an article tracing the history of Austrian composers and their compositions in the course of this century. The wealth of new compositions set to sacred texts by Austrian composers, if only this century is considered, is phenomenal. To members of the CMAA, it might be interesting that the "Austrian" composer, Gerhard Track, is among others mentioned in this article.

Dr. Hans Haselböck contributes a study on the organ. He examines the general advantages and disadvantages of the organs which have been built in Austria since *Singende Kirche* was founded. There is also an article on the history of the *Pueri Cantores* in Austria written by Walter Lehner.

One of the most enjoyable contributions is Walter Karlberger's discussion of his experiences with the Austrian radio. For the last twenty or twenty-five years Karlberger has been associated with the efforts of the Austrian radio to transmit live broadcasts of Masses on Sunday mornings. His reflections and memories of the

years immediately following the council are particularly interesting.

Finally, Christof Emanuel Hahn has published a catalogue of the sacred works of Franz Schubert. This service should be particularly appreciated by choir directors seeking to find the various editions of Schubert's works.

One cannot help but be impressed by this effort of the *Singende Kirche* editorial staff. One almost wishes that twenty-five year anniversaries would occur more often.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 8, Number 1, January-February 1978. *Bi-monthly journal of Una Voce (Germany)*.

This issue of *Una Voce Korrespondenz* begins with an article contributed by Paul Hacker suggesting that there is an international group of men within the Church who are responsible for the inexact expressions of the truths of the faith found in the liturgical books printed in Italian, French, German, English, and Spanish. He points to the seeming reluctance in all these languages to employ the word "consecration" for the transformation of the bread and wine into the body and blood of Christ. While none of the formulations which Hacker criticizes is heretical, they are inexact and with repeated use probably leave a false impression in the minds of the faithful. This weakening of the faith is, Hacker suggests, the purpose of the men who have fashioned these new phrases.

Andreas Schönberger also discusses the Eucharist in an article entitled "Katechese und Eucharistie." Schönberger is concerned over the catechetical instruction given to children about to receive their first holy communion. Noting some of the same characteristics as Hacker does, Schönberger points to imprecise and misleading statements. He also suggests that there are some important aspects of the Catholic teaching on the Eucharist missing from the catechetical books used for the instruction of these children.

Athanasius Kröger has two articles: one on the sacrament of Penance; and one on the sacrament of Holy Orders. Both these contributions continue his series on the new sacramental rites.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 8, Number 2, March-April 1978. *Bi-monthly journal of Una Voce (Germany)*.

If this number of *Una Voce Korrespondenz* had a theme, it would be that of Extreme Unction. Two articles, one by Johannes Stöhr and one by Athanasius Kröger are devoted to the "sacrament of the sick." While Stöhr's contribution describes some of the abuses to which this sacrament is subject in our post-conciliar era, Kröger's article, as his other essays on the new rites of the sacraments, analyzes the reforms of the rite and compares the advantages and disadvantages of the new rite to those of the old.

In a second article, Kröger considers the new rite of episcopal ordination. As is usual in these penetrating analyses, Kröger finds both good and bad points in the new rites. However, in general, it would seem that he believes the new rites express the truths of the faith, especially in regard to the sacraments, vaguely and in some cases, obscurely. He is disturbed by this unusual characteristic of the new rites. The new rite of episcopal ordination is not an exception to the other sacramental rites analyzed by Kröger.

This issue concludes with a translation of a sermon given on Holy Thursday 1976 by Abbot Jean Roy, recently deceased, of Fontgombault abbey in France.

RICHARD M. HOGAN

MUSIC AND LITURGY (England). Vol. 4, No. 1, 2 (Winter & Spring) 1978.

*Music and Liturgy* has undergone a change of format with Volume 4 in that it has become smaller, each issue now containing 38 pages, but Vol. 4, No. 1 assures readers that the smaller form does not mean lessening of the magazine's content "either in quantity or (we hope) quality."

In the first issue, Father Eugenio Costa, SJ, takes a new look at the *Ordo Missae*. This was first published in *Rivista Liturgica* (Turin) 1975, and the version in *Music and Liturgy* is a translation from the French of 1977, published by Universa Laus.

Father Costa begins by differentiating "functions" and "functioning" of liturgical rites. He points out that, under different conditions, the functioning of a particular rite may no longer correspond to the function originally attributed to it. For example, the fraction of the host, which may become a purely ritualistic gesture with very weak symbolic significance, whereas the function envisaged for it, presumably, was of major significance to indicate the sharing in the eucharistic banquet. He is concerned that, while in the abstract the function of each rite can be determined from analysis or by comparison with other rites, if this is done, it will result in "an undue fixity in the ritual system of the Church . . . which would close the door on further creativity". The article then goes on to discuss the analysis of functioning and goes into some rather complex language in connection with "manifest functions" and "latent functions." His concern that a spiritual fruit should be obtained through the rite itself is surely laudable.

