

SACRED MUSIC

Volume 106, Number 1, Spring 1979





Abbey of Ottebeuron, interior.

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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

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Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$10.00 annually; student membership, \$5.00 annually. Single copies, \$3.00. Send membership applications and changes of address to Earl D. Hogan, 3800 Crystal Lake Blvd., Minneapolis, Minnesota 55422. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

Sacred Music is indexed in the Catholic Periodical and Literature Index and in Music Index.

Front cover: *Abbey of Ottobeuron, exterior*. Photography by Msgr. Richard J. Schuler

Back cover: *Ottobeuron, plan of the abbey church*.

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Abbey of Ottebeuron, interior with organ.

YOUTH CHOIRS AT SEYMOUR, CONNECTICUT

As yet another decade draws to a close in this post-conciliar era, the events of the preceding decade, particularly Vatican Council II and the liturgical upheaval which followed, already have become little more than faded memories for most Roman Catholics. New rites were promulgated as old rites were swept away. At the same time there appeared significant new directives dealing with the role of sacred music. These were exciting days for the many musicians who had hoped that the council would inspire a revitalization of parish music programs.

Now that the dust has settled, these same musicians slowly and painfully are beginning to realize that the problems with the music in most Roman Catholic parishes in this country prior to Vatican II were not going to disappear simply by "rearranging the furniture." The congregation that had enjoyed singing *Mother, at your Feet I'm Kneeling* back in 1955 was the same congregation that would enjoy singing the trite ditties in the *Hymnal for Young Christians* a decade later. The choir which at one time considered its psalm-tone renditions of the proper to be the epitome of Gregorian chant was the same choir that would pass into oblivion by the mid 1960's.

Thus, it should be clear to us by now that the most significant problem facing the parish musician prior to Vatican Council II actually had little to do with the need for revised rites. Rather, the problem was — and still is — musical illiteracy. Today we continue to reap from the neglect which we have sown, for when we fail to introduce our children to the wonder and beauty of music, we hand on a musical wasteland to yet another generation. Unfortunately, because most school boards consider music education to be a “frill” item, many financially strapped school systems have trimmed their music programs drastically. Hence, it is left to the parish musician to take steps that will ensure the growth and development of the parochial music program well into the future.

Convinced as I am of this musical obligation we have toward our young people, I wish to share with the reader some of my own recent efforts with children in the hopes that others may profit from my experience.

In the summer of 1978 I assumed my duties as director of music at Saint Augustine Church in Seymour, a tiny milltown located in southern Connecticut. With two priests who enjoy good music and a rather new pipe organ, the setting was certainly conducive to musical growth. Motivated by the excitement and enthusiasm that usually accompany a new job, I quickly drew plans to form the *Seymour Boy Singers* and the *Saint Augustine Girls Choir*.

In early August I mailed out choir invitations and registration forms to every third, fourth and fifth grade girl and boy enrolled in the parish CCD program. The invitation explained that the boys would rehearse every Wednesday evening from 6:15 to 7:15 and the girls every Tuesday evening from 6:15 to 7:15, September through early May. In the boys’ invitations I did not even mention the word “choir,” for fear that they might think of choir as an activity “for girls only.” Rather, I invited them to join “a new club for boys who like to sing.” The response was quite good: approximately twenty boys and thirty girls.

At the choirs’ first rehearsals in September, each member was given a copy of the *Choir Handbook*, a thirty-six page mimeographed booklet containing chapters dealing with the choir rules, organization of the choir, music fundamentals, liturgy, pronunciation of church Latin, etc. Each choir member would use this as a reference work during the first year of training.

Following this first rehearsal, a letter was sent to the parents, soliciting their moral support for the choir program and emphasizing the necessity of their son or daughter’s regular attendance. The letter also included a copy of the choir rules so that parents would be aware of their child’s responsibilities.

The success of any choir — particularly one comprised of young boys or girls — greatly depends upon its organization. Therefore, I chose to organize my choir according to the Royal School of Church Music (RSCM) chorister training scheme,¹ an Anglican-oriented program that has proved its effectiveness over the years. It is flexible enough that I could adapt it easily to the needs of my own choir program in a Roman Catholic setting.

My primary goal for the first-year choir members (“probationers”) was to teach them how to read music. Because I would be able to allot no more than twenty-five minutes of the weekly rehearsal for training in this area, it was necessary to devise an intensified, yet effective approach. After careful study of various music education methods, I came up with a rather eclectic scheme which has been working quite well. The syllabus of weekly lessons was worked out in

great detail so that the learning process follows a logical order from one step to the next.

During the first semester (September through December) part of each rehearsal was spent working with a set of rhythm blocks which I constructed from half-inch plywood. The length of each block corresponds to the note or rest value painted on the block. Thus, a whole note is four feet long, a half note is two feet long, and so on. Notes were lined up on an easel with a "counting stick" placed under the notes. Choir members would clap at the "beginning" of each note (or, for rests, cover their mouths) while counting out loud the numbers on the "counting stick" (*i.e.*, "one and two and three and four and stop"). By December the choir members had become quite adept at clapping various rhythm patterns.

In January the blocks were replaced by an overhead projector. Various rhythms were projected on the wall and choir members clapped the beats while singing the rhythms, using Kodaly rhythm syllables ("ta" for quarter notes, "ti" for eighth notes, "ti-ri" for sixteenth notes, etc.).² A black board could have been used for this instead, but the advantage of the overhead projector is that one need not waste precious time, erasing one example and writing out the next. Rather, transparencies containing all of the exercises for the entire lesson are prepared in advance. This enables the director to keep the lesson moving quickly, which is important since the typical choir member has a rather short attention span. The overhead projector is also used to give lessons on scales, key signatures, liturgy, diction, etc.

Each rehearsal has also included drill with the sight-singing flash cards published by Choristers Guild.³ Eventually I will replace these with a set of my own flash cards which I am designing to conform with the rest of my training syllabus.

In order to reinforce and monitor the learning process, choir members have been given written homework assignments at the end of each rehearsal. The material learned during the weekly lesson is carefully explained on the homework sheet so that assignments can be mailed to absentees, thus preventing them from falling behind the rest of the choir members.

So that parents can see how their child is progressing, a report card has been issued to each choir member approximately once every six weeks. Choir members are given grades in music notation and theory, ear training, homework, effort, and behavior. The report cards help maintain parental interest and have proven to be a particularly effective method of dealing with disciplinary problems.

As this first "choir year" for the Seymour Boy Singers and the Saint Augustine Girls Choir quickly draws to a close, it is now possible for me to assess the effectiveness of my fledgling choir program, review some of the problems and obstacles encountered, and reflect upon the program's future.

Undoubtedly my most disappointing moment occurred at the boys' first rehearsal when I discovered, to my horror, that only five of the members could even match pitches! (For some reason unknown, only two or three members of the girls choir had pitch problems.) To rectify this, I immediately set up a schedule of singing lessons, for small groups of three or four boys at a time. After several months of perseverance a majority of the boys improved dramat-

ically, although there were a few whom I unfortunately was unable to cure.

An equally formidable obstacle was my constant struggle to compete with the lure of television and sports. Sometimes I lost. It was particularly upsetting when one of the more talented and enthusiastic choir members would drop out suddenly for no apparent reason.

Nevertheless, the joys I have experienced during these first months with my new choirs have more than compensated for the occasional disappointments. Most of the boys and girls now have a solid foundation in the rudiments of musical notation and have begun to experience a world of music previously unknown to them. Their repertoire this first year has included arrangements of traditional hymns and carols, simple Latin chants, and easy unison pieces by various contemporary composers, including Peloquin, Proulx, Gelineau, and Bender. Both the boys choir and the girls choir have managed to sing at Mass approximately one Sunday each month. (Particularly noteworthy has been the fact that on the Sundays that the boys or girls sing, Mass attendance nearly doubles. Perhaps we have underestimated the potential that a choir program has as a tool of evangelization.)



The second year of the boys and girls choir program already has been planned well in advance. In September the present "probationers" will be promoted to "juniors." New choir members will meet one half hour before the full rehearsal to receive training in musical notation, (just as the probationers have done during this past year). Following a short break, they will be joined by the junior members for an hour rehearsal, to be spent almost exclusively on repertoire.

My primary goals for this second year will be to develop gradually good choral tone, to introduce more demanding repertoire, and to have each choir sing at Mass approximately every other week. I will also work to develop the virtue of patience, and frequently will remind myself that one cannot plant a seed in the morning and expect to find a tree upon returning that same evening.

In the years ahead there will be many more challenges to be met (*e.g.*, someday trying to convince parents of the need to have both choirs rehearse *twice* each week), and much loftier musical goals to be reached. Yet, as I reflect upon the future of the Saint Augustine Girls Choir and the Seymour Boy Singers, it is my sincere hope that an ever-increasing number of choir directors will expand their own music programs to include the more youthful members of their parishes. Such measures are essential if our rich Catholic heritage of sacred music is to be maintained, and if it is to continue to grow. It is our responsibility to take steps *now* to ensure that good music will be an integral part of the sacred liturgy in the years to come. Indeed, the future *is* now.

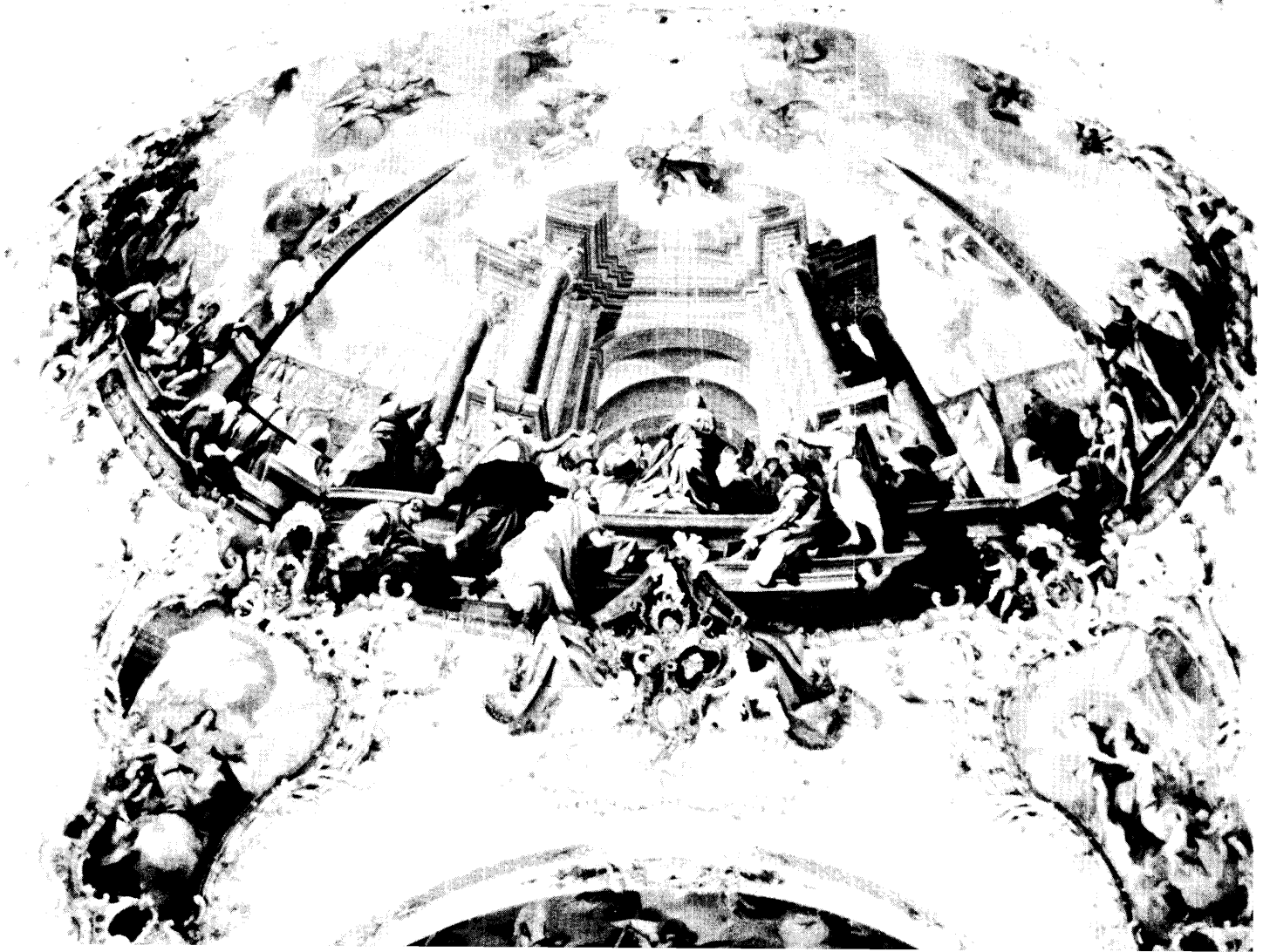
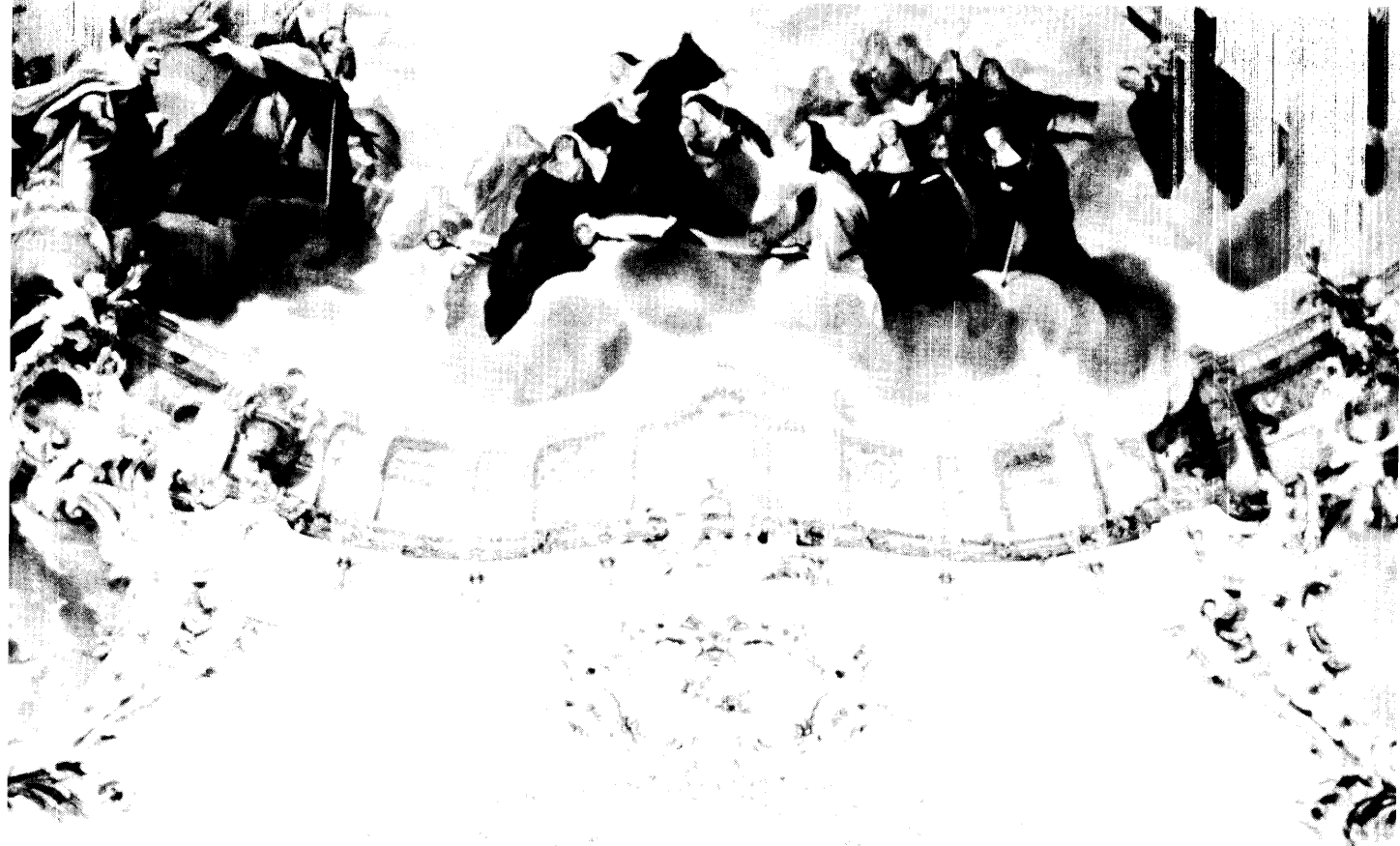
CHRISTOPHER M. SCHAEFER

NOTES

1. This scheme actually consists of a series of booklets, training cards, charts, etc. The scheme is available only to parishes affiliated to the RSCM. Information may be obtained by writing to RSCM, Addington Palace, Croydon, CR9 5AD, England. (The annual affiliation fee is \$15.00.) Other helpful organizations include the American Boychoir Federation, Connelville, Pennsylvania 15425 (annual membership fee: \$7.00) and the American Federation of Pueri Cantores, 1747 Lake Ave., Wilmette, Illinois 60091 (annual membership fee: \$10.00).

2. Df. Choksy, Louis *The Kodaly Method: Comprehensive Music Education From Infancy to Adult*, Englewood Cliffs: Prentice-Hall, Inc., 1974.

3. Available from Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.



ECCLESIASTICAL LEGISLATION ON LITURGY AND CHURCH MUSIC AFTER THE SECOND VATICAN COUNCIL

This article originally appeared in the *Festschrift für Johannes Overath: In Caritate et Veritate*, edited by Hans Lonnendonker (Saarbrücken: Minerva-Verlag, 1973), pp. 67–99. The first part of the three-part study is given in translation here; the other two sections will follow in subsequent issues of *Sacred Music*. Some examples taken from Germany may not correspond to American or Canadian situations, but since these serve as illustrations of Professor May's major theses and are not crucial in themselves, they have been retained. No effort has been made to substitute examples from our experiences. The translation was made by Dr. Richard M. Hogan.

I. The relationship between conciliar and papal legislation and the instructions for its implementation

Every question directed to a law-giving body should be settled with one and only one answer. If there are contradictory answers to the same question given by different authorities within a single law-giving body, then the principle, *lex superior derogat legi inferiori*, is applied, *i.e.*, the legal force of these norms is determined by the hierarchical relationship of the different authorities which laid them down. The norms of lower authorities may not contradict those of higher ones. If there is a contradiction in the norms laid down by the same authority, the conflict between the two principles, *lex posterior derogat legi priori* and *lex specialis derogat legi generali*, must be resolved.

The pope and the general council of the whole Church hold the highest power in the Church. To state it in another way, the pope alone or the pope together with the episcopal college is the ultimate ecclesiastical authority. The pope is head of a general council and without him the council would not be a general one. Therefore, a conflict between the pope and a general council is impossible.¹

The pope or a general council may issue laws which entail specific instructions for their implementation. When he or it chooses to do this, it is superfluous to issue further instructions concerning these laws. However, often the highest authority in the Church only establishes the outline of the chief characteristics of the new law and entrusts its implementation to the lower authorities. But even if there is no specific instruction that the lower authority should lay down guidelines for the new law, those responsible for implementing the new law may issue whatever guidelines which are necessary. Still, the lower authority must be conscious of the boundaries of its legitimate activity. The authorization to issue guidelines for new laws does not give the lower authority the right to develop its own legal ideas, but only entrusts it with the power to reveal the ramifications of the new law. Instructions for implementation exist to complete the new legislation, not to promulgate further laws.

As mentioned, there is no subordinate relationship between a general council and the pope. When the pope executes the instructions of a council, he does not act as one subject to the council. Undoubtedly the pope has a right to ignore conciliar directives and to abrogate partially or completely conciliar decrees.

However, such papal acts cannot claim to be serving the directives of the council. If the pope declares a wish to fulfill the conciliar decrees, his legislation must be measured by the conciliar texts. Further, it should be recognized that the pope in office at the time of a council usually wishes to fulfill the decrees of the council and to assist in accomplishing the will of the fathers. Therefore, such papal instructions are to be judged according to the decrees of the council itself.

1. Conciliar legislation and the instructions for its implementation

A. Conciliar legislation

The Second Vatican Council promulgated voluminous texts treating almost every aspect of ecclesiastical life.² The differing character and weight of these documents is outwardly apparent if only from their many and varied forms. In addition to dogmatic constitutions, a constitution, and a pastoral constitution, there are decrees and declarations. With regard to the contents, the literary quality, importance, and obligatory force of the texts vary widely. In addition to appeals, declamations, and proclamations, there are historical passages and descriptions of the current situation. Authoritative sections alternate with explanatory material, thanksgivings, acknowledgements, exhortations, and warnings. The legally pertinent sections and the legislation of the Second Vatican Council suffer from many weaknesses which cannot be described here.³ Above all, there is a lack of clarity which causes considerable difficulties in the implementation of these directives because the implementation of a law depends on how it is interpreted. However, the interpretation of an unclear law is usually itself unclear and unconvincing.

The lack of precision which is found almost everywhere in the authoritative texts of the Second Vatican Council is a consequence of the decision of the conciliar fathers to speak "pastorally" and not "juridically." Allegedly, this was to insure a better reception for the texts.⁴ The fathers stood well within the influence of a theology which was allergic to the law and, unfortunately, as a result, generally opposed to precise language. But now we find that what the council meant to be "pastoral" is interpreted "juridically," *i.e.*, its juridical relevance is examined. Of course, this would not have been unexpected if the council had wished to speak authoritatively. But the transposition of devotional and rhetorical remarks into precise legal norms is a risky business. The many, various, inexact, and ambiguous expressions used by the council encourage a chaos of interpretations. The *explanations* of the conciliar documents have produced serious and irreconcilable differences. Totally incompatible viewpoints are held and defended by appeals to the council.⁵ Even those who go beyond the council or consciously deviate from it, generally cite the council in defense of their activity. Further, in not a few cases it is clear that there has been a departure from both the letter and spirit of the council. Where opposing positions stand against one another, it will be necessary to issue a *non liquet*. On the one hand, some will not be able to show that their view of the meaning intended by the council is unequivocally found in the conciliar texts. However, others will not be convinced that their opinion is undoubtedly contradicted by the texts. The documents are ambivalent. Both positions may cite them or ignore them.

In some cases the conciliar texts are interpreted in a shockingly amateur way and with an impudence which introduces into the conciliar documents many

things which the council did not intend to say.⁶ These aspects have found their way into the seamless quilt of post-conciliar theology and canon law because some theologians and canon lawyers have abandoned the principles of scholarly endeavor and pay homage to their own wishful thinking. In other words, they have made their “scholarship” into an ideology.⁷ In addition to some minor problems, there are many important tasks to be accomplished, *e.g.*, in the conciliar texts we must distinguish the legally binding statements from the mere programmatic, goal-setting maxims which empower a competent lower authority to implement them. Such a distinction is in most cases not even perceived, let alone taken into consideration.

B. Instructions for the implementation of conciliar legislation

Generally, the implementation of conciliar directives has followed a trend which depends on an unconvincing interpretation of the conciliar texts. The documents of the council treat general questions, but they do not define their own, proper interpretation. Many instructions for the implementation of the conciliar documents openly acknowledge this situation, *e.g.*, the instruction from the secretary of state dated March 31, 1969, speaks of *indicia et consilia* given by the Second Vatican Council.⁸ There are few instructions for the implementation of the conciliar texts which define only one, proper interpretation of questionable passages found in the documents. In most cases, there could have been solutions other than those suggested in the various instructions which would not have deviated from the will of the council. In fact, in not a few cases an impartial understanding of the conciliar texts would have adopted interpretations other than those suggested in the instructions. In these instances, the scheme suggested in the instructions must be considered a departure from the will of the conciliar fathers. Not a few of the instructions for the implementation of the documents represent either a compromise or are simply the consequences of the seizure of ecclesiastical influence and power by the progressive party.

No one, for example, is able to demonstrate that most post-conciliar stipulations regarding liturgy and church music are necessary conclusions drawn from the pertinent, conciliar texts. On the contrary, it can be shown that many such directives contradict the conciliar decrees. In the Constitution on the Sacred Liturgy,⁹ the fathers indicate that the *ordo missae* should be revised to facilitate the pious and active participation of the faithful (no. 50). On the basis of this suggestion, the first instruction for the implementation of this constitution¹⁰ allows the priest and people to say the Our Father together (no. 48g). Further, the instruction, *Musicam sacram*,¹¹ establishes this privilege almost as a rule (no. 35, *convenienter profertur*). Clearly, there is nothing in the conciliar decree suggesting that the reciting or singing of the Our Father in common is either permissible or proper. This question was to be decided by the experts. But the opinions of liturgists on this question were and are still divided.¹² However, the party which favored the common reciting of the Our Father managed to gain the upper hand in the congregation responsible for this matter. If the other side had held that position, the opposite norm would have found its way into the instructions. The opinion which holds that the common reciting of the Our Father is the will of the council is, at the very least, unprovable.

Another example might be useful. The Constitution on the Sacred Liturgy

asks for a revision of the directives concerning the form of the material things used in the liturgy, e.g., it calls for directives regarding "the nobility, placing, and security of the eucharistic tabernacle" (no. 128). No one is able to show that the recommendation to place the Blessed Sacrament outside of the main body of the church as found in the *Institutio generalis missalis Romani* (no. 227) expresses the will of the council. From the very words of the conciliar text the opposite position also cannot be conclusively demonstrated even though one can in general hold that the overwhelming majority of the fathers would not have approved radical innovations. They certainly did not offer their support to the proposal to remove the Eucharist from the main body of the church.¹³ It seems obvious that most of the fathers believed that the Holy See would maintain control of the post-conciliar development and would find judicious solutions to the problems which would arise in the accomplishment of the council's directives.

The Constitution on the Sacred Liturgy provides that the Holy See may establish the cases when it would allow Holy Communion to be received under both species (no. 55). By way of example, the constitution mentions three cases when Communion under both species may be permitted, but the occasions for this privilege were considerably increased in the degree of the Congregation of Rites dated March 7, 1965,¹⁴ and especially in the instruction, *Eucharisticum mysterium*, dated May 25, 1967.¹⁵ The *Institutio generalis missalis Romani* even went beyond this latter instruction (no. 76). Further, in the instruction dated June 29, 1970, the Holy See completely abandoned the principle that it should decide when Holy Communion under both species might be allowed. It was left to the individual episcopal conferences to decide the occasions, in addition to those listed in the *Institutio generalis missalis Romani*, when the local ordinaries might allow Holy Communion under both species.¹⁶

A truly sad tale is the fate of the Latin language in the liturgy of the post-conciliar Church. The path from the regulation of this matter in the Constitution on the Sacred Liturgy to the *Notificatio* of the Congregation for the Sacraments and Divine Worship dated June 14, 1971,¹⁷ cannot be seen as anything but an abandonment of the spirit and letter of the council.¹⁸ The council did ask for a more frequent use of the vernacular language in the liturgies celebrated with the participation of the people. The goal of the council was unequivocally "pastoral," i.e., it wished to allow a somewhat extended use of the vernacular in a wider sphere in order to facilitate the active participation of the faithful in the glorification of God through the liturgies of the Church. But the preeminence of the Latin language was not to be called into question even though the vernacular languages were elevated to liturgical use. The post-conciliar development has departed widely from this principle. It has introduced (perhaps only tolerated) a condition which in many parts of the so-called Latin Church gives to the Latin language only a shadowy existence. It even appears that Latin is condemned to extinction. In part, the directives which claim to implement the stipulations of the council concerning the vernacular in the liturgy unequivocally violate them. Therefore, every attempt to harmonize these directives with the conciliar norms is doomed to failure. For example, the Constitution on the Sacred Liturgy allows the use of the vernacular in Masses celebrated with the people (no. 54), but, on the contrary, the *Notificatio* allows the priest who celebrates a Mass in private to

use either Latin or the vernacular. It seems clear that the *Notificatio* is not faithful to the conciliar wishes.¹⁹

The construction of parish councils is another instance of a clear departure from the will of the fathers. The decree on the lay apostolate²⁰ provides, as far as possible, for the erection of such parish boards. These would enable priests, religious, and the faithful to work together in furthering the Church's apostolic activity (no. 26). In Germany, the parish councils have generally been given decision-making authority even though the lay personnel on these councils often have the power to vote down the wishes of the pastor, the priestly head of the parish.²¹ In spite of the pastor's right to veto the decisions of the councils,²² he still becomes a mere functionary fulfilling the council's wishes. The few remarks in the decree, *Apostolicam actuositatem*, are shockingly far removed from the parish council system, at least as it has developed in the German-speaking countries.²³

In the implementation of the decrees of the Second Vatican Council, the neglect of certain directives which are opposed to the trend taken by the post-conciliar Church under the influence of the progressives is a serious omission. For example, the stipulation, found in the Constitution on the Sacred Liturgy, that Gregorian chant should be accorded pride of place in liturgical celebrations (no. 116) has generally been ignored in the promulgation of instructions for the implementation of this constitution. The instruction, *Musicam sacram*²⁴ limits the precedence of Gregorian chant very significantly to the liturgical functions celebrated in the Latin language (no. 50). The *Institutio generalis missalis Romani* does not even mention Gregorian chant although it expresses a wish that the faithful would be able to sing at least a few parts of the ordinary of the Mass in Latin.²⁵

Generally, it can be said that the council fundamentally wished at all times to go forward cautiously and to continue the developments which had already begun. They did not wish to overturn or to dismantle previous practices. The pastoral theme which guided the council's directives²⁶ insured this procedure. However, if the conciliar texts are examined together with the instructions for their implementation, one cannot escape the conclusion that the continuity of ecclesiastical practices has, in not a few instances, been broken. Progressive theologians and bishops, using the ambivalence of the conciliar texts or employing the "salami tactic," *i.e.*, slowly establishing their program one stage at a time, have been able to eliminate countless treasures of tradition including much of our liturgical and musical heritage.

2. Papal legislation and instructions for implementation

Among papal laws one must distinguish between the immediate and the mediate ones. Immediate papal legislation includes those directives which emanate from the pope himself, whereas the mediate directives are promulgated by a papal agency. The immediate papal laws appear in different form according to the importance of the subject matter, but it is impossible to establish a hierarchical relationship between these immediate papal laws on the basis of their various forms. On the other hand, the mediate papal laws are neither in form nor in their weight identical, *e.g.*, there is a great difference between a general ordinance of a congregation and a directory.

One is inclined to rank the immediate papal legislation over the mediate. In fact, such a principle cannot be established. By virtue of a special confirmation the pope may at any time abrogate his immediate laws with mediate ones, *e.g.*, he could modify the law in the Code of Canon Law through an instruction from a congregation. However, where there is no special papal confirmation, immediate papal legislation takes precedence over mediate legislation. Therefore, a mediate papal directive cannot in principle establish regulations which are contrary to an immediate papal directive.

The hierarchical structure of the Church implies that papal legislation takes precedence over the legislation of lower hierarchical bodies. Ecclesiastical law is generally governed by the principle that the rights of lower units are to be preserved. An application of this principle is the norm that general papal legislation abrogates the legislation of episcopal conferences only if it expressly states that it does see can. 22 of the *Codex iuris canonici*). Of course, the presumption is that the law-givers subordinate to the pope remain within their field of competence and have promulgated valid laws. The regulations of lower instances are not valid unless these have been granted a certain area of competence by the higher authority. These boundaries may not be crossed, if the laws are to be valid. When papal legislation conflicts with the legislation of law-givers subordinate to the pope, the laws of the subordinate is abrogated, *i.e.*, destroyed.

The participation of the pope in the legislation, the *interpositio auctoritatis*, in the form of acceptance, ratification, or consent does not raise the laws of bishops and episcopal conferences to the rank of papal law. Papal legislation and the norms of bishops and episcopal conferences, which agree with the papal decrees, are compatible.

A. Papal legislation

For an understanding of post-conciliar, papal legislation and that of the Roman curia, which represents and assists the pope, two premises are necessary. Beyond all doubt the pope wishes to maintain the Church's functional efficiency. Nevertheless, it seems that his priorities are not in order. Diplomatic flexibility without the necessary firmness is, as history shows, insufficient to check the centrifugal forces in the Church. Friendly exhortations, even in a spiritual society, cannot by themselves maintain the order of that society. The shirking of conflicts with episcopal "colleagues" can only harm the Church by attacking its highest principle, the use of the petrine authority.

The Roman curia is partially bound by the papal authority, but it is also partially free from control. The homogeneity of the curia has not been preserved. In the last few years, even within the curia, a disastrous pluralism has grown, which cripples and divides the Church, which opposes every attempt to unite the strengths of the Church, and which hinders the making of clear decisions. The pluralistic confusion is undeniably reflected in the promulgated laws. As in parliamentary democracies where coalition parties divide the executive and legislative power, the norms issued today from the Roman curia usually represent, at best, compromises between divergent trends and often are only the results of a temporarily victorious party.

It is no longer rare to find parts of one and the same law to be formally and materially contradictory.

The contradictions found in the instruction, *Memoriale Domini*, dated May 29,

1969,²⁷ concerning the administration and reception of Holy Communion are described elsewhere.²⁸ These contradictions arose through two different redactions of the same law which attempted to unite irreconcilable positions with one another: the traditional mode of administering the sacrament, supported with many sound reasons, and the new, fashionable approach used in Holland which raises some serious misgivings. In spite of the clear wishes of the bishops, scattered around the world, who favored the traditional mode of administering Holy Communion, the pope succumbed to the pressure applied by certain episcopal conferences (and by the presidents of those conferences) and permitted a practice which had established itself through disobedience. The responsible bureau of the Roman curia was forced against its better judgment to take this papal permission into account and to append it to the already completed instruction concerning the reception of Holy Communion.

There are striking contradictions in the legislation concerning the reservation of the Blessed Sacrament.²⁹ These are found not only in documents which were issued successively and which allegedly conform to the norms of the Second Vatican Council, but also there are contradictions between successive paragraphs of the same document as in nos. 53 and 54 of the instruction, *Eucharisticum mysterium*, dated May 25, 1967.³⁰ The only explanation for this contradiction is that a higher authority caused the post-conciliar commission for the application of the Constitution on the Sacred Liturgy, which was responsible for the instruction, *Eucharisticum mysterium*, to quote in paragraph 54 another instruction, *Inter oecumenici*, which, at that time, was barely three years old. However, this higher authority did not have the strength to abrogate the clauses of paragraph 53 which stand in contradiction to the quotation in paragraph 54.

At the beginning of paragraph 12 of the instruction issued by the Congregation for the Sacraments and Divine Worship dated September 5, 1970,³¹ it is stipulated that only the Congregation for the Sacraments and Divine Worship may permit liturgical experiments of any kind. In a later passage of this document, where the reforms of the liturgy according to paragraph 40 of the Constitution on the Sacred Liturgy are discussed, the conditions which would permit liturgical experimentations without the previous permission of the Congregation for the Sacraments and Divine Worship are set out. In these cases, the congregation only asks for a report about the experiment. It is clear from this situation that the law-giver did not have the strength to maintain a necessary principle without weakening it.

An instruction, dated July 1, 1972,³² which discusses the special cases when other Christians would be permitted to receive Holy Communion in the Catholic Church, allows a Protestant, who in an emergency wishes to receive Holy Communion in the Catholic Church, to do so if he professes a eucharistic faith in accord with Catholic teaching. Of course, if a Protestant believes the Catholic teaching on the Eucharist, he would, in most cases, contradict the beliefs of his own religious body. However, the instruction indicates that in normal times, *i.e.*, when no emergency exists, this same Protestant should participate in the eucharistic celebration of his own faith and, of course, he would in this case profess an understanding of the Eucharist which contradicts the Catholic teaching. The law-giver, the Secretariat for the Promotion of Christian Unity, assumes that on one occasion (in normal times) the Protestant would participate in the

eucharistic celebration of his own religious body with a Protestant view of the Eucharist, and, on another occasion (in an emergency), this same man would receive Holy Communion in the Catholic Church with a Catholic understanding of this sacrament.³³ In other words, this one man would at the same time accept two different and mutually exclusive doctrines concerning the Holy Eucharist. Such spiritual confusion is the result of the attempt, made for reasons of sentiment or emotion, to reconcile absolute contradictions.

When the promulgated laws of the highest shepherd in the Church or those of his representatives and assistants (the Roman curia) are burdened with so many conflicts and even contradictions as has been illustrated by these examples, then one cannot expect that they will be effective laws. It is to be feared that only those laws which take the widespread trends into consideration will be accepted or that those subject to the laws, judging them to be impractical, will ignore them.

B. Instructions for Implementation

As the implementation directives for the conciliar texts often diverged substantially from the decrees of the council, so the corresponding regulations concerning papal legislation differ from that legislation.

As is well-known, the introduction of the so-called *communion in the hand* occurred, in Germany, in conscious disobedience of the laws in force. This disobedience was encouraged by the chairman of the German episcopal conference, Cardinal Döpfner.³⁴ When the permission to legalize this disobedience was wrested from the pope in the instruction, *Memoriale Domini*, astonishing things happened. The indult, issued by the Congregation for the Sacraments and Divine Worship detailing how communion in the hand was to be introduced into individual countries, stood in contradiction to the higher norm of the instruction, *Memoriale Domini*.³⁵ The regulations issued by bishops on the basis of the indult exceeded the bounds permitted by both the instruction and the indult.³⁶ The Congregation for the Sacraments and Divine Worship promulgated an instruction concerning the celebration of the Mass in special communities on May 15, 1969.³⁷ On September 24, 1970, the German episcopal conference issued directives for the implementation of this document.³⁸ However, these directives contradicted in many places the text of the instruction. The guidelines issued by the German bishops allow in group Masses a spiritual talk instead of a homily. The instruction of the Congregation forbids this (no. 6d). The guidelines of the German episcopal conference allow changes even by members of the congregation present at Mass in the collect, secret (prayer over the gifts), and postcommunion, as well as in the preface. The instruction of the Congregation for the Sacraments and Divine Worship strictly rejects the use of any text other than the approved one (no. 11a). According to the guidelines of the German bishops, the chasuble, alb, and stole "should!" be used by the priest celebrating a group Mass in a liturgical space. Outside of a liturgical setting, the priest should "at least" wear an alb and stole. In extraordinary cases, the vestments prescribed to be used by the priest in the administration of the other sacraments "will be sufficient," but the stole must always be worn. On the other hand, the instruction of the Congregation for the Sacraments and Divine Worship asks that the vestments conform in number, form, and quality with the existing norms (no. 11b), and refers to the *Institutio generalis missalis Romani* (nos. 297–310), where it

is prescribed that the priest is to wear the chasuble, stole, and alb for the celebration of Mass except where there are other liturgical provisions regarding the chasuble, as on Holy Saturday (nos. 299, 281). According to the guidelines of the German episcopal conference, one “should” retain, even in group Masses, “at least” the canon. The instruction of the congregation prescribes that the participants through their conduct should offer adoration in the traditional way to the sacrament of the eucharistic sacrifice. Further, it establishes that the conduct of the celebrants and the participants must be the same in group Masses as it is in all other Masses (no. 11c). This regulation means that the norms of the *Institutio generalis missalis Romani* (nos. 20–22) should be followed. These norms indicate that the people are to stand at many times, but also that they are to kneel, at least for the consecration.

The German episcopal conference deviated from the norms established by superior legislation for two reasons. First, they were afraid of the censure and opposition of progressive theologians who would have opposed guidelines faithful to the papal regulations. Second, the German episcopal conference under the chairmanship of Cardinal Döpfner became completely dependent on these progressives.³⁹

In one case, instructions for the implementation of an immediate papal decree issued by the German episcopal conference must be regarded as an attempt to remove norms burdensome to the German episcopate. On March 31, 1970, Pope Paul VI promulgated the *motu proprio, Matrimonia mixta*.⁴⁰ According to this document, there is an impediment of differing cults in a marriage between two baptized persons, one a Catholic, and the other non-Catholic (no. 1), and there is an impediment of differing religions in a marriage between a Catholic and a non-baptized person (no. 2). Dispensations from both these impediments may be obtained “if there is a sufficient reason” (no. 3). Of its very nature a dispensation is an improvisation for exceptional cases. It does violence to the law and may be permitted only for grave reasons. Therefore, there must be a just and intelligent reason for the granting of a dispensation (can. 84 of the *Codex iuris canonici*). Without such a reason, a dispensation may not be granted. If there is a dispensation granted without sufficient reason, it is invalid, unless the pope, himself, issues it. Even the law-giver is bound by his law in the sense that he cannot remove the obligatory force of the law on a whim, but only after impartial deliberations. The instructions for the implementation of the *motu proprio, Matrimonia mixta*, issued by the German⁴¹ and Austrian episcopal conferences⁴² affirm that in Germany and Austria there is now reason for a dispensation “in every case.” They claim that paragraph 3 of the *motu proprio* provides a sufficient reason for these dispensations. If this is true, the law concerning marriage impediments makes little or no sense, at least for Germany and Austria. It is clear that both episcopal conferences hold this opinion because they have directed that the dispensation be granted without exception. In light of this norm, the intelligent and just reason for the dispensation is made part of the interpretation of the law. In fact, the repeated and even customary practice of granting dispensations denies the necessity for a sufficient reason, *i.e.*, one is using the dispensation to promulgate new law. In place of the allegedly inadequate papal law, the two episcopal conferences have established, through readily available dispensations, their own supposedly superior law. When a dispensation is granted

in every case that the law is applied, the exception becomes the rule. It has rightly been said that if dispensations are always granted from a particular law, it is better to abrogate it than to allow the credibility of the entire judicial order to be eliminated by its continued existence.⁴³ Both episcopal conferences clearly presume to judge whether or not the marriage impediments of differing cult and religion are justified. They have decided that the impediments are unjustified. With their practice of granting dispensations, the bishops have revolutionized the law on marriages within their own dioceses. They have done this because they view the present law as impractical. The dispensation, in this case, is deprived of its specific character and it becomes a tool for both episcopal conferences to express and to make effective their opposition to a papal law. The authorization to issue dispensations, *i.e.*, to exempt someone from the law in a specific case, and the authorization to issue general exemptions, *i.e.*, to promulgate legal maxims, are entirely different.

A similar situation occurs in the dispensations from *canonical form*. According to the *motu proprio, Matrimonia mixta* (no. 9), a dispensation from the ecclesiastical form of matrimony may be granted "if there are weighty obstacles" opposing it. Therefore, the reason for the dispensation, according to the papal legislator, is "weighty obstacles." What do the bishops do with this? The instructions for the implementation of this *motu proprio* issued by the German and Austrian episcopal conferences provide for the granting of the dispensation "if the couple is not ready for a Catholic wedding." With this norm, the bishops rejected the regulation that "weighty obstacles" must exist before the dispensation may be granted and they made the opposition of the couple a reason for granting the dispensation. In this case also, the dispensation is forced to perform a function contrary to its purpose. At the same time, the law is deprived of its normative force. A law which is applied only when those subject to it find themselves in agreement with it and not when they oppose it loses its binding force. It becomes merely advisory. This mode of granting dispensations is capable of destroying the rule obliging Catholic couples to be married according to the canonical form, and presumably this is the goal of some of those who established this practice.⁴⁴ It is clear that in this case also the episcopal conferences have attacked a papal law. Precisely stated, the norms which were to serve the implementation of the papal law have been used as a lever to overturn that very same papal maxim. Presumably, this is what Cardinal Döpfner meant when he explained that the bishops have the possibility "to develop this dispensation further."⁴⁵ In a similar way, but in a different matter, the cardinal, against the existing law,⁴⁶ made the exception the rule. The existing law holds that laicized priests may only serve as religion teachers in exceptional cases. In the Archdiocese of Munich and Freising, every laicized priest has reason to expect that he will be allowed by Cardinal Döpfner to teach religion. The official bureau of education may, in light of hesitations concerning the cardinal's circumvention of the law, restrict him in this matter.

The prevailing thoughtlessness regarding dispensations has not escaped the Holy See and it has at least in one area asked the bishops to regard the obtaining of dispensations as a serious matter. With the return of some priests to the lay state, the Congregation for the Defense of the Faith has insisted that the dispen-

sation from the duties (celibacy, the Divine Office) assumed at the time of ordination is not automatically given, but that serious and proportionate reasons are necessary before it may be granted (*rationes proportionate graves*). At the same time, it has given many reasons which it regards as insufficient for the granting of the dispensation.⁴⁷

As these examples illustrate, the generous bestowal of full dispensatory rights⁴⁸ on the bishops, which was granted in recent years, was a serious mistake. The bishops are not equipped to handle their newly granted powers any more than the episcopal conferences are.⁴⁹ The conferences are especially unsure in legal matters.⁵⁰ The right of the pope to confirm the laws of episcopal conferences and their instructions for the implementation of papal decrees is, in most cases, not an effective guarantee against mistakes. First, the Roman curia is taxed beyond its capabilities by the immense body of norms which the episcopal conferences produce without end. Second, the leniency of the Roman curia towards the experienced and very touchy episcopal conferences is so great that eventual responses are to be expected only when there are striking mistakes. The countless, serious errors of the Dutch pastoral council⁵¹ were decisively revealed by private persons⁵² and not by the Roman curia whose hands are admittedly, in a large measure, tied. In addition, if the important stipulation of the *motu proprio*, *Matrimonia mixta* (no. 12), that the episcopal conferences must only inform the Holy See of their instructions for the implementation of laws, is a precedent, the Holy See seems to be abrogating the prescribed obligation found in the decree, *Christus Dominus* (no. 38, 4), that episcopal conferences must submit their legally binding decisions to the Holy See for approval.⁵³

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NOTES

1. See Georg May, "Das Verhältnis von Papst und Bischöfen auf dem Allgemeinen Konzil nach dem CIC," *Trierer Theologische Zeitschrift* 70 (1961): 212–232.

2. For a convenient edition, see X. Ochoa, *Index verborum cum documentis Concilii Vaticani Secundi* (Roma, 1967).

3. See my review, *Erasmus* 20 (1968): 71–88.

4. For this idea, see H. Pfeil, *Tradition und Fortschritt im nachkonziliaren Christsein* (Freiburg-im-Breisgau, 1969), pp. 9–19.

5. See, for example, the controversy between Cardinal Daniélou and the union of religious superiors, *Deutsche Tagespost* 145 (December 6, 1972): 5.

6. See Georg May, "Deutung und Misdeutung des Konzils," *Archiv für katholisches Kirchenrecht* 135 (1966): 444–472.

7. See Georg May, "Auflösbarkeit unauflöslicher Ehen" and "Die Mischehe in ökumenischer Sicht," *Münchener Theologische Zeitschrift* 20 (1969): 230–241; and his "Theologie des Abbaus," *Criticón* 1 (1970): 21–24; and his "Wie auflöslich ist die Ehe," *Archiv für katholisches Kirchenrecht* 140 (1971): 74–105; and his "Die Krise der theologischen Fakultäten," *Der Fels* 4 (1973): 44–50.

8. See *Acta Apostolicae Sedis* (hence forward abbreviated AAS) 61 (1969): 334.

9. AAS 56 (1964): 97–138.

10. AAS 56 (1964): 877–900.

11. AAS 59 (1967): 300–320.

12. J. A. Jungmann, *Missarum Sollemnia*. 2 vols. (Wien 1962) II, 355–357; E. J. Lengeling, *Die neue Ordnung der Eucharistiefeier* (Münster 1970), 101, 182; B. Fischer, *Volk Gottes um den Altar* (Trier 1970) 107–111; K1. Gamber, *Ritus modernus. Gesammelte Aufsätze zur Liturgiereform* (Regensburg 1972) 34; see also J. Furberg, *Das Pater noster in der Messe* (Lund 1968).

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13. G. May, "Die Prinzipien der jüngsten kirchlichen Gesetzgebung über die Aufbewahrung und Verehrung der heiligsten Eucharistie," *Ius Populi Dei. Miscellanea in honorem Raymundi Bidagr*, 3 vols. (Rome 1972) II, 519–555. See *Der Fels* 3 (1972): 363–365.
14. AAS 57 (1965): 410–412; *AbI. München und Freising* (1965): 278 f.
15. AAS 59 (1967): 558 f. See *Institutio generalis missalis Romani*, n. 242.
16. AAS 62 (1970): 664–666 (n. 2).
17. *Notitiae* 7, (1971): 215–217.
18. G. May, "Umfang und Grenzen des Gebrauches der Landessprache in der Liturgie nach der Gesetzgebung des Zweiten Vatikanischen Konzils," *Österreichisches Archiv für Kirchenrecht* 18, (1967): 16–94; "Der Gebrauch der Volkssprache in der Liturgie nach der Konstitution des Zweiten Vatikanischen Konzils über die Heilige Liturgie vom 4. Dezember 1963," *Liturgie und Glaube. Sammelband der Schriftenreihe Una Voce — Deutschland*. (Regensburg 1971), pp. 17–38.
19. G. May, "Zur liturgisch-musikalischen Rechtslage," *Magna Gloria Domini. Die liturgische Musik in den Kathedralen, Abteikirchen und ecclesiae maiores nach dem Vaticanum II. Symposium der Consociatio Internationalis Musicae Sacrae vom 4. bis 8. April 1972 in Salzburg*. Consociatio Internationalis Musicae Sacrae (Rome 1972), p. 37.
20. AAS 58 (1966): 837–864.
21. See No. 6 and 12, *Presbyterorum Ordinis*. AAS 58 (1966): 991–1024.
22. Kl. Mörsdorf, "Die andere Hierarchie. Eine kirtische Untersuchung zur Einsetzung von Laienräten in den Diözesen der Bundesrepublik Deutschland," *Archiv für katholisches Kirchenrecht* 138 (1969): 461–509.
23. See R. Potz, "Pastoralrat und Domkapitel. Überlegungen zur Stellung bischöflicher Beratungsorgane," *Österreichisches Archiv für Kirchenrecht* 23 (1972): 69–96; see also J. Lederer, "Die Neuordnung des Dispenrechtes," *Archiv für katholisches Kirchenrecht* 135 (1966): 438 f. He mentions a clear instance where post-conciliar legislation is not in accord with the council.
24. AAS 59 (1967): 300–320.
25. See A. Beaujean, "Untergang der Gregorianik?," *Una Voce Korrespondenz* 2 (1972): 292–298.
26. The Constitution on the Sacred Liturgy did not allow the introduction of innovations which would not surely and truly improve the Church (No. 23).
27. AAS 61 (1969): 541–545.
28. G. May, "Die sogenannte Handkommunion. Ein Beitrag zur Praxis der kirchlichen Rechtsetzung in der Gegenwart," *Liturgie und Glaube*, pp. 124–127.
29. G. May, "Die Prinzipien der jüngsten kirchlichen Gesetzgebung über die Aufbewahrung und die Verehrung der heiligsten Eucharistie," *Liturgie und Glaube*, pp. 171–198. See *Der Fels* 4 (1973): 52–56.
30. AAS 59 (1967): 539–573.
31. AAS 62 (1970): 692–704.
32. AAS 64 (1972): 518–525. See *Der Fels* 3 (1972): 106–108.
33. See *Der Fels* 3 (1972): 244–246.
34. G. May, "Die sogenannte Handkommunion." *Una Voce Korrespondenz* 1 (1971): 190–195.
35. May, "Die sogenannte Handkommunion," pp. 127–132.
36. May, "Die sogenannte Handkommunion," pp. 136 f, 138.
37. AAS 61 (1969): 805–811.
38. *AbI. München und Freising* (1970): 392–401. See J. Zimmermann, "Gruppenmessen," *Una Voce Korrespondenz* 1 (1970): 50–54.
39. See *Erasmus* 23 (1971): 903–925; W. Siebel, "Manifest des innerkirchlichen Säkularismus," *Rheinischer Merkur*, No. 50 (December 15, 1972): 31.
40. AAS 62 (1970): 257–263.
41. *AbI. München und Freising* (1970): 336–352. See G. May, "Kritische Bemerkungen zu den Ausführungsbestimmungen der deutschen Bischofskonferenz zum *motu proprio, Matrimonia mixta*, vom 31 März 1970 über die rechtliche Ordnung der konfessionsverschiedenen Ehen," *Una Voce Korrespondenz* 1 (1970): 54–58.
42. *Österreichisches Archiv für Kirchenrecht* 21 (1970): 349–353.
43. See G. Luf, "Allgemeiner Gesetzeszweck und *Iusta causa dispensationis* (Anmerkungen zu einem aktuellen Problem)," *Österreichisches Archiv für Kirchenrecht* 23 (1972): 103.
44. See G. May, "Die Mischehenfrage auf der ersten Generalversammlung der Bischofssynode," *Österreichisches Archiv für Kirchenrecht* 21 (1970): 233–266.
45. *AbI. München und Freising* (1970): 271.

46. AAS 63 (1971): 308, n. 4e. (Translator's note: Cardinal Döpfner, recently deceased, was Archbishop of Munich-Freising.)
47. AAS 64 (1972): 642.
48. See *Motu proprio, De Episcoporum muneribus* (1966). (AAS 58. 467-471).
49. See G. May, "Die deutsche Bischofskonferenz nach ihrer Neuordnung," *Archiv für katholisches Kirchenrecht* 138 (1969): 405-461.
50. E.g., M. Pesendorfer, "Zur Ausführungsgesetzgebung der österreichischen Bischofskonferenz zum *motu proprio, Matrimonia mixta*," *Österreichisches Archiv für Kirchenrecht* 23 (1972): 16-33.
51. Letter of Paul VI to Cardinal Alfrink, AAS 62 (1969): 66-69.
52. M. Schmaus, L. Scheffczyk, J. Giers (eds.), "Exempel Holland," *Theologische Analyse und Kritik des niederländischen Pastoralkonzils* (Berlin 1972); *Der Fels* 3 (1972): 18 f., 54-56, 82-84.
53. "Ein neues Beispiel für den Verzicht auf Bestätigung in einer wichtigen Angelegenheit (Bischofsbestellung)," AAS 64 (1972): 387 (art. II, 2), 390 (art. X).



Abbey of Ettal, the organ. Photography by Richard M. Hogan



SACRED MUSIC AND CONTEMPLATION

As a pastor I have often wondered what keeps so many people from truly coming to an experience of God and His love for mankind. What makes Him so remote from their lives, and why is it that they often do not find Him, especially at the times when they need Him most, the moments of suffering, pain, trial, stress and sorrow? Why is it that so few Catholics today know contemplation as a form of prayer? More and more I find that the answer lies in the ugliness which surrounds us and veils God from our lives. The barrage of the secular, the banal and the ugly that the mass media spew over the whole country every hour of the day and night pollutes the Christian community, and that smog keeps us from God. Unfortunately this is true also of some of our efforts to worship God, even in the liturgy.

Saint Paul tells us that "God dwells in light inaccessible."¹ He is ineffable and unknowable in His majesty. "No man has seen God,"² and yet all men seek to find Him because of the very nature of the creatures we are. Saint Augustine's words, "Our souls are restless, O Lord, until they rest in Thee," sum up this notion so beautifully. But there still remains the eternal question of where and how to find Him. Elijah sought Him on the mountaintop, but he did not find Him in the strong wind or in the earthquake; nor did he find Him in the fire, but rather in the gentle breeze.³ On Mount Sinai Moses spoke with God amid the clouds and the burning fire which concealed the glory of the Lord.⁴ And for us, where is God? How can we find Him? How can we speak with Him?

God is to be found in His creation. We can find Him and know Him in His works. The beauty of creation is a reflection of God's being, as the astronauts so quickly realized when they looked back at the earth in their journey to the moon. Its beauty overwhelmed them and they thought of God. That, fundamentally, is contemplation.

We can see God reflected in the world of nature; we can see Him in our own human nature; and we can find Him through the works of art that man produces as he shares in a way in the very creative act of God. But above all, God is to be found in the person of Jesus Christ, the perfect manifestation of God in human form. The beauty of the universe is apparent to the sensitive person. A soul attuned to beauty can be greatly moved by the brilliance of a western sunset as it unfolds across the prairies against cloud banks miles in the distance; or the myriads of stars in the night sky seen from a clearing amid the forests of the north country held in the depths of winter; or the sea in storm; or the staggering crimsons of the woods in the bright sunlight of autumn. One can find God's beauty in a waterfall or in a rose, in a snowfall or the coming of spring, provided always that one is open to beauty and not overwhelmed by the ugly.

Beyond inanimate creation, human nature itself is the manifestation of God. "Let us make man to Our image and likeness."⁵ In the face of a friend, or the face of one's mother or one's beloved, it is not merely physical beauty but the spiritual beauty that bespeaks the soul which truly reflects God Himself. Surely God's saints reflect Him, not merely in a natural way, but especially supernaturally as the action of grace is seen in the various fruits of the Holy Ghost which so truly manifest the presence of God in His friends. Often the mere presence of a

holy person is the cause of contemplation for another, inspired by the beauty of God and His goodness manifest in human form.

Further, the whole world of man's artistry should be for everyone a means of coming to God. Moved by the Holy Spirit, the artist shares in the creative power of God, so to speak, when he produces his work of art, which to be true art must reflect the truth, the goodness and the beauty of the eternal Creator as it does indeed mirror His creation. Many have experienced the spiritual thrill of entering a Gothic cathedral or of being overpowered by the towering sweep of a modern skyscraper. Painting, sculpture, needlework and metal craft can produce the same results, whether miniature or colossal in their conception. Poetry, dance and the other movement arts are capable of great affective response in those who use them, elusive as they may be and even fleeting in their duration. Music, of all the movement arts, is the most ethereal, and yet of all of them it is capable of the most penetrating and deeply spiritual results.

Philosophers and teachers for centuries have sought the answer to what is beauty. Plato said beauty is the splendor of that which is true. Aristotle said that it is that which pleases the eye, and Saint Thomas taught that it is the brilliance of form over the well-ordered parts of matter. No one will deny that beauty is elusive, and that it must be perceived to be possessed, even if only briefly. It finds its response in the soul of the one who finds it. Contemplating it can become the pathway to God.

But why do so few find that pathway today? Why is it that so many modern efforts at art are so ugly and even repulsive? Some say that art reflects our lives and time, and we live in such times. But art in its turn does its part to condition our lives and our times. Instead of bringing us to God, much of what is wrongly called art today, even religious art, shields God from us and may even lead us to Satan. God is the good, the true and the beautiful. Satan is evil, false and ugly. Wrongly, some people worship him, and they do so with the opposites of the true worship of God. They use noise and not music; they employ the stinking smoke of sulphur instead of the sweet aroma of incense; they prefer darkness to light; order is replaced with disorder. Hell is the end of such false worship.

But in addition to such clearly false use of talent as these openly satanic devices may be, there is also a kind of pseudo-art that has a certain fascination, a kind of shining brilliance that attracts, but really deceives and does not lead to God. Rather it hides Him. Much of what has been created as art for the liturgy in recent times seems to fall into this class, and perhaps this is the reason why the liturgical reforms begun in our century have been so disappointing in their results. Instead of leading people to contemplate God, much liturgical art has veiled God from His people and interfered with their reaching Him through the Mass which is the primary and indispensable source of grace.

When the techniques and laws of the artistic discipline are absent or violated, or when the artist lacks the faith that sees in his work the reflection of the creativity of God, then art violates its own nature. What is produced is not true art and does not have the effect of building a bridge to the Creator. Much of what pretends to pass as art today lacks the basic discipline, the command of the craft, necessary for the product to fall into the category of art. It cannot bring man to God; falsity cannot achieve truth.⁶ If our contemporary efforts have not been good, we should at least have been able to depend on the products of the past,

but the spirit of iconoclasm that followed the Vatican Council swept away the good with the bad and left our churches empty of beauty that could appeal to the eye or the ear.

What do we need? What must the musician, the painter, the sculptor, the architect, indeed every liturgical artist, do if the renewal and blossoming envisioned by the fathers of the council will come about? Liturgy is closely associated with art; music, indeed, is an integral part of liturgy. Liturgy is dependent on sacred art, and our relationship with God is dependent on liturgy. Then what do we need to come to God?

First, we need beauty of place. Our churches must not be mere meeting halls, stripped of all sculpture and painting, stained glass and rich vestments. The art employed must not be esoteric and so avant-garde that it is not easily grasped or appreciated. At the same time, it must be true art and not *kitsch*. It must not be present as a kind of estheticism but as a true servant of liturgy, made holy by its association with sacred ritual. The building and its appurtenances must inspire awe and reverence, a feeling of the presence of God, the first step in one's quest for Him. It must be a sacred place, set aside from the ugliness of the worldly, even removed from the goodness of every day life. While all that is used is material, the end result is the producing of an effect on the spirit.

Secondly, we need a beauty of movement within the holy place. Dignity, reverence, order and purpose must mark the sacred action. Celebrant, ministers, altar boys and all who participate must reflect the reason for the rite. It must be more than the creating of community; it must be greater than assembly of God's people to manifest love of each other. The purpose of the sacred rite must be the glory of God and the manifestation of man's continuing efforts to reach Him by giving Him all that the human race has, its best and greatest achievements. Thus, man uses art for that end. Over-familiarity, slovenliness, carelessness, the tawdry, the cheap, novelty and the secular have no place. What the chosen people knew about the conduct of the rites in the temple in Jerusalem and what the era between the Council of Trent and our day should teach us is the mystical importance of the traditional, the ancient and the mysterious in ritual actions. The dignity of the Roman rite was assured through the careful observance of its rubrics; the loss of dignity, reverence, order and even purpose can so easily be achieved by so-called "creativity" exercised by someone who lacks the requirements needed to produce true art.

Thirdly, we need beauty in sound, the sound of vocal and instrumental music, of church bells, of the voice of the lector and the cantor and the congregation. The iconoclasm following the council banned from the liturgy the great art of the past by abandoning the Latin language to which church music has been inseparably united and by disbanding the musical organizations capable of performing it. In place of art music came a kind of do-it-yourself product that was unreasonably demanded of congregations incapable of any such effort. Congregational singing for the most part has been a failure, chiefly because more was demanded than the people are capable of. Choirs have disappeared, even when not intentionally disbanded, because the value of much of our contemporary composition has been so inferior that they have not found it worthwhile to continue. To revive choral singing in our churches will take many years and much prejudice has to be overcome first. But until art music, both in Latin and in

the vernacular, is again fostered, our people will lack a means of grace that can bring them to God more effectively than any other liturgical art. Music is said to be an integral part of the liturgy; liturgical music is liturgy, and it must be worthy of so holy a thing. It cannot be music that is not quickly grasped or that belongs only to the initiated. The beauty of sacred music must be apparent and the text it adorns must be clearly understood. All styles that are true art are admitted if they are found to be effective and useful, but it requires competent artists to perform them. Listening is active participation just as singing is too. All take part in sacred music, both those who hear and those who sing or play. Very often it is the one who can listen who is moved to the highest degree of prayer, because he does not have to turn his attention to the demands of performance. He can afford the leisure that is needed to raise his heart to God in contemplation, inspired by the beauty of the sound that the artist has created for that very purpose. He truly participates by contemplation.

Bishop Rudolf Graber of Regensburg has written so well of the purpose of sacred art and how it functions as a bridge between God and man.

A work of art is sacred if it is a revelation of this sublime reign of God and of this intrinsic holiness of the Church. It is sacred when the ever-present action of God in this world shines through it, and when it is a reflection of God's holiness, His majesty and might, His perfection and beauty. A sacred work of art is a Christian work of art risen to awe — not bathos. It is a work that reveals Christ who as the "art of the Father" became man and now in His human nature sits at the right hand of the Father, and who will come again in power and glory to judge and transform and glorify the world. He ceaselessly celebrates the heavenly liturgy which can only palely be reflected in any liturgy on earth. Thus, sacred art is a sensitive, prophetic anticipation of that glory which will one day outshine and overwhelm all art and make it superfluous.⁷

MONSIGNOR RICHARD J. SCHULER

NOTES

1. I Tim. 6:16.
2. *Ibid.*
3. III Kings, 19:11-13.
4. Exodus, 24:16-18.
5. Genesis, 1:26.
6. Cf. Richard J. Schuler, "Man, Art, God." *Triumph* (October 1970): 33-35.
7. "Religion and Art," *Sacred Music and Liturgy Reform*. Saint Paul: North Central Publishing Co., 1969, p. 43-44.

Catalogue No. 94.326; Price, 30¢

OXFORD UNIVERSITY PRESS · NEW YORK

GOD BE IN MY HEAD

Anthem for mixed choir S. A. T. B. unaccompanied

Old English prayer

JOHN RUTTER

Tranquillo-poco rubato (♩ = ca. 100)

p legato sempre

SOPRANO
ALTO

TENOR
BASS

p legato sempre

God_ be_ in my head_ and in my
head_ and in my

cresc. *mp*
un - der - stand - ing_ God_ be in mine eyes_
God_ be *cresc.* *mp*

and_ in my look - ing_

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Printed in U. S. A.

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Catalogue No. 42.056; Price, \$.40

OXFORD ANTHEMS

OXFORD UNIVERSITY PRESS • NEW YORK AND LONDON

A. 94
S.A.T.B.

to F.F.

O How Amiable

Anthem for the Dedication of a Church or other Festivals
(Originally written for the Abinger Pageant, 1934) *

The words taken from
Psalms, 84 and 90

R. VAUGHAN WILLIAMS

Andante moderato (♩ = 60)

SOPRANO
ALTO

TENOR
BASS

ORGAN

mp
Man.

Ped.

S. A. unis

O How a - mi - able are thy dwell - ings: thou Lord of

*The band accompaniment originally composed for this occasion is available for sale from Oxford University Press.

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hosts! — My soul hath a de-sire and long - ing to

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

en - ter in - to the courts of the Lord: My heart and my flesh re -
 T.B. unis *p*
 My heart and my flesh re - joice —

The second system continues the vocal line with a triplet and includes a Tenor Solo (T.B. unis) section marked piano (p). The piano accompaniment continues with similar rhythmic patterns.

- joice in the liv - ing God. —
 — in the liv - ing God. — Yea, the spar-row hath found her an

The third system concludes the vocal line with a Tenor Solo section marked piano (p). The piano accompaniment continues with similar rhythmic patterns.

S.A. *p*

and the swal - low a nest where she may lay her young:—

house,

— ev - en thy al - tars, O Lord of hosts, — my

p

King — and my God. — Bless - ed are they that dwell in thy house: —

p Sop.

Ten.

REVIEWS

Special

God be in my Head by John Rutter. SATB *a capella*. Oxford University Press. \$.30.

John Rutter's setting of this fervent old prayer flows effortlessly in all of the parts. There is a melodic quality in all of the inner parts. The musical directions indicate *tranquillo* — *poco rubato* which the tonal placement in the key of E major and the legato style required insure — truly a tranquil result.

O How Amiable by R. Vaughan Williams. SATB, organ. Oxford University Press. \$.40.

This anthem on texts from Psalms 84 and 90 sounds good be it performed by a large or a small choir. Organ (or concert band, which was the composer's original intention) supplies interesting accompaniment. After a quiet introduction, the sopranos and altos enter in unison on an appealing melody. The men's voices enter, also in unison, resulting in two-part writing. The next section is thicker in texture, but it is still simple in that soprano and tenor are in octave while the bass and alto parts are also doubled. The words of the second psalm are given a quicker tempo with broad unison phrases answered by doubled parts as described above. The Saint Anne theme is woven into a transition to the coda which presents one verse of *O God, our Help in Ages past*, for unison choir in an exhilarating high register which brings the work to a brilliant ending. It is intended for a festive occasion. Any competent organist can revise the transition at the bottom of page five so that the familiar hymn may be sung by the congregation in its customary fashion. In this way it can easily be adapted for occasions that require long, impressive processions, with as many verses of the hymn being sung as needed to bring the celebrant and ministers to the altar and their proper places.

RICHARD D. BYRNE

Choral

Abide in my Love by Joseph Roff. SATB, organ. Beckenhorst Press. \$.50.

Walk humbly with Thy God by Joseph Roff. SATB, organ. Hope Publishing Co. \$.35.

Father Roff has published two very simple anthems which are well suited to parish church choir performance. Both compositions employ an easy, lively rhythm, an elementary imitative/homophonic style, and a straightforward harmonic language.

Mass in honor of St. Andrew by Jonathan A. Tuuk. SATB, congregation, organ, handbells, brass and timpani. G.I.A. Publications. \$1.50.

This is an extremely effective and rhythmic setting of the ordinary (no *Credo*) together with the acclamation and great Amen. The style employed is straightforward

and accessible, with congregational participation confined to brief *ritornello* appearances.

Bread of the World by Jonathan A. Tuuk. SATB, organ. G.I.A. Publications. \$.40.

This short anthem employs much the same stylistic characteristics as the *Mass in honor of St. Andrew*, yet I feel here that Mr. Tuuk might have afforded a little more enterprise and originality with regard to harmony and rhythm. Like Father Roff's two pieces, it is well suited to parish church choir performances.

DAVID BEVAN

Magazines

MUSIC AND LITURGY. Autumn, 1978.

The main contribution of this issue is an article entitled, "The Challenge of Vatican II to the English Tradition," by John Michael East, a former director of the now defunct English Church Music Association. This article was originally delivered as a lecture to the 1978 congress of *Universa Laus* at Strawberry Hill near London, the proceedings of which are recounted in the opening pages of the magazine.

After a brief review of the history of liturgical music in England from reformation times to the present day, Mr. East concludes that whatever had existed by way of an "English tradition" ceased after the reformation. (This refers, of course, to the Catholic Church.) The nineteenth century witnessed Catholic emancipation and the development of an Hiberno-Romanism (very un-English!) with its own particular band of hymnody, while the plainsong and polyphonic revival characterizes this century — that is, up to 1963!

Now however, Mr. East throws open the doors and exhorts musicians and liturgists to develop an "indigenous contemporary Catholic culture," which the Church in England has "apparently" lacked for three centuries or more.

The English tradition to which Mr. East refers in connection with William Byrd and his contemporaries is markedly different from that which he would have modern English musicians espouse. Byrd was, of course, an Englishman, whose music bore characteristic national traits. Yet he worked within the traditions and culture of a Church universal, as did Palestrina and Victoria.

The Church surely is still universal. Yet Mr. East would have musicians provide for and develop an indigenous vernacular culture which appears to promote an insularity and nationalism totally at variance with the true nature of the Church universal, and contrary to the intentions of Vatican II.

To judge from the account of multi-lingual religious services held during the *Universa Laus* congress, one wonders whether the whole affair more resembled a session of the United Nations than an assembly of members of the universal Church.

DAVID BEVAN

SINGENDE KIRCHE, Volume 26, Number 2, 1978-1979. Quarterly of the Church Music Commission of the Austrian Bishops

Leopold Nowak contributes an article on Anton Bruckner to this issue of the Austrian church music magazine. His study of Bruckner is focussed on the settings of the *Credo* in five of Bruckner's Masses: *Mass in C* (Windhaager), *Missa solemnis in B*, the *D minor Mass*, the *E minor Mass*, and the *F minor Mass*. Nowak deliberately excludes Bruckner's *Choral Mass* because its brevity does not allow Bruckner to unfold his style sufficiently. Nowak has chosen the *Credo* as his subject because its text contains the recapitulation of the faith which Anton Bruckner loved. All his work was done for the greater glory of God, even his secular works. Thus, his settings of the *Credo* would have had a special meaning for him, and we should see the characteristics of his sacred music reflected more markedly in these movements than in the others. While the author is well-aware of the impossibility of relating in any scientific way a particular musical style or even a musical device to a particular belief, still he does attempt to show the sacred and even mystical character of Bruckner's settings of the *Credo*. This article on Bruckner reminds one of the study on Vivaldi which Professor Mahrt published in the last issue of *Sacred Music* (vol. 105, no. 4, pp. 7-19). While the composers are different, the purpose and method are similar.

Anton Wesely has an article reminding us that the Vienna archdiocesan commission for church music was founded forty years ago. He traces its history, naming the men who were prominent in its deliberations and in so doing he reminds the Austrian church musicians that they owe a debt of thanks to the men who founded this commission and served on it in the past forty years.

The composer, Hermann Kronsteiner, discusses the radio Masses which are broadcast weekly in Austria. Hans Trummer, a regular contributor to *Singende Kirche*, continues the periodical's traditional interest in organs with an extensive article on the new organ installed in the cathedral of the Graz-Seckau diocese which is in Graz. Josef Schabasser has a shorter contribution concerning the organ accompaniment of hymns. In general, this issue of *Singende Kirche* seems to have more specialized articles which would interest various experts in the different musical fields and fewer general articles of interest to the amateur musician. Of course, *Singende Kirche* is intended to be a periodical for professional musicians.

R. M. H.

NEWS

Death came suddenly on December 28, 1978, to Leo Fisselbrand at his home in Syracuse, New York. Choirmaster and organist at Holy Rosary Church in Syracuse for nearly a third of a century, he developed the parish men's choir and promoted church music in the diocese as his life's work. Many will remember him and his wife, Helen, from the CMAA pilgrimage to the international congress in Salzburg in 1974. His funeral was held at Saint Charles Borromeo Church on December 30, with his choir from Holy Rosary, under the direction of Arthur Stasko, singing the Latin Mass. Bishop David F. Cunningham was present. R.I.P.



Workshops announced for the coming summer include these:

Saint Michael's College, Winooski, Vermont 05404, is offering musicians an opportunity to improve their church music programs with courses in choral music, Gregorian chant, organ and voice lessons, conducting and bell ringing. Faculty will include William Tortolano, workshop director, John Rose, organist, and Reverend Clement Morin, P.S.S., of the University of Montreal.

Augsburg Publishing House of Minneapolis will sponsor four church music clinics open to interested persons without charge. They are: Salem Lutheran Church, Minneapolis, Minnesota, August 11, 1979; Worthington United Methodist Church, Worthington, Ohio, August 13-14, 1979; Plymouth Congregational Church, Seattle, Washington, August 20-21, 1979; and Bethany Lutheran Church, Long Beach, California, August 25, 1979.



An international festival of sacred music was held at Saint Mary's Cathedral, Limerick, Ireland, March 9-11, 1979. Choirs were invited to enter the festival competitions and to sing in various churches as well as in concerts. Pieces chosen for the competitions included *Domine, non sum dignus* by T. L. da Victoria for male choirs; Schubert's *Psalm 23* for women's choirs; William Byrd's *Ave verum corpus* for small mixed choirs; and Handel's *Behold the Lamb of God* for larger mixed groups.



Christmas music at the Church of the Holy Childhood in Saint Paul, Minnesota, included Joseph Haydn's *Mariazellener Mass*, a pastorale by Giuseppe Sammartini, and music by Ignaz Pleyel, Franz Schubert, Vivaldi, Mendelssohn, and Handel. During the Christmas season, other feasts were celebrated with Marius Monnikendam's *Christ Mass* and compositions by Otto Siegl, Pietro Yon, Gustav Holst, Max Reger, Cesar Franck and John Joubert. The Epiphany Mass was Albert Alain's *Messe de Noel*. Bruce Larsen is director of the schola and

Merritt Nequette, organist. Soloists were Douglas Gabrielli, Peter Loveland, Scott Turi, Michael Moe, John Jagoe, Jeffrey Jagoe, Christopher Rudzitis, James Lang, Carl Peterson, Lee Green, Richard Kramlinger and Stephen Schmall. Father John Buchanan is pastor.



At the Church of Saint Mary the Virgin, New York City, music for January 1979 included Pierre de la Rue's *Missa cum jucunditate*, Marc-Antoine Charpentier's *Messe en re*, Janequin's *Messe La Bataille*, Rossini's *Petite Messe Solenne*, and the fourteenth century *Mass of Tournai*. In the afternoon, each Sunday, organ recitals brought Graham Farrell, Norman McNaughton, Michael Thompson and George Novak to the church to perform.



The Twin Cities Catholic Chorale sang Mozart's *Coronation Mass* for Christmas at the Church of Saint Agnes, Saint Paul, Minnesota, and Joseph Haydn's *Heilig Mass* on December 31, 1978. For the Epiphany, they performed Franz Schubert's *Mass in B♭*, and on January 21, 1979, they sang Beethoven's *Mass in C* for the patronal feast of the parish. Members of the Minnesota Orchestra provided the instrumental accompaniment. This year's series of Viennese Masses at Saint Agnes numbers thirty.



The Fort Sam Houston Catholic Chorale, under the direction of W. Patrick Cunningham, sang midnight Mass at the main post chapel in Texas on Christmas eve. Gregorian chants were sung by the choir and the congregation. Other compositions