

SACRED MUSIC

Volume 105, Number 4, Winter 1978





Gregory I. Venice, Baptistery of St. Mark. Mosaic, XIV cent.

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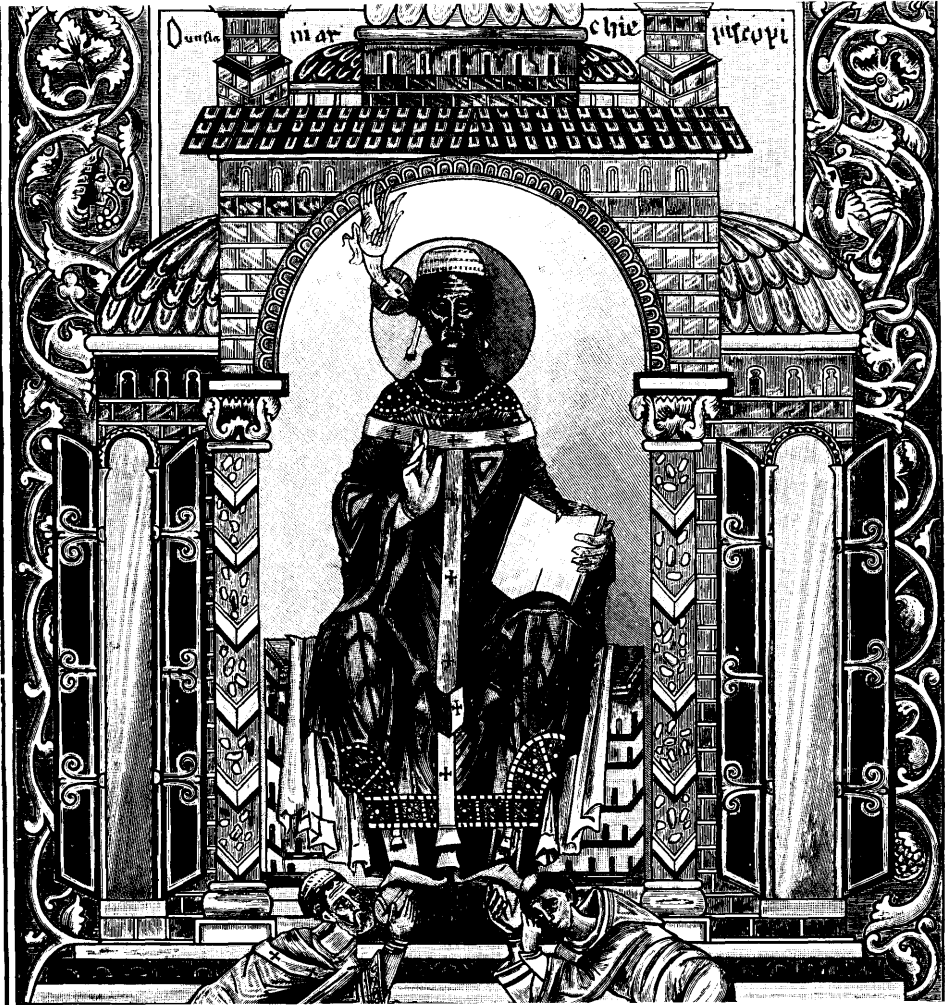
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THE CHOIR AT SAINT FRANCIS OF ASSISI CHURCH IN SAN FRANCISCO

This historic parish was established on July 12, 1849, and was the first parish in California after the Franciscan missions. Bishop Joseph Sadoc Alemany, Bishop of Monterey, came to San Francisco on December 8, 1850. He resided at Saint Francis of Assisi until 1854, when he was appointed Archbishop of San Francisco. Saint Francis of Assisi served as a pro-cathedral until 1854, when he completed old Saint Mary's Church, at California Street and Grant Avenue, as his first permanent cathedral. The present building at Saint Francis of Assisi was dedicated on March 19, 1860. It suffered extensive damage during the earthquake and fire of 1906. However, it was soon restored for worship and remains a center of interest for the historian and the tourist.

The building is a gothic structure located at the corner of Columbus Avenue and Vallejo Street. It has a high, vaulted ceiling supported by gracious, spindly pillars. Eleven distinguished murals depict the life of Saint Francis of Assisi. Seven of these murals are in the apse behind the high altar. Other murals are located above the altar of the Blessed Mother and that of Saint Joseph. At the rear of the church, opposite those two side altars, are two additional murals,

HAYBURN: SAINT FRANCIS

again giving details of the life of Saint Francis of Assisi. The fine stained-glass windows, long and narrow, illustrate the fifteen mysteries of the rosary, as well as other events in the life of Christ, the Blessed Mother and the saints. A large gallery window, above the front door, depicts Saint Cecilia at the organ. The church contains two organs: a pipe organ dating from 1925, built by Felix Schoenstein and Sons, located in the gallery, and an electronic, three-manual Baldwin organ at the front of the church, to accompany the choir. The excellent acoustics of the church assist both preaching and music.

The choir is placed in the front of the church, in the space before the altar of Saint Joseph. They form, as it were, a part of the congregation, in accordance with the recommendations of Vatican Council II. The altar of sacrifice has been brought forward and seats are located on three sides of it. Thus the singers can be heard easily by the congregation and their blue choir robes add to the decor of the eleven o'clock sung Mass.

The California Historical Society dedicated the church as an historical landmark on Sunday, October 1, 1973. A bronze plaque on the west tower of the church commemorates this event and designation. When it had been decided that the church would be set aside as a monument, a dedication Mass was planned for that occasion. Archbishop Joseph McGucken agreed to be the celebrant. Singers were invited from various sections of the city to participate in the event. About forty singers responded to the invitation and the choir formed for that occasion performed the *Missa Brevis*, K. 259, of Mozart. Motets included Bruckner's *Locus iste* and Mozart's *Ave Verum*. A record of the music and the sermon was completed for the occasion. Father John McGloin, S.J., of the University of San Francisco, preached on the history of the archdiocese, of Archbishop Alemany and St. Francis of Assisi parish.

Since that time the choir has continued regular Sunday performances at the eleven o'clock sung Mass. Classical church music is performed each Sunday at this one Mass, while at the other worship services various kinds of music are offered. Some include congregational singing of hymns, acclamations, psalms and the Lord's prayer. Others are preceded by organ music and there are quiet times where the celebrant may chant the Eucharistic Prayer. People, thus, have a choice and can attend the Mass which is best fitted to their wishes.

Membership in the choir has been steady since 1972. The personnel are mostly young people and few live in the parish, which is a downtown church. Singers come from other parts of San Francisco, from Marin County, and from the Peninsula area, south of San Francisco. Many of the singers have sung professionally in the past and are well trained. Several have masters degrees in music and participate in this group because of their love for quality music. They manifest their great loyalty to both the choir and its director, Monsignor Robert Hayburn. The fact that he is both pastor and choir director adds much to the smooth progress of the music program. The organist is Eusebio Sequeira.

The repertoire of the choir is very broad. It includes Gregorian chant, music of the renaissance and classical eras, and modern music as well. The principal Masses sung by the choir are the following: Mozart, *Missa Brevis*, K. 65, 192, 220, 258, 259, and the *Coronation Mass*, K. 317; Haydn, *St. John of God* and *St. Nicholas*; Schubert, *Mass in G*; Hassler, *Missa Dixit Maria*; Heredia, *Missa Super Cantu Romano*; Di Lasso, *Missa Quinti Toni*; Palestrina, *Missa Brevis*; Victoria, *Missa*

Dominicalis; Viadana, *Missa L'Hora Passa*; Fauré, *Requiem* and *Messe Basse*; Potiron, *Missa de Sancta Joanne*.

Motets are varied. Those of Bruckner include: *Locus Iste*, *Christus factus est*, *Virga Jesse*, *Salvum fac*, *Ave Verum* and *Os justi*; Victoria: *Ave Maria*, *O magnum mysterium*, *Vere languores*; Palestrina: *Sicut cervus*, *Alma Redemptoris Mater*, *Super flumina* and *O Bone Jesu*. Other composers' motets include: Anerio, Arcadelt, J. S. Bach, Bortnyansky, Byrd, Bullock, M. Haydn, Colin Mawby, Jan Nieland, Tye, Viadana, Stravinsky and others.

In 1977, the choir prepared a special liturgy for the national convention of the National Catholic Educational Association which included the *Coronation Mass* of Mozart and the *Prayer of Saint Francis* of Jan Nieland. This event was recorded and is available on a long-playing record from the Department of Education, 443 Church Street, San Francisco, 94114, California.

On Christmas, 1977, at both the midnight and eleven o'clock Masses, the choir presented Mozart's *Missa Brevis*, K. 192, with orchestral and organ accompaniment.

Some months after the death of Maestro Joseph Krips, former conductor of the San Francisco Symphony, the choir of St. Francis of Assisi sang Mozart's *Missa Brevis* (*Spatzen Messe*) in his memory. His widow and friends attended the memorial Mass. On the occasion of his fiftieth anniversary as a conductor he had conducted Mozart's *Coronation Mass* with orchestral accompaniment at St. Ignatius Church in San Francisco. Archbishop Joseph McGucken was the celebrant on that occasion.

The choir members of Saint Francis of Assisi Church display a great enthusiasm for the performance of traditional church music. Their two-hour rehearsal each Thursday evening assists them in preparing carefully for the Sunday sung Mass. In addition they manifest a great spirit of friendship for each other. Oftentimes they arrange dinners and picnics at which they both socialize and perform music. Individuals from many other parishes attend Mass at Saint Francis of Assisi, and it is certain that the choir has increased the Sunday Mass attendance. Moreover, the coffee hour which follows the Sunday sung Mass gives the parishioners an opportunity to visit with the choir members. Many have made fine friendships and thus brought the choir closer to the congregation.

From time to time Saint Francis of Assisi parish hosts other choirs. On Saturday, September 30, 1978, at the Saturday evening Mass, the Berkeley Compline Choir sang the *Mass for Three Voices* of William Byrd. On Saturday, October 7, 1978, the Choro Hispano performed vespers as sung in the 16th century at the metropolitan cathedral of Mexico City. The psalms by renaissance composers alternated with Gregorian chant verses. The parish often hosts choirs which are on tour and thus gives the congregation an opportunity to hear fine music in a liturgical setting, as they usually perform at Mass.

The musical program at Saint Francis of Assisi seems to reflect a revival of choirs in many of the parishes of the State of California. The bulletins of the various music commissions of the state give announcements of choral reading workshops, of liturgical performances, of choir concerts, and of many activities of church choirs. Monsignor Carl Gerken in Los Angeles has presented a wide variety of experiences for those who are engaged in church music. Father James

Aylward in San Francisco has also encouraged singers and choir directors to revive the vast literature to be found in the repertoire of the Catholic Church. In the Archdiocese of San Francisco, many new choirs have been formed and the prospects are excellent.

St. Mary's Cathedral Choir in San Francisco is directed by Ralph Hooper. He receives great encouragement from the interest and assistance of Archbishop John R. Quinn, himself a competent pianist and organist. The cathedral choir presents a vast spectrum of choral literature.

Various concerts at the cathedral have presented Bach's *B Minor Mass*, Verdi's *Requiem*, Bach's *St. Matthew Passion*, as well as other choral masterpieces. These have been accompanied with orchestral instruments and have received wide acclaim.

Instrumentalists are often used at liturgical functions, as for example, the installation of the new archbishop, the recent ordination of two auxiliary bishops and the ordination of priests and deacons. Several years ago the Catholic Organist and Choirmaster's Guild sponsored a Mass for church musicians. Approximately four-hundred singers performed portions of Haydn's *St. John of God Mass*. Archbishop McGucken was the celebrant on this occasion.

Other churches such as St. Ignatius, Old St. Mary's, St. Dominic's, St. Patrick's, St. Cecilia's, St. Thomas the Apostle, St. Monica's, St. Brigid's and others have fine choirs and continue to urge by their example. In the other parts of the archdiocese many groups sing each Sunday. Marin, San Mateo and Santa Clara counties have many choirs with the same interest and capacity.

The hope for the future of choral music in the Catholic Church is great. It is evident that if high quality music is performed that there will always be individuals to sing it and a congregation to participate in the liturgical services which it accompanies. The pressing need at this time is to encourage such music and thus enrich the worship of God with fitting songs of praise.

MONSIGNOR ROBERT F. HAYBURN



ANTONIO VIVALDI (1678–1741) AND HIS SACRED MUSIC¹

This year marks the three hundredth anniversary of the birth of Antonio Vivaldi. Through concert performances² and recordings in commemoration of this anniversary, audiences are hearing works they have not heard before, and have a basis for a more complete picture of Vivaldi as a composer. It is appropriate that he receive commemoration on these pages as well, for among his works there are as many as 68 pieces of sacred music, some of them the equal of his best instrumental music. The present article, after a sketch of his work in general, considers his sacred liturgical music, addressing in particular the question what makes these works “sacred music?”

In one sense, special commemoration of Vivaldi might seem superfluous, since his music is well-received in our own day. A performance of a concerto by Vivaldi is often no further away than the FM radio; indeed, if one’s children are taught to play the violin according to the method of Suzuki, they will probably play Vivaldi before they read “Run, Spot, run.” There is a certain clarity and directness to Vivaldi’s music that makes it perhaps the most easily accessible of all baroque music. But this popularity is quite recently-earned.

It is true that in Vivaldi's lifetime he enjoyed enormous popularity, but it comes as a surprise that he was in greater demand for his operas than for his concerti. Indeed we know the titles of some 48 operas, though only fourteen of them are extant in their entirety.³ By the end of his life, however, his popularity had waned, and with it the fortune he had earned in the production of operas, and he died a pauper.

Though a number of his instrumental works had been published in his own lifetime,⁴ the bulk of the works remained forgotten until recently. Only in the years following 1926 did a large cache of Vivaldi manuscripts come to light. Their discovery and acquisition by Professor Alberto Gentile is narrated by Walter Kolneder,⁵ and has the intrigue and excitement of a fictional detective story. Gentile persuaded two Turinese industrialists to purchase the manuscripts for the National Library in Turin, and they are kept there under their names, Foà and Giordano. This collection contains 300 concertos, 8 sonatas, 14 complete operas, five volumes of sacred works, and two volumes of secular vocal works.⁶ This discovery was an incentive to the publication of many of Vivaldi's works, as well as to research on his biography.⁷ Indeed many of the details of his life, even the dates of his birth and death have been discovered only recently.

Antonio Vivaldi was born in Venice on March 4, 1678. His father was a violinist in one of the orchestras at the Basilica of St. Mark, under the direction of the composer Legrenzi. He probably received his early training as a violinist from his father, and perhaps also from Legrenzi; already as a young man he was known as a virtuoso violinist. Shortly after attaining the canonical age of twenty-five, he was ordained a priest, and in the Fall of that year he was appointed teacher of violin at the Ospedale della Pietà, an orphanage for girls, which maintained a famous conservatory of music; subsequently he was director of the orchestra there. Within a year of his ordination he had received dispensation from the obligation to say Mass. He suffered from what has been varyingly called bronchial asthma and angina pectoris, and attacks of this disease sometimes forced him to interrupt his saying of Mass. This is probably the source of the apocryphal story that he interrupted the Mass to run out to the sacristy and take down a fugue subject which had just come to mind. Such a story, of course, seems all the more apocryphal when the way he composed is considered. He was extremely prolific of melodic invention, and could conceive of music as fast as he could write it down. He kept his priestly status and seems to have continued to say his office. His duties at the Ospedale della Pietà included composing music and rehearsing the orchestra for the frequent concerts which made the institution famous. The young ladies were apparently very accomplished players and singers, having received intensive musical instruction since they were very young. The performances were known particularly for their refinement of expression, the care with which they had been prepared, and the beauty and purity of sound with which the musicians played and sang. It is undoubtedly for this institution that most of Vivaldi's works aside from his operas were composed, and the two hundred and twenty solo violin concertos suggest that he was himself an active participant in the concerts. His service at the Ospedale was frequently interrupted by departures for other Italian cities as well as for Vienna and Prague, where he undertook productions of his operas. Indeed, the crushing labor of composing a whole opera, engaging musicians, rehearsing,

and performing which he undertook, sometimes all within a month or two has given some scholars pause as to how serious his illness really was. In the later years of his life, new fashions in opera left him behind, and as his renown declined, the overseers of the Ospidale became more demanding and less tolerant of him. Apparently in search of other employment, he journeyed to Vienna, where he died on July 28, 1741. The record of his funeral expenses indicates that he must have died with almost no means, for the expenses are only those of a pauper.

Vivaldi's music has for today's listener an immediacy, a vitality, and a clarity, which, while characteristic of Italian music of his time in general, is especially evident in his own works. One need only recall that his formative years as a composer were spent at the Pietà; here, in spite of the technical accomplishments of the young musicians, he would have needed to write music whose overall interpretation posed few problems to performers who had not yet reached their full musical maturity. These extremely direct and clear works show the hand of a master who learned his craft by writing for such specific circumstances of performance.

There is no denying that he often wrote in haste; his duties were many, and demand for a large volume of new compositions was great. He relied upon stock musical figures, and upon tried and true methods of developing them. There is even occasionally a certain roughness in contrapuntal or harmonic progression which betrays a greater concern for the overall shape of the work than for intricacy of detail. Yet he cannot be accused of having written routine music. The witty, but truly misleading remark of Dallapiccola that Vivaldi had written the same concerto six hundred times,⁸ may be applied only to composers of lesser status than Vivaldi. If he is judged as other composers are judged — by the best works, one cannot deny that there are many works of genius, which, far from merely repeating well-worn conventions, make unique and interesting musical forms in which conventional materials are integrated according to the nature of the materials in unique and effective ways.

This characteristic clarity of procedure can be seen in several specific traits of Vivaldi's style. His themes are distinguished by a clarity of harmony, tonality, and phrase construction. See, for instance, example 2, below.

The image shows a musical score for two soprano parts. The top staff is labeled 'Sop I' and the bottom staff is labeled 'Sop II'. The music is in 2/4 time and features a clear rhythmic drive. The lyrics are: 'Glo-ria et di-vi-ti-ae in do-mo e-jus et ju-sti-ti-a e-jus et ju-sti-ti-a e-jus'. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

The basic construction of a theme is that the first part of it clearly outlines a triad or scale which defines the key and projects a sense of tonal stability. The second part of the theme then proceeds in sequences, each member of which is unambiguous in tonality, but which projects a sense of key movement. There is never the slightest rhythmic ambiguity; rather, a vital, energetic rhythmic drive forms a solid basis for the sense of assurance with which the music moves.

It is however in his treatment of overall musical forms that one must see his

great gift of ingenuity. In fact, recent research has assigned him an important role in the clarification of the form of a concerto movement.⁹ His treatment of the aria as well is one in which he made a contribution to the history of the genre;¹⁰ here the greater integration of concerto-like elements is attributed to him. Both of these developments play a role in sacred music, as will be seen in the following discussion.

Most of Vivaldi's sacred music is found in the Foà and Giordano collections in the National Library at Turin. Raimond Ruegge has studied the body of sacred works and presented an extensive listing.¹¹ He lists a total of 47 authenticated works, which include among the liturgical texts the following:

- 10 for solo and orchestra
- 10 for chorus and orchestra
- 3 for solo voice(s) and double orchestra
- 5 for double choir and double orchestra.

Among the non-liturgical texts there are ten motets for a single solo voice and orchestra, and eight curious pieces called *introduzione*, pieces with non-liturgical texts meant as introductions to liturgical pieces, somewhat like the tropes of the middle ages. Finally, though a dramatic work, the oratorio *Juditha Triumphans* might be classed with the sacred works because of its biblical subject matter and Latin text.

It has often been said that the sacred music of the eighteenth century represents an invasion of the church from the theater and the concert hall, that the sacred arias of a composer such as Vivaldi could easily be made into operatic music by the mere substitution of a secular text. Is there any criterion by which the sacredness or secularity of such a work might be judged? Is there a common musical language shared by the sacred and secular spheres, and if so where is the distinction to be found, if at all?

First it will be useful to reflect upon the question of what makes a work of art sacred. By examining some cases of acknowledged sacred art, a few general principles may be observed which will be applicable to music.

A sacred work might be in a style that is neutral, generally used in both sacred and secular works; the style may be adaptable to a sacred work simply because it is able to serve a sacred subject matter well. A renaissance painting which may have used ordinary human models would still not be confused as a secular painting because the subject matter, identifiable in the context of the painting, is sacred; the idealized features and the proportioned composition of the style are well suited to the sacred subject matter, though not restricted to it.

A work might be seen to be sacred because it embodies some quality particularly appropriate to its sacred purpose. For example, a gothic cathedral elicits a specific response from one who enters it; the upward sweep of its lines moves the attention of the observer to be lifted up, and predisposes him to prayer; this is a quality particularly suited to a sacred work.

A work might embody a recognizably sacred style or form. A Byzantine icon is painted in a specifically sacred style; there is no mistaking it as a secular work, even when the person depicted is not recognized, for its style has been reserved for such works by tradition. A gothic cathedral is constructed in a sacred form, that of a cross; it is recognized as a sacred form with many levels of architectural

and theological signification, and one does not expect to see it used for a secular building.

In each of these cases, there is something which distinguishes the work as sacred. Where there are secular elements, they have been transformed, even consecrated, by their relation to the sacred element. The presence of secular elements does not necessarily keep a work from being a sacred work; rather the sacred elements order the secular ones, somewhat as grace orders nature.

A first way in which a piece may be seen to be sacred, then, is that the work have a sacred subject matter and context of usage. Many of Vivaldi's sacred works are upon Latin liturgical texts; as such they are sacred works by the content of their texts and in their use of a sacred language. But are they liturgical works, or are they simply sacred texts set for concert performance?

Such great works as Bach's *B minor Mass*, Beethoven's *Missa Solemnis*, and Verdi's *Requiem* have often been called "concert Masses," with the implication that they were composed, not for liturgical use, but for concerts. This was supported by the Caecilian assumption that works with orchestra and soloists, works of considerable length which "delayed" the efficient saying of the texts of the Mass, and works which employed musical idioms heard in concert and operatic music were unsuitable to the liturgy. This is, at the least, a mistaken view of the history of the works. The term "concert Mass" may have come into use by a misapplication of the seventeenth-century term *concertato* as it contrasts with a *capella*. In the seventeenth century, a *capella* simply meant that the instruments followed the sixteenth-century practice of doubling the choral parts,¹² while *concertato* meant that when they joined a choral performance, they played parts written specifically for the instruments. Further, composers of the seventeenth and eighteenth centuries wrote specifically sacred concert music that derived immediately from secular forms: from the opera came the oratorio, and from the secular cantata came the sacred cantata, called motet in the works of Vivaldi. There is no historical reason to believe that the great works on liturgical texts mentioned above were written for concert performance. In the case of many works of Vivaldi, there is in fact good reason to believe that they were written quite specifically for liturgical usage.

Aside from the three movements of the Mass, Vivaldi's compositions on liturgical texts generally belong to the office of vespers. This was, in fact, an important and well-attended public service in his time. The standardization of the order of the liturgy which followed the Council of Trent provided composers the assurance of universal suitability for their pieces, and there followed during the seventeenth and eighteenth centuries a large number of publications of settings for vespers. The solemn singing of vespers on Sundays and feast days came to be an elaborate affair, and it was not uncommon for this single service to last for two or three hours in churches where such music was especially cultivated. But the question remains, were Vivaldi's pieces written for such services?

The question can be answered by comparing the order for vespers with the extant pieces of Vivaldi. The office of vespers as sung in the Roman rite contains five psalms.¹³ These usually belong to one or two basic groups: the first is for feasts of the Lord, Sundays, feasts of martyrs and of male saints in general:

1. Ps. 109, *Dixit Dominus*
2. Ps. 110, *Confitebor tibi*

3. Ps. 111, *Beatus vir*
4. Ps. 112, *Laudate pueri*
5. { Ps. 113, *In exitu Israel* (for Sundays)
 Ps. 115, *Credidi* (for feasts of martyrs)
 Ps. 116, *Laudate Dominus* (for feasts of the Lord and of male saints
 in general)

The second group is used on feasts of the Blessed Virgin, and of other female saints:

1. Ps. 109, *Dixit Dominus*
2. Ps. 112, *Laudate pueri*
3. Ps. 121, *Laetatus sum*
4. Ps. 126, *Nisi Dominus*
5. Ps. 147, *Lauda Jerusalem*

Ten of Vivaldi's psalm settings call for the accompaniment of a single orchestra. All of these pieces belong to the foregoing list of psalms, and each psalm is provided with one setting. This suggests that Vivaldi meant to provide a complete setting of the basic psalms of vespers for feast days. That he considered their placement within vespers is also suggested by his use of soloists or chorus. Those psalms which fall in first, third, or fifth position are for chorus, while the second and fourth are for soloists, providing an alternation of chorus and solo through the five psalms. The *Magnificat*, a few scattered hymns and the *Salve Regina*¹⁴ could be used to augment the performance of vespers to up to eight concerted pieces in one service, and most feast days are provided with all the necessary psalms. That most of the solo parts are for women's voices¹⁵ suggests that this represents the repertory for vespers of the Ospidale.

The settings for accompaniment by two orchestras show a slightly different pattern:

- Response, *Domine ad adjuvandum meum intende* (chorus) (to introductory versicle *Deus in adjutorium*)
- Ps. 109, *Dixit Dominus* (chorus)
- Ps. 111, *Beatus vir* (chorus)
- Ps. 112, *Laudate pueri* (soloists)
- Ps. 147, *Lauda Jerusalem* (chorus)
- Marian antiphon, *Salve Regina* (soloists, two settings)¹⁶

It would seem that these pieces do not belong to the vespers of any single occasion, since *Beatus vir* belongs only to the first set of psalms, while *Lauda Jerusalem* belongs only to the second. There are, however, some exceptional occasions when *Lauda Jerusalem* is used as the fifth psalm of the first series: the feasts of Saints Agnes and Agatha, the dedication of a church, and the feast of the Most Precious Blood.¹⁷ On any of these days, this entire series of double-orchestra psalms would have been proper. That the choral pieces are also for a double choir suggests very strongly that they were written for the Cathedral of St. Mark, where antiphonal choirs and orchestras were a regular practice. That even the initial response is given an extensive setting suggests that the occasion must have been a most festive one.

The absence of a *Magnificat* for such an occasion is only apparent. The *Magnificat* by Vivaldi for single chorus and orchestra is found in a version rewritten

by the composer distributing the music between double choirs and orchestras, without really writing any new music for these forces. This rewriting, as opposed to the thoroughly antiphonal conception of some of the other pieces, suggests that the composer may have been pressed to complete the music for a service, and was forced hurriedly to rework a piece at hand. The *Confitebor tibi* for alto, tenor, and bass with only one orchestra might have sufficed for such a service on the same grounds.¹⁸

One of the two *Salve Regina* settings could complete this solemn vespers for St. Mark's consisting of eight concerted pieces. The most apparent occasion for such a piece would have been the celebration of the anniversary of the dedication of St. Mark's Cathedral,¹⁹ and it is entirely possible that Vivaldi was commissioned to provide a complete solemn vespers for such an occasion. The feast of the most Precious Blood, having been granted specifically to St. Mark's is also a likely possibility. In any case, it seems clear that the texts of his pieces were chosen to suit a liturgical order, and were not incidental concert pieces.

The fact that a piece has been composed for liturgical use does not demonstrate that it is more than just operatic music with a sacred text. Actually, Vivaldi's works use musical styles clearly recognizable as borrowed from the theatre and the concert hall. The question is only this, have they been suitably adapted to a sacred purpose? While the use of a sacred language and the replacement of dramatic action on stage by ceremonial action in the sanctuary may contribute to this transformation, there are ways in which the musical setting itself provides the text with an additional dimension of the sacred, and this by transforming elements of the current secular styles. These ways correspond to those discussed above: a work is made more sacred by embodying qualities that are particularly suitable to a sacred thing, and by using styles and forms that are understood as being intrinsically sacred. The best of Vivaldi's sacred liturgical works draw upon some secular styles and forms which derive from the instrumental concerto and the opera aria. Let us first look at the two secular forms as he used them, and then see how he transformed them for his sacred pieces.

The concerto was the main instrumental genre in which Vivaldi composed, and he is credited with having brought about a clarification of the form of a typical first or last movement. This form consists of two kinds of material: 1) the ritornello, carried by the whole orchestra, is expository in nature, thematically succinct, and stable in key; each statement of it remains as a rule in one key and serves to project and confirm each of the main keys of the movement; 2) the solo episode is discursive in nature; its material is spun-out and elaborate, displaying the technical capabilities of the instrument; it is unstable in key and serves to modulate from the key of the previous ritornello to that of the next. Thus the scheme of a typical concerto movement might look like this:²⁰

Ritornello — solo episode — Rit. — episode — Rit. — episode — Rit.
 I I→V V V→vi vi vi→I I

The aria is the most typical piece of the baroque *opera seria*. Its musical shape is a realization of the late baroque aesthetic sometimes called *Affektenlehre*, or the doctrine of affections. By this theory, there are a limited number of "affections," idealized mental and emotional states which can be elicited by music. A particular affection is epitomized in a musical motive, and its expression consists of

motivic extension and elaboration, which sustain the affection for the duration of the piece or section.

The dialogue and dramatic action of an *opera seria* takes place in the recitative. When a portion of this action is completed a particular dramatic situation exists. There is an affection, which in the course of the action itself would not last for more than a few seconds. It is the function of the aria to elaborate upon that affection and extend it for several minutes. The aria thus completely stops the action, and develops in depth the significance of the particular dramatic instant.

While the recitative states the text a single time with speech-like declamation, the aria is based upon large and small scale repetitions of the text. The largest repetition is that of the *da capo* form: after a long beginning section (A), there is a shorter contrasting section (B), and the initial section is repeated, usually with a considerable amount of ornamentation (A'); thus: ABA'. Each A section has an element of internal repetition as well, for its entire text is stated twice within the section. This provides the basis for a binary musical setting. Here the first statement of the text is set to a modulation to a nearly related key (usually the dominant or the relative minor), and the second section, after some harmonic complication, returns to the tonic.

Form of "A" section: complete text complete text
 I → V V → I

Shorter repetitions within these phrases support the repetition and expansion of the musical motives.

This form was often enriched by a concerto-like addition of a ritornello, in which the two statements of text constituted the modulatory portions of a brief version of a concerto form. This has been called the grand *da capo* form.

Form of "A" section of grand *da capo* form:

Rit complete text Rit complete text Rit
I I → V V V → I I

The position of the *da capo* aria as a highly structured piece, in a closed form, and elaborating a single affection set it off in a striking manner from the recitative. Because of the return of its large A section, there is no question of any progress of dramatic action within it. Rather this return confirms for the listener the strong unity of the piece, and sets it off from the recitative, whose function is to create a sense of progression of the action.

How has Vivaldi used these elements of secular music in a particularly sacred way? It has been said above that a work of art might be considered sacred because its shape was conceived to express some quality of a sacred thing. This is particularly true of Vivaldi's *Stabat Mater*,²¹ in which qualities of elevated mourning and compassion are delineated to reflect a progression of ideas in the text.

The sequence *Stabat Mater* fell from the liturgy in the reforms following the Council of Trent. It was prescribed for the Mass of the feast of the Seven Sorrows of the Blessed Virgin Mary, the Friday after Passion Sunday, which Clement X (1670–76) granted to the city of Venice. The feast was extended to the universal Church in 1727. This sequence has a strophic text (consisting of like stanzas), and thus could also be sung as a hymn (each stanza to the same melody). Its long text was divided into three parts and each part assigned as the

hymn for vespers (v. 1–10), matins (v. 11–14), and lauds (v. 15–10). Thus, when Vivaldi set the first ten verses only, he was not making a personal selection of the text, but most likely composing another piece to be sung at vespers. The Ospedale della Pietà was dedicated to the Visitation of the Blessed Virgin, and one can imagine that in such an institution this hymn which had belonged to Venice by special privilege would have received particular attention and devotion from the young ladies and their teachers.

The first ten verses of the text as such have a particular shape. The piece begins by depicting the scene of the Sorrowful Mother in both exterior and interior aspects (v. 1–4); the significance of the scene both to the observer and to the Mother follows (v. 5–8); then the voice of the poem changes, and the narrator addresses Mary directly, asking to share her sorrow.

The musical shape of the piece reflects a view of this text: the verses are grouped as described above (1–4, 5–8, 9–10 plus the Amen) in sequences of three movements each; the music of the first group is repeated exactly for the second. The last group receives different music which is composed to place a specific emphasis on this portion of the piece. Thus the musical shape emphasizes the particular point where the text turns to make a first-person address to Mary, *Eia, mater*. The movements are grouped as follows:

group 1:	I	II	III
	v. 1: <i>Stabat mater</i>	v. 2: <i>Cuius animam</i>	v. 3: <i>O Quam tristis</i> v. 4: <i>Quae moerebat</i>
	Largo: ritornello aria F minor	Adagissimo: form of a slow movement C minor	Andante: ritornello aria F minor
group 2:	IV	V	VI
	v. 5: <i>Quis est homo</i>	v. 6: <i>Quis non posset</i>	v. 7: <i>Pro peccatis</i> v. 8: <i>Vidit suum</i>
	the same music as group 1		
group 3:	VII	VIII	IX
	v. 9: <i>Eiamater</i>	v. 10: <i>Fac ut ardeat</i>	<i>Amen.</i>
	Largo: ritornello aria C minor	Lento: siciliana F minor	[Andante]: contra- puntal style F minor

The musical shape of the first two groups of three movements contributes to the sense of culmination upon the third group. In form these three movements together resemble a small concerto, the first and last being constructed with ritornello and episode, and the middle as a typical concerto slow movement. In tempo the third is the most animated, and the sense of increase of animation within the three movements, repeated with new text in the next three movements, creates an expectation for the listener which is fulfilled by the more intense music of the third group. Characteristic motives are used to project an affection of elevated sorrow. For example, that of the first movement is a descent of a fifth and a rise of a ninth (m. 1), followed by a chromatically descending bass line with suspensions over it (m. 5–8):

The image shows a musical score for Violin I (Vln I) and Bassoon (B.C.). The score is written in G minor (three flats) and 3/4 time. The Violin I part features a melodic line with slurs and accents. The Bassoon part provides a rhythmic accompaniment with sixteenth and thirty-second notes. Below the bassoon staff, there is a series of figured bass notations: 7 6 4 5, 4 5 7 5, 4 5 3, 6 4 5 3, 6, 7 6, 7 6, 7 6.

The last three movements form a culmination of the piece which sets the most personal statement of the text, *Eia mater*. The voice becomes more predominant and the string accompaniment more consistently intense, especially in its first movement. There follows a slow siciliana, known from the opera for expressing sorrow. The final movement recalls the style of the final movements of the first two groups, but adds the dimension of the contrapuntal style of the church sonata. The contrapuntal style provides a specifically sacred frame to the scene, and adds an element of objectivity which yet does not interrupt the high level of the expression of the piece.

Movements I, III, IV, VI, and VII are in a ritornello form; that is to say, they resemble the A section of a grand *da capo* aria with ritornelli and episodes, or a small version of the first or last movement of a concerto. For example,

Movement I:	Rit	complete text	Rit	repeat of text	Rit
	i	i → v	v	v → i	i
Movement III:	Rit	verse 3	Rit v 3	Rit v. 4	Rit
	i	i → III	III III →	v v → i	i

Their differences, however, are more striking. Contrary to the model of the opera aria, there is no contrasting B section or *da capo* in any of the arias, and the context of a dramatic recitative is entirely absent. Contrary to the model of the concerto, the tempi are slow and the vocal writing (analogous to the solo episodes) is discreet and non-virtuostic. This gives the entire work an expression more contemplative than dramatic, and contains the intense sorrow with an elegance and restraint suitable to the Mother of God. This is the sense in which the secular elements have been transformed by the expression of a particular quality suitable to a sacred purpose.

Finally, a sacred work might be given a formal structure which is characteristically sacred. This is true of the psalm *Beatus vir* for two choirs. It is a festive setting of a psalm lasting about a half hour. The succession of individual psalm verses is well-suited to a baroque method of composition; each verse can be set to a single movement, and the idea of the verse realized by a characteristic style and affection. Vivaldi does this in fact, but he does more than this: the piece is integrated by a specifically sacred formal device. The work is punctuated by five

repetitions of a ten-measure chorus, which first occurs as part of the setting of the first verse. It occurs between elaborate settings of the verses of the text, and musically it plays the role of an antiphon to the verses of the psalm. It recalls the ritornello in the concerto, but with this important difference: the ritornello of a concerto serves to emphasize a series of organic key relationships, recurring in successively different keys. This antiphon recurs always in the same key and serves as a tonal point of reference that articulates the succession of individual verses as separate entities. In this it serves the same function as an antiphon which is repeated after individual verses of a psalm.

There is another feature of this piece that could be called antiphonal in a more fundamental sense. The two equal sides of a choir are the basis of the antiphonal division in singing liturgical music. It was from this liturgical practice that the elaborate system of antiphonal choirs and orchestras at St. Mark's in Venice developed very directly. Thus a setting for double choir and orchestra represents a formal organization characteristic of liturgical music. This particular setting is even more "antiphonal" than might be expected, for the internal phrase construction is even based upon this alternation of sides. For example, the aria *Gloria et divitiae* consists of a thorough system of alternation, phrase by phrase:

The aria *Potens in terra* on the other hand is constructed by placing the two solo voices in canon, a device that also reflects the division between two sides.

A peculiar characteristic of this work is that according to Vivaldi's prescription, there are no real solos in the piece. What appears in style to be difficult solo material is in fact consistently prescribed for all of the members of a section. Thus *Gloria et divitiae* is for the sopranos of choir one in alternation with those of choir two. Unison singing is characteristic of sacred music, and uncharacteristic of opera. The unison assignment of a part may create a slightly greater anonymity and sense of the objective and less emphasis upon the singer as an individual.

Other verses not dividing the choirs are set to the ecclesiastical style, that is, in imitative counterpoint. Here the subjects in imitation represent the affections of their texts. For example, the orchestral introduction to *Exortum est in tenebris* projects the idea of rising, both in its subject and in the overall shape of the point of imitation.



The subject of another movement in imitative counterpoint resembles music that might be found in a setting of a *Requiem*, and appropriately so, for its text is *In memoria aeterna erit justus*.



The final movement of *Beatus vir*, the *Gloria Patri*, is the culmination of the work. It recalls the subject of the antiphon, stating it in long notes, cantus-firmus fashion while the other voices make elaborate counterpoint with it. This movement summarizes the festivity of the whole piece by recalling the introductory fanfare-like material from the beginning of the work; it ties it in to the antiphonal process by embodying the melody of the antiphon, and it closes it with a movement well-saturated with learned counterpoint.

This discussion of the relation of secular and sacred elements in Vivaldi's music raises some general questions. While the musical forms have been adapted to suit sacred purposes, some of the musical idioms seem to be identical with those of operatic music. Could the melody line of *Gloria et divitiae* really be given over to an aria whose text addressed a secular potentate and praised him for the splendor of his worldly court? It seems entirely possible. The question is, however, what of this splendor is intrinsic to the music? The answer is, I believe, in the fact that the affection expressed is an idealized one. Its function is not to increase the specific things expressed in the text, but to raise them to a universal level of significance.

Another question might be raised — that of the length of the works. How can you justify music which extends a service — which if sung in chant lasts half an hour — to two or three hours in length? The answer is quite simple, but very important. It justifies itself, if the hearer is able to follow it properly. If the prayerful reception of the texts of the psalms is extended to such a length, then the work is an enormous success. The hearing of a baroque setting of a psalm verse is akin to a meditation upon it, which deepens and enriches one's understanding and appreciation of the text. If the music can sustain the momentary intuition of the beauty of a sacred text and the ideas it represents for a substantial amount of time, then a sacred purpose has been accomplished. My own personal observation bears this out. After having sung vespers on Sundays for several years, and known the text well, and even read some extensive commentaries on it, I began to study Vivaldi's setting of *Beatus vir*. I heard some live performances of it and listened to some recordings as well. Now, when that psalm is sung to the chant again, the depth and richness of its meaning is easily recalled. The experience of the extended work is retained and adds a substantial dimension by recall to the simplest singing of the text.

Finally, what about the feasibility of liturgical performance of such works? A

most festive occasion in a large city church might well be adorned with such music. It might be particularly appropriate on the day of the dedication of the church, when there is no obligation of Mass for the people. As with the use of other festive liturgical music, the ceremonial for such an occasion should be the equal of the music. For a beginning, a work of modest proportions could be chosen, such as one of Mozart's vespers. Such larger works as those of Monteverdi or Vivaldi should also be possible eventually. With proper preparation, the people should see such a service to be an occasion of festive worship and not just a concert; they should hear it as sacred and liturgical music.

WILLIAM PETER MAHRT

NOTES

1. This article is based upon a lecture given for the Carmel Bach Festival in commemoration of the Vivaldi anniversary on July 18 and 25, 1978.

2. For example, the Carmel Bach Festival devoted its special concert in the mission church of San Carlos Borromeo entirely to the music of Vivaldi. The concert, under the direction of Sandor Salgo, included the *Sinfonia al Santo Sepolchro*, the *Stabat Mater*, the *Concerto for three violins in a minor*, and the *Beatus vir*. Another concert of the festival included Vivaldi's *Gloria*.

3. Walter Kolneder, *Antonio Vivaldi, His Life and Works*, Tr. Bill Hopkins (Berkeley and Los Angeles: University of California Press, 1970), p. 33.

4. There are fourteen published opera, each containing from six to twelve works for various instruments. Cf. Marc Pincherle, *Vivaldi, Genius of the Baroque*, Tr. Christopher Hatch (New York: Norton, 1957), p. 65–67.

5. Kolneder, *Vivaldi*, p. 2–6.

6. *Ibid.*, p. 2.

7. Cf. particularly, Marc Pincherle, *Antonio Vivaldi et la musique instrumentale* (Paris: Floury, 1948).

8. Pincherle, *Vivaldi, Genius*, p. 68. Kolneder points out that this is already a paraphrase of a remark originally used to describe the symphonies of Bruckner, *Vivaldi*, p. 211.

9. Walter Kolneder, *Die Solokonzertform bei Vivaldi* (Strasbourg: P. H. Heitz, 1961).

10. Walter Kolneder, "Vivaldi's Aria-Concerto," *Deutsches Jahrbuch für Musikwissenschaft*, IX (1964), 17–27.

11. "Die Kirchenmusik von Antonio Vivaldi," *Schweizerische Musikzeitung*, CXI (1971), p. 135–139. A complete thematic index of Vivaldi's sacred works can be found in Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis*, Kleine Ausgabe (Leipzig: Deutsche Verlag für Musik, 1974), p. 104–113. The numbers of this catalogue, e. g., RV 597 for *Beatus vir*, are now being used to identify Vivaldi's works much as the Schmieder *Verzeichnis* is for Bach.

12. This is not to say that choirs never sang without the doubling of instruments; in fact, such a practice seems to have had a rather long and continuous history in the Sistine Chapel; but the term *a capella* was probably not used in specific reference to the Sistine Chapel until the nineteenth century.

13. Pius X's reform of the office did not affect this ordering; thus the order as found in the *Liber Usualis* is identical in these matters with that in use since the Council of Trent.

14. The *Salve Regina* is proper to vespers when not followed immediately by compline.

15. The exception is *Confitebor tibi*.

16. The choral works of this set are all recorded on Phillips, 6700116.

17. While the feast of the Most Precious Blood was not placed upon the universal calendar until 1847, it is found already in the *Missale Romanum* (Venice: Andreas Poleti, 1740) as having been granted "pro toto clero Basilicae s. Marci Venetiarum et alibi," for the third Friday in March.

18. Its group of lower soloists raises a question about its relation to the Ospedale, while its single orchestra does not fit the scheme of St. Mark's; without further information, its relationship to either scheme must remain less than conclusive.

19. Celebrated on October 8, according to *Missale Romanum* (Venice: Andreas Poleti, 1740).

20. Kolneder, *Vivaldi*, p. 55.

21. Antonio Vivaldi, *Stabat Mater*, in *La Musica Sacra di Antonio Vivaldi*, Ed. Renato Fasano (Vienna: Universal Edition, 1969). The piece can be heard on a recording, Telefunken 641256.

22. Antonio Vivaldi, *Beatus vir in due cori*, in *La Musica Sacra di Antonio Vivaldi*, Ed. Renato Fasano (Milano: Universal Edition, 1972).



MOTU PROPRIO (1903–1978)

Seventy-five years ago with the publication of his *motu proprio*, *Tra le sollecitudini*, Pope Saint Pius X inaugurated the liturgical reforms that have gone on throughout this century. Even as a seminary professor, a parish priest and a bishop, Saint Pius promoted the dignity of worship and used Gregorian chant as the means to do so. Only a brief four months after his election as supreme pontiff, he issued his *motu proprio* that is recognized as the beginning of the liturgical movement of this century, and church music formed the basis for his plan to emphasize the role of sacred liturgy in the work of salvation. He said that “the foremost and indispensable fount of holiness is the active participation of the faithful in the most holy mysteries.” He wished, in particular, to restore the ancient music of the Roman Church, the *cantilina Romana*, to a position of prominence in divine worship.

Now, three quarters of a century later, church music is in a shambles and Gregorian chant has all but disappeared from our churches. Was Pius’ reform still-born? By no means.

The activity of the first half of this century brought about a most remarkable revival of chant. The great musicological achievement of our times, the restoration of the chant melodies by the monks of Solesmes, constituted the foundation upon which was built the continuing scholarship in Gregorian questions as well as the practical implementation of the Holy Father’s wishes that all congregations would come to sing the basic chant melodies. By mid-century they could be heard on every continent; they were known by young and old. They had come to be accepted as Pius hoped they would be — familiar melodies and texts that were a basic tool in liturgical and spiritual development. Chant was recognized to be deeply artistic, openly religious and at the same time truly simple. By the opening of the Second Vatican Council in 1963, the ancient song of the Roman Church had again achieved wide acceptance and use through all lands from the missionary countries of Africa and Asia to the old Christian nations of Europe. It was indeed a universal language and a manifestation of the universality of the Church.

Schools for the study of chant were organized in most countries with the Pontifical Institute of Sacred Music in Rome at their head. Courses in chant were prescribed for and taught in all seminaries and novitiates. The younger clergy were capable of singing well most of the musical parts of the liturgy assigned to them. Teaching sisterhoods brought Gregorian chant to the vast network of parochial schools across the United States, and in Europe such endeavors as the Ward method, especially in the Netherlands, accomplished wonderful results involving whole parishes in Gregorian singing. Great congresses were organized in which thousands of people from many different lands joined to sing together the praises of God in this universal language.

Musicologists demonstrated how the whole of western music had its roots in the chant from which both religious and secular forms emerged. Study of chant became standard curriculum in music schools and its beauty even from a purely aesthetic viewpoint was recognized by all. For the believer, and above all for the mystic, chant spoke an eternal and transcendent truth and put the singer as well as the listener in communication with God. The perfect union between the Latin

words and the ancient melodies touched the souls of many who did not know Latin or music, but who were moved by the spiritual qualities of this inspired song.

And then came the Second Vatican Council. For the first time in the history of the Church, the fathers of an ecumenical council turned their attention to the promotion of Gregorian chant. They ordered that it have "pride of place" in liturgical functions. They called for the completion of the liturgical books containing the chant melodies. They ordered it taught and studied in seminaries and novitiates. They called upon the entire Catholic body to sing chant as often as possible. They put the obligation upon bishops and pastors to see that the congregation sing the basic chants.

Following the council, the Holy See undertook to implement the desires of the council fathers. A series of instructions on the sacred liturgy were issued. In 1967, the instruction on sacred music again reaffirmed how the chant should be used, giving clear and specific directions. The Holy Father, Pope Paul VI, on several occasions promoted the singing of chant in his addresses to the Italian Cecilian Association, and at Easter of 1974, he sent to every bishop in the world a booklet of chants, *Jubilate Deo*, so that they might spread its use in their dioceses. Fulfilling the instructions from the council, new liturgical books were issued containing the Gregorian melodies: a new *Missale Romanum* printed the parts sung by the clergy, and a new edition of the *Graduale Romanum* gave the world the fruit of the scholarship of the Solesmes monks during the last half century since the first *Graduale Romanum* was published. The revisions of the calendar and the changes introduced since the council were reflected in the new chant books. Truly the Church has shown that she wishes her ancient chant to be used. The highest ecclesiastical authority, the pope and the general council, has spoken directly and clearly.

But what has happened? Where is the flowering we so earnestly anticipated? Where are the congregations singing the simple chants? Where are the *scholae* capable of the more complex settings of the proper texts of the Mass? What has happened to Gregorian courses in seminaries and novitiates? Where is there an abbey in this country that offers its *opus Dei*, the Mass and divine office, in the ancient Roman chant? What has become of sung vespers in seminaries and parish churches? In a word, why has the vine withered?

Truly, the issue is complex, but a few observations can be made. Shortly after the promulgation of the Constitution on the Sacred Liturgy in 1963, strange occurrences began to appear in Catholic life and worship. They were not what the council had ostensibly ordered, but they were perceived in all parts of the world. They were, in fact, in many instances the very things the council had rejected. In the musical area, we learned that choirs were to be disbanded, Latin was to be abandoned and was even forbidden, polyphonic music and chant were to be rejected. But on closer observation one could conclude that these liturgical and musical anomalies were merely ripples on the surface of the sea. Down deep beneath the waves were great rumblings in the Church of a most fundamental nature, upheavals that concerned the Faith itself, and shortly they began to appear openly. The church musicians were the first to see the trouble and they reacted against it, so much so that Archbishop Annibale Bugnini, who was himself the author of so much of the liturgical reforms, remarked that the first

four years had been years of musical polemics. Today, the truth of the situation is more apparent. We have witnessed religious life corrode, the sacraments attacked, the Mass itself re-evaluated as a mere meal or commemoration, the priesthood revamped to be only a presidential position, the infallibility of the pope denied, morality so battered that some so-called Catholics admit sexual license and even abortion to be conduct within Christian living. The whole gamut of every heresy and sin that two thousand years of the Church's existence have witnessed and condemned has burst upon the world. Pius X fought the evil of Modernism which he called the synthesis of all errors. Therein lies the *malum* in the Church and in her liturgy and in her music. It was first seen in the liturgical arts, especially music, but today it is visible everywhere. It must first be attacked and conquered, and only then will a renewal of sacred music be possible as the council fathers desired.

Years ago, during the prohibition era in this country, my mother regularly (*contra legem*) made wine at home. The materials were put in large stone crocks and covered with a white cloth. During the night one could hear the rumblings as the fermentation took place. Each morning she would scoop off the scum that surfaced from the night's working, a process that continued for several days. Finally, the ferment ceased and the juice was clear. The pure and limpid wine was ready for the bottles. I have thought often that this well describes the action going on in the Church since the council. A great ferment is taking place; much that is impure has surfaced; much has been swept away off the top of the wine crocks; but eventually there will be a clear, pure vintage. The council has caused the fermentation to purify the Church. A reformation from within was necessary.

Much the same ferment occurred in the sixteenth century following the Council of Trent. The decrees of that council were a long time in being implemented, even promulgated in many countries. There were religious wars, defections of many priests and people, dissolution of religious communities and false doctrine and morality preached widely. But when the ferment was finished, the remarkable seventeenth century dawned with a clear and bright Catholic life that bloomed in new religious orders, new architecture, new music, new theological writings, great numbers of saints, mission activity and renewed spiritual life in the old Christian lands. The baroque era was essentially Catholic and the fruit of the Council of Trent.

If now, seventy-five years after Pope Saint Pius X began the liturgical reform, the results of his plans seem somewhat battered and retarded, if the progress seems to have stopped and a regression replaced it, we must not despair of success for the plan of the Church. All the wishes of Pius X will be achieved and the directives of the Second Vatican Council will be put into effect. When the purification of the *malum* is completed, the new age will be ready to accept sacred music as the Church understands it. Our task at the moment is to do our part, small as it may be, to reach the goal set for us to achieve.

MONSIGNOR RICHARD J. SCHULER

REVIEWS

Choral

Walk Humbly with Thy God by Carl F. Mueller. SATB. Abingdon. \$.40.

This text from Micah is set with tenderness and reverence in traditional chordal harmonies, spiced however with some dissonance. Organ accompaniment makes it possible for most groups to manage the chromaticism, but an *a cappella* rendition would be most effective. Good for lent and for music to accompany a penance service.

God is Our Refuge and Strength by Luther T. Spayde. SATB. Abingdon. \$.70.

Except for a half dozen measures of triadic harmony, the text of Psalm 46 is set in a chant-like, speech rhythm fashion with the organ providing the harmonic interest. If a smooth rendition of the recitative melodies is achieved, this can be a very useful and moving piece for lent. It is not difficult.

Who is a God like Thee? by John Leo Lewis. SATB. Abingdon. \$.70.

The text is from Micah. Beginning very softly it rises to a forte conclusion augmented by shifts in key that give a rising effect. The organ has chords with sevenths and open fifth progressions as well, while the choir parts remain very traditional in harmonic structure or follow chant-like unison figures. The text makes the piece useful for nearly any occasion.

Psalm of Praise by J. Stanley Sheppard. SATB. Abingdon. \$.70.

A very festival setting with some modern dissonant progressions giving a feeling of strength and conviction. An *a cappella* performance is suggested, but this will require a good choir with a true pitch sense. A most worth-while composition for festive occasions.

O Sing unto the Lord a New Song by R. Evan Copley. SATB. Abingdon. \$.70.

The text of Psalm 96 is given a canonic setting that needs a good choir to perform without accompaniment. The word accents fit well to the flowing melodic lines and should be easy for the singers to execute. This is a most rewarding piece and useful for Easter and the feasts following.

The Name of Christ be Praised by Christian I Latrobe. 2 voices. Abingdon. \$.70.

Latrobe lived from 1758 to 1836. He belonged to the Moravian musicians who produced so much in Pennsylvania. This arrangement by Henry B. Ingram is very useful for a children's group capable of good two-part work. An organ accompaniment is helpful, but it must be kept very light against the treble voices. Some of the chord structures may tend to be cloudy and too thick. A good piece for boys choirs, but it can also find a place in

classroom music in grade schools or in high school girls chorus work. R.J.S.

Magazines

SINGENDE KIRCHE, Volume 26, Number 1, 1978-1979. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This first number in the new 1978-1979 volume of *Singende Kirche* has articles by Philipp Harnoncourt, Hans Trummer, Herman Kronsteiner, and Franz Rockenbauer. All of these authors are frequent contributors to *Singende Kirche*. Professor Harnoncourt has an essay on the future of church music. He distinguishes between its temporal future in this world, which cannot be known and about which it is idle to speculate, and the heavenly future to which church music, as well as all aspects of the Church's liturgy, points. Hans Trummer discusses the new positions open for qualified church musicians who have been trained at officially accredited schools of music. His remarks indicate that the Austrian bishops are still willing to foster good Catholic church music in their country with a commitment of personnel and financial resources.

Of wider interest are the articles by Herman Kronsteiner and Franz Rockenbauer. Herman Kronsteiner reports that the famous Regensburger school of church music has constructed a new building with the aid of the Catholic bishops of Germany and the Bavarian state government. In the late nineteenth century, this school of Catholic church music became famous in Catholic circles because it gave the impetus to a new movement in Catholic church music which came to be known as the Cecilian movement. While some of those nineteenth-century ideas have now been re-examined in light of the principles set forth in the *Constitution on the Sacred Liturgy* of Vatican II, the Regensburger faculty is and will be committed to sound, professional training of future Catholic church musicians. The new building is a sign of that commitment. Franz Rockenbauer has a picturesque article about Franz Schubert and the parish church where he attended Mass, and later, on occasion, directed the choir. Schubert grew up within the boundaries of the parish of Lichtental (now part of the city of Vienna) and participated in the musical activities of the parish as a young boy. After his talent was recognized, he was sent to the imperial choir school, better known to us as the Vienna Boys Choir. However, after his voice changed, he returned to his father's house and composed church music works for the parish choir of Lichtental. In commemoration of Schubert's activity in this relatively small parish, special concerts and displays concerning Schubert have been scheduled at Lichtental.

This issue has several shorter articles about those Austrian church musicians celebrating birthdays and those who have died recently. It concludes, as is customary, with a list of the Masses scheduled to be sung at the cathedrals of Austria between September and Christmas.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 8, Numbers 4 and 5, July-August, September-October, 1978. *Bi-monthly journal of Una Voce (Germany)*.

Despite the double issue which this installment of *Una Voce Korrespondenz* represents, there do not seem to be any articles pertaining to liturgy or, more particularly, church music. One article, "Authority and Obedience in the Church," by Wolfgang Waldstein, touches an issue on the periphery of liturgical studies. Waldstein seems to be addressing the dilemma in which some Catholics who have difficulty accepting some or all of the liturgical reforms of Pope Paul VI find themselves. They wish to remain Catholics in good standing, but they cannot accept the Church's commands in some or many liturgical matters. Waldstein attempts to clarify the gradations of obedience which different statements of the hierarchy and *magisterium* demand from the believer. In so doing, he enables some to solve their difficulties with the *magisterium*.

Erwin Hesse has a long review of a volume of theological essays which was given an *imprimatur* despite what Hesse believes to be grave theological errors. After reading Hesse's comments carefully, one sees that many of the errors found in this new Austrian publication can also be found in books published by American Catholic presses. In a similar vein, there is a study by Ferdinand Holböck examining the teaching on the Mass found in a widely-used German catechetical series for the primary grades. He finds the series defective, not so much for the information it includes, but for what is left unsaid.

Of even less interest to the readers of *Sacred Music* would be an article by Herbert Hunger on the relationship between the Church and state in the Byzantine empire. It is difficult to understand why the editors included Hunger's article in this issue.

RICHARD M. HOGAN

COMMUNAUTES ET LITURGIES. No. 6. November, 1978. *Belgian journal of pastoral and liturgical action*.

Why have not the changes in the liturgy and the Church since Vatican II (purported by their promoters to be the will of the council) had the desired results? This question seems to underlie a series of short articles in this issue on various subjects, such as liturgical rites, how to choose a church for Sunday worship, the composition of new liturgical texts, and liturgical space. While answers vary, the consensus seems to be that the reformers tried to go too fast. They were not wrong in their basic principles, merely in the nuance and orchestration of the implementation. If they concede that perhaps the new Mass places too much emphasis on the word and not enough on gestures and ritual, it is clear that they will never return to the mystery and ritual provided by the solemn Latin high Mass. Such a decision would be considered out of keeping with the Church's role in the modern world. As for those who hesitate to accept the extreme reforms wholesale, those who are anxious about the changes in the Church, they are dismissed in a not very flattering way as either Catholics who attend church

very rarely or who are not really and intrinsically members of the Church.

Fortunately, a record review tucked in the back of this issue will give all of us who love chant and the Latin language an opportunity to smile, albeit ironically. It seems that the Protestant monastery at Taizé in France has adopted Latin as the language for its chants and litanies because it is the only practical solution for prayer in common by visitors from so many different countries of the world. However, the author of the record review cannot quite accept such a solution, even if it was made by Taizé, and hastens to add that Latin can be used because the young people who come to worship at Taizé from other countries are obviously not members of the working class! What snobbery! And does not that comment tell volumes about the confusion between politics and religion in the minds of some? V.A.S.

UNA VOCE (France). No. 82. September-October, 1978

This journal's policy of providing excerpts from pertinent articles from the French press in general serves to keep those of us on the other side of the Atlantic up to date on Catholicism in France. This review will be composed of a number of items so gleaned.

Statistics on the drop in vocations to the priesthood in France quoted from the *Figaro* (June 29, 1978) are heartbreaking. In 1936, 1,323 men were ordained to the priesthood; in 1965, 646, and in 1977, 99. This last number is even fewer than the 213 ordained in 1803, when France was recovering from the violent secularization of the French revolution. What is more heartbreaking still is the allegation made in the September 12th issue of *La Croix* that there seems to be an official church policy in France of removing priests from parishes, and thus forcing the establishment of parishes without priests. The article cites an example of an experiment carried out in two parishes in Lyon where it was decided that there would no longer be priests in residence and that the Christian community would have to take over the duties of the priests in running the parishes. While such an experiment could be purported as an attempt to work out a solution to the growing crisis in vocations, it will most probably only accelerate it by convincing prospective candidates for ordination that they are no longer needed. In addition, it will most certainly discourage even more church attendance by the laity, thus accelerating the downward spiral of the situation of the Church in French life.

With regard to music and the Latin language, the following item is reported from *Musique et chant*, publication of the federation of French Protestant church musicians (No. 37, 1978). "The only great composer of religious vocal music in the first half of the twentieth century is Francis Poulenc. Although his motets are admirable, they have the disadvantage of being written in Latin. However, since the Catholic Church no longer sings in Latin, a situation to be regretted, we can take up the torch that it so imprudently let fall."

There is a brief, but very favorable, review of a new

book by Andre Mignot and Michel de St. Pierre, *Le Ver est dans le fruit (The Worm is in the Fruit)* (Paris: La Table Ronde, 1978). This work contains a penetrating analysis of the causes of the problems besetting the Church in France.

Finally, for travelers, Latin Masses continue on Sunday in Paris at St. Roch, but the Masses at St. Vincent de Paul are no longer said in Latin although they are still accompanied by Gregorian chant. V.A.S.

NEWS

The Twin Cities Catholic Chorale observed the 150th anniversary of the death of Franz Schubert by singing his *Mass in C* at the Church of Saint Agnes in Saint Paul, Minnesota, Sunday, November 19, 1978. Members of the Minnesota Orchestra played the instrumental parts. Soloists were Sarita Roche, soprano, Karen Johnson, contralto, Vern Sutton, tenor, and Maurice Jones, bass. The Mass was a part of a series of thirty presentations of Viennese Masses for the Sunday Latin liturgy at Saint Agnes.

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After nearly thirty years of scholarly research, the *Dictionary of American Hymnology* is nearing completion under the editorship of Dr. Leonard Ellinwood. More than four thousand hymnals have been indexed in the project, and another thousand are still to be studied. The information has been assembled on computer cards which now number some 875,000. When finished, the work will provide a comprehensive listing of all hymns published in America since 1640, when the *Bay Psalm Book* was prepared for use in the Massachusetts colony. Biographical information on the authors and general articles on hymnody in various denominations will round out the volume.

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Augsburg Publishing House of Minneapolis will sponsor three church music clinics in January, 1979. They are open to all interested persons at no charge. The first is at Salem Lutheran Church in Glendale, California, January 13. The same day, in Columbus, Ohio, at the Augsburg branch there, a reading session will be held, and on January 20, a similar event will be conducted in Minneapolis at Central Lutheran Church.

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French choral music of Poulenc, Fauré and Messiaen was sung by the Choralis sine Nomine under the direction of Merritt Nequette at the Basilica of Saint Mary in Minneapolis, Minnesota, November 12, 1978, and again at St. Clement's Church in Saint Paul, November 19. Robert Vickery was organist. The main piece on the program was the *Requiem* of Duruflé.

St. Bartholomew's Church in New York City presented advent and Christmas music under the direction of Jack H. Ossewaarde, organist and choirmaster at the Park Avenue church. On December 3, Bach's *Magnificat* was performed; on December 10, the advent portion of Handel's *Messiah*; on December 17, McK. Williams' *Pageant of the Holy Nativity*, the fifty-third annual presentation; on December 31, Bach's *Christmas Oratorio*; and on January 7, 1979, Berlioz's *Childhood of Christ*.

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The Hymn Society of America will hold its national convention at Dallas-Fort Worth, Texas, April 22 to 24, 1979. Major presentations will be given on the hymns of John Wesley, the recent developments in Hispanic and Negro hymnody, and on hymns of the social gospel. The society has over three thousand members. Headquarters are at Wittenberg University in Springfield, Ohio. W. Thomas Smith is executive director.

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We invite you to send us your Christmas programs for publication in the next issue.

R.J.S.

FROM THE EDITORS

A Musical Pilgrimage

Pilgrimage has always been a fact of Catholic life. The great journeys of the middle ages were not new to the Church. Chaucer's pilgrims on their way to Canterbury did not think they were inventing a new devotion. The faithful had long been attracted to the tombs of the martyrs, and Rome itself from the earliest centuries was the chief center of these devotional journeys. Jerusalem, Compostella, Ephesus and even north of the Alps, Trier, were goals for long treks made with considerable hardship by those who came for a variety of motives, some good and some less so. Today we have Lourdes, Fatima, the Holy Land and eternal Rome, and a long list of national shrines honoring the Blessed Virgin or various local saints. Despite some discouragement from some groups of liberal thinkers, pilgrimages still continue among Catholics and remain sources of grace and inspiration.

Musicians have always loved musical pilgrimages. The Germans for years have organized massed choir journeys with sung Masses each day in famous churches along the route to Rome, for example, to visit the Basilica of Saint Cecilia as well as the great Roman basilicas. Organists have long travelled about Europe looking for examples of organs dating to specific periods or the handiwork of famous builders. In this country, the annual high school chorus trip or the college glee club tour has become a standard part of most school music pro-

grams. The musician likes to travel and to bring his art and performance with him.

In 1974, the Twin Cities Catholic Chorale and the Dallas Catholic Choir joined together to make a musical pilgrimage through Germany, Austria and Italy, arriving ultimately at the Sixth International Church Music Congress in Salzburg. The combined choir, numbering one hundred, sang a daily Mass. The first was in the great cathedral of Cologne. Then they traveled along the Rhein to Saint Michael's Abbey, the Peterskirche in Munich, the cathedral of Florence, and in Rome to Saint Peter's, Santa Croce, the catacombs and many other famous churches. From Assisi, they went on to Lienz, Linz and Salzburg. It was an unforgettable experience, not just musically but religiously; it was not just a trip, but a pilgrimage.

All this introduction is made to tell you that the members of the Twin Cities Catholic Chorale are again interested in a pilgrimage. They are anxious to bring their repertory of Viennese Masses with them. At present there are three Schubert Masses, two Mozart, seven Haydn and one Beethoven in the repertory. These are used with the Latin *Missa cantata* according to the *Novus Ordo* of Pope Paul VI. Gregorian settings of the proper and some motets complete the selections.

If you might be interested in inviting the Twin Cities Catholic Chorale to sing at Mass, write to me at 548 Lafond Avenue, Saint Paul, Minnesota 55103. Perhaps we can arrange a musical pilgrimage.

R.J.S.

CONTRIBUTORS

Monsignor Robert F. Hayburn is pastor of the Church of Saint Francis of Assisi in San Francisco, California. He has served his archdiocese for many years as superintendent of music. He holds the Ph.D. degree and is author of several articles and books. His latest work, *Papal Legislation on Sacred Music*, will be published shortly.

William Peter Mahrt is a member of the music faculty of Stanford University and director of music at St. Anne Chapel. He is a frequent contributor to *Sacred Music*. His Ph.D. degree was granted from the University of Michigan for his work in renaissance music.

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NOTICE

It has been eight years since the price of SACRED MUSIC has been increased.

Because of the inflation in our economy, we can no longer maintain the present rate, even with all editors and contributors giving their time and efforts without any remuneration.

Therefore, all renewals and all new subscriptions *after March 1, 1979*, will have to be charged a new rate of \$10 annually.

There is no change in the voting membership rate of \$12.50 annually.