He then proceeds with an analysis of the *Ordo Missae* in which he does not hesitate to suggest changes from the form laid down in the missal.

For example, he suggests that at the beginning of Mass the first contact be with "a musical animator," who would run through a well-known chant and that the entrance antiphon would come better "after a word from the celebrant who can present it," rather than being used as is intended, as an entrance song. He suggests that, under these conditions, the entrance song "gains a func-



tion which is more directly mystagogic it comes after a word from the celebrant." I am not quite sure what this means. Other similar changes are suggested during the analysis of the remainder of the Mass.

The problem with all of this, surely, is that with the progressively more subjective view of what a particular rite does or does not convey to a congregation, with consequent week-to-week changes at the whim of an analyst, greater and greater divergence appears in the rites of the universal Church. One very significant value in ritual and worship which appears to vanish from such a view as Father Costa's is that of stability. This becomes a vice, and the only virtue, experimentation.

A similar viewpoint appears in the next article by Leitourgos, which is entitled "Practical Liturgy: Church Layout." This devotes most of its attention to a consideration of the space available for a liturgical function, the adaptation of that space in varying conditions, and then goes on to ask whether we are now "going to substitute a new stagnation for the old one;" again, stability is a vice.

Part of Leitourgos' analysis involves those taking part in a liturgical function and he includes "an animator" who "keeps everything going smoothly." It is a little difficult to see the difference between the new animator and the old master of ceremonies. One quite significant point in the article occurs under the heading of "Random Thoughts," where it is suggested visiting priests should be allowed to feel free to rearrange the physical positioning of various features in the sanctuary "unless the priest concerned is reactionary or traditionalist — *i.e.*, negative rather than positive."

In all of this, there is no real mention of a fundamental purpose of the liturgy, namely, the giving glory to God. The concern is primarily inter-communication with members of the congregation, and this clearly becomes not only *an* end, but *the* end in itself.

An article on the bidding prayers contains some interesting points and some useful suggestions, and observance of these would tend to eliminate some of the more banal forms of petition which are heard today, particularly those offered spontaneously. One curious point, however, arises from the fact that the article suggests that there need not be an introduction to the people's response. If this were to be carried out in practice, the average congregation would find itself quite lost, especially if varying forms of response are used indiscriminately, as the article also suggests.

Under "News and Notes," one particular Mass was characterized by "the reading of the responsorial psalm text as a piece of *poetry* without its response, and backed by a quiet improvised guitar accompaniment." Surely, this eliminates the whole essence of the restored responsorial psalm, which of its very nature includes the response. It is difficult to see, how, if it is merely recited, it differs from the old reading of the gradual, and such a usage is surely contrary to the letter and spirit of the new missal.

This spring issue of *Music and Liturgy* contains another article by Leitourgos, this time on "Holiday and Tourist

Liturgy and Pastoral Practice." Again, it tends to emphasize change. One noteworthy passage describes a pre-Sunday Mass celebration organized usually on the previous Thursday. It comprises an excursion, often a walk, during which the Word of God is read and discussed, the readings being those of the following Sunday. This may then be followed by a short open-air Mass, which apparently consists of the liturgy of the Eucharist only, since the discussion during the walk is taken to have compensated for the liturgy of the Word. This is returning to pre-Vatican II days with a vengeance, where the liturgy of the Word at a low Mass was often unintelligible to the congregation, and under the practice here, it does not exist at all except as a free-wheeling discussion, and is quite obviously in both space and time separated from the Mass itself. This seems to be quite contrary to the spirit of Vatican II, which requires that the Word be given a new emphasis and take its place on a par almost with the liturgy of the Eucharist. One can only wonder at the constant urging of the lack of unity which is inherent in such practices as those indicated throughout this journal, and it will be interesting to see if future issues reflect the same trend.

H.H.

## NEWS

Pope Paul VI died suddenly on August 6, 1978, at the papal summer residence in Castelgondolfo. Hailed by many as the "pope of sacred music," he gave the world the *Constitution on the Sacred Liturgy*, the *Instruction of 1967* and several statements on liturgical music. He was founder of the Consociatio Internationalis Musicae Sacrae. R.I.P.

Pope John Paul I was elected on August 26, 1978, in the shortest conclave in modern times. The Catholic world awaits his direction and assures him of its prayers. *Viva il papa.*



The Consociatio Internationalis Musicae Sacrae will dedicate and inaugurate its new institute of studies located on the grounds of the Abbey of Maria Laach in the Rheinland. The three sections of the institute will be given over to the study of Gregorian chant, hymnology and music for missionary lands. Qualified scholars will be invited to use the extensive archive of hymns as well as the library of ethnomusical materials collected from missions in Africa, Asia and Australia. Largely financed by the German bishops' conference, the institute is the most ambitious undertaking of CIMS to this date, as it endeavors to fulfill the obligations laid on it by its founder, Pope Paul VI. The buildings at Maria Laach will be blessed by Cardinal Höffner of Köln on October 3, 1978.



A special choir of Pueri Cantores from the Chicago

area sang the Mass celebrated by Archbishop Quinn of San Francisco and concelebrated by the entire American hierarchy on Ascension Thursday at Holy Name Cathedral in Chicago. Choirs making up the group came from Holy Name Cathedral where Kenneth Haycroft is director; All Saints-Saint Anthony under Frank Pellegrini; Five Holy Martyrs with Rev. Eugene Winkowski; St. Gertrude with Jerome Butera; St. Joseph's in Wilmette whose director is Monsignor Charles N. Meter; and St. William's with Laurence Myers. Monsignor Joseph Mroczkowski led the bishops in their singing.



Delta Omicron, an international music fraternity, has announced a composition competition for women composers. Awards of five hundred dollars and a premiere performance of the chosen work at the 1980 international conference of Delta Omicron will be given to the winner whose composition for three or four parts, women's voices, either a *cappella* or with piano or organ accompaniment, is selected. The competition is open to women composers only. Entries should be addressed to Dr. Katherine Longyear, 405 Dudley Road, Lexington, Kentucky 40502.



A new group of church musicians has been formed in the Archdiocese of Portland, Oregon, under the leadership of Dean Applegate, director of music at the Church of Saint Pius X. A workshop was the first event planned and sponsored by the organization, which calls itself Alleluia. Held at Saint Charles Church, the event included the singing of the chant *Missa Orbis Factor* and other chants from Pentecost as well as motets by Tallis, Victoria, Byrd and Vaughan Williams. Faculty included Dom David Nicholson, OSB, Sr. Claudia Foltz, SNJM, Douglas Butler and Harley Perkins.



The Saint Dominic Choirs of Shaker Heights, Ohio, sang a concert entitled "A Musical Tour — Sacred Music through the Ages," on April 23, 1978, under the direction of Cal Stepan. Crandall Hendershott was organist and Louise Wuescher, accompanist. The program included early chants, motets by Ingegneri, Gallus and Decius, selections from cantatas by J. S. Bach, the *Gloria* of Franz Joseph Haydn's *Heiligmesse* and Schubert's *Mass in G*. Contemporary composers were Alexander Peloquin and Lucien Deiss.



The choir of the Church of Saint Bartholomew in New York City, under the direction of Jack H. Ossewaarde, presented a concert following solemn evensong at the Church of Saint John the Evangelist in Newport, Rhode Island, April 22, 1978. Evensong included settings by Mr. Ossewaarde, and the concert was a festival of psalms in settings by Sweelinck, Richard Farrant, Alessandro Scarlatti, Franck, Brahms and John Rutter. The choir sang a memorial service on May 28, 1978, in its home church

for David McK. Williams, who died in Oakland, California, May 13. In November, a performance of the *Requiem* of Brahms will also be dedicated to the memory of Dr. Williams.



The *Choralis sine Nomine* of Saint Paul, Minnesota, has announced its program for the coming season. Included among the works to be presented are Duruflé's *Requiem*, Britten's *A Boy was born*, Rossini's *Petite Messe solennelle*, Hindemith's *Apparebit repentina dies* and smaller works by Dominic Argento, Brahms, Britten, Bartok and Stravinsky. Merritt Nequette is director.



Jack Ossewaarde, director of music and organist at the Church of Saint Bartholomew in New York City, played a recital on the organ at the First Congregational Church in Norwalk, Connecticut, May 7, 1978. Among the works performed were compositions by William Walond, Louis Nicolas Clérambault, J. S. Bach, Schumann, Liszt, Joseph Jongen and Leo Sowerby. A week later, Mr. Ossewaarde played the dedication concert on the Kilgen organ at the First Reformed Church in Kalamazoo, Michigan. He performed works by Louis Couperin, J. S. Bach, Liszt, Widor and his own improvisation on a carol-tune by Henry Overley, who was for many years organist and choirmaster at Saint Luke's Church in Kalamazoo.



The choirs of Saint Andrew's Church and Nolan High School in Fort Worth, Texas, joined to perform Noel Goemanne's *Missa Internationalis* under the direction of Lee Gwozdz. The group presented the composition on three occasions both in the liturgy and as a concert. The work received its American premiere in Fort Worth in 1971 when the Texas Boy Choir and the choir of the Church of the Holy Family sang it under the direction of George Bragg. Its European premiere was at the Sixth International Church Music Congress in Salzburg, when Father Ralph S. March directed the Dallas Catholic Choir and the Twin Cities Catholic Chorale. The Mass is scored for mixed chorus, three trumpets, timpani, oboe and organ.



The Hartford chapter of the American Guild of Organists sponsored a workshop on music for the Catholic Church, April 3, 1978. Christopher Schaefer, chairman of the music subcommittee of the Hartford archdiocesan commission on sacred music and liturgy, gave the keynote address in which he spoke of the newly published handbook prepared by his committee. (See review of this elsewhere in this issue.) Richard Crafts, organist at the Church of Saint Augustine in Seymour, Connecticut, gave a presentation on the new hymnal, *Worship II*.



Pierre Cochereau, titular organist of Notre Dame Ca-

thedral in Paris, presented a recital at the Cathedral of Saint Joseph, Hartford, Connecticut, April 24, 1978. The concert was preceded by solemn vespers in Latin, which included improvisations by M. Cochereau. A choir of members of the collegium musicum of Hartt College of Music sang the chants under the direction of James Pajak.

R.J.S.

## FROM THE EDITORS

### The "Spirit of the Council"

Just ten years ago, a great priest who was a member of two commissions during the Second Vatican Council (the theological commission and the commission for seminaries and universities), published in his parish bulletin a small article on the "spirit of the council." These words of Monsignor Rudolph G. Bandas, written ten years ago, at the time seemed to be descriptive of something unreal. Today, they describe what has become truly a reality. It is reprinted here without further comment, since none is really necessary:

A "spirit of the council" is genuine when it flows organically from, or is intrinsically connected with, a council decree or an official interpretation of the decree by the Holy See. A "spirit of the council" is spurious when it is opposed to a council decree or in no wise derives from it or is based upon it. This is the interpretation of the "spirit of the council" given by Cardinal Felici, chairman of the commission for the revision of the code of canon law.

Here are a few practices now being introduced into parishes which have no basis in the council decrees and in some instances are in opposition to them. The council nowhere says:

- 1) That infant baptism is to be abolished. (Canon 770 is in full force.)
- 2) That children's confessions are to be omitted before first Holy Communion and postponed for several years beyond the age of reason. (Canon 906 is in full force.)
- 3) That general confession and general absolutions are to replace private individual confessions. (Vatican II urges the frequent reception of the sacrament, points out the great value of the Sacrament of Penance for the religious life, urges priests to make themselves easily available for confessions, and orders pastors to call in outside priests who can hear confessions in the language of the people. *Pastoral Office of Bishops*, No. 31.)
- 4) That our preaching should be concerned exclusively with social problems and the brotherhood of man. (On the contrary, bishops and priests should "point out the divinely revealed way to give glory to God and thereby to attain to eternal happiness." *Ibid*, No. 12.)
- 5) That main altars are to be dismantled and removed. (The pastor is only the administrator, not the owner, of parish property.)
- 6) That the altar railing and pulpit are to be removed from churches.

7) That statues and stations of the cross are to be eliminated.

8) That the daily Mass is to be abolished and replaced by a bible service.

9) That a plain table is to replace the main altar. (The encyclical, *Mediator Dei*, disapproved of such a change. No. 84.)

10) That the laity may recite the whole canon of the Mass, a priestly prayer, with the celebrant. (This was forbidden by the commission on the liturgy in April, 1968.)

11) That provisional, temporary, movable altars, facing the people, are to be set up in front of the main altar. (On January 25, 1966, the commission on the liturgy ordered these removed.)

12) That the Latin Mass, high Mass, and choirs have been abolished.

13) That the laity may crowd around the altar inside the sanctuary. (The directions for the participated Mass — bench, lectern, ambo, pulpit — presuppose that the lay people are in the body of the church.)

14) That the priest may say Mass without the prescribed vestments, or without candles and a crucifix.

15) That selections from secular writings may be read at Mass.

16) That the celebrant is to leave the altar after the Lamb of God and shake hands with the people.

17) That women may assist at the divine services without a head covering.

18) That all canon law has been temporarily suspended.

19) That a priest may leave out or change or add any word to the Mass prayers.

20) That the priest may smile while saying Mass and consecrating; that communicants may smile at the priest before receiving Holy Communion; that the celebrant may add the first name of the communicant to the communion formula, e.g., "John, this is the Body of Christ."

21) That we *must* receive Holy Communion standing. (We may receive kneeling or standing, but if we receive standing we must come in procession and make a reverence to the Blessed Sacrament before receiving the Eucharist.)

22) That the celebrant may place the Sacred Host in the hands of the communicant who then communicates himself. (*Ed.*: This has since then been allowed by the bishops of the United States.)

23) That Holy Communion may be given to non-Catholics.

24) That the celebrant may give the chalice at Holy Communion to whomever he wishes.

25) That in the Latin rite the celebrant may consecrate a whole loaf of bread or a bun.

26) That you may have hootennanny and rock rebellion Mass.

27) That priests and ministers may exchange places during divine services.

28) That we should stop making converts.

29) That devotion to Our Lady should be downgraded and de-emphasized.

- 30) That secular songs are permitted at Mass.
  - 31) That Mass is a mere "meal."
  - 32) That Holy Communion is merely "holy food."
  - 33) That Sisters and women may act as lectors.
  - 34) That private devotions, especially the rosary, holy hour, benediction and forty hours devotion, are no longer to be fostered.
  - 35) That at the end of Mass the priest may say: "The Mass goes on forever; carry it with you into the world."
- R.J.S.

## OPEN FORUM

### Solemn or Simplistic

#### Worship Forms

During a siege of seasickness one is not in the proper mood for planning a banquet; one could not care less for good food, or any food, for that matter. But then seasickness is not a goal of human living, and its mood should not be used to put a ban on all banquets. Again, just after a nation has been ravished by war, when people have died, and are dying still, when all the homes are in ruin, one is not minded to build palacious houses. But war and its aftermath are not desirable conditions for human living; nor should they be a standard for styles of houses.

When social life is degraded, even if by luxury; when the religious life of a people has reached a decadent level, people will scarcely feel up to building cathedrals or celebrating pontifical liturgies. They, instead, dream up home Masses and store-front celebrations; they concoct multi-purpose complexes and mis-name them churches. They resort to shoddy vestments and clay pots for chalices. But just as seasickness and war and famine are not conducive to setting up correct goals for human living, so decadence in moral life and in religion are not good conditions for designing sacred places and determining liturgies that are worthy of the God of infinite perfection and of majestic creations.

For a mood in which to plan liturgies that are worthy of the God who created the beauties of nature and ordered their development by creative minds, one should wait until there is once more a flowering of a firm faith and a blossoming of Christlike moral life rooted in love and soaring heavenward through hope. In such an atmosphere one will again long to praise the God of infinite truth and love, of majestic holiness and beauty, with solid stone and fitting frescoes, with full organ and competent choir, with vestments rich in sacred symbols, with gold chalices, with prayerful music and songful prayers.

The liturgy of the Eucharist is a memorial of Christ's redemptive sufferings and death; but that does not call for a gloomy and poverty-ridden liturgy. It is also a memorial of the glorious resurrection of Jesus, and a prelude of his royal second coming; it is a pledge and pre-sage of our own resurrection too. This calls for something grand and rich. The God of infinite truth and loving goodness, of majestic power and inexhaustible beauty, deserves the best from the creatures He made according to His own image to give Him glory even on earth. Witness the great Temple that He himself had ordered built by Solomon. Maybe that sort of worship is temporarily impossible in a given country, but that should not be used as an excuse to condemn all such liturgy in favor of simplistic, unartistic, even sloppy services.

When people by and large cannot agree that solemn worship is due to God, it is a sign that they are wallowing in declining religious belief and moral practice, both bogged down in a decadent culture. A living faith and a mature moral practice, surrounded by a developed Christian culture, symbolize themselves in an architecturally and artistically beautiful house, worthy of the Lord of Hosts, and in a liturgy that, simple yet solemn, radiates intelligent and loving devotion toward the God who is all truth, all good, all beauty, all holiness.

REVEREND DOMINIC J. UNGER, OFM CAP.

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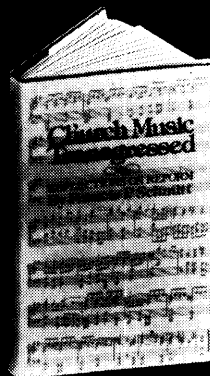
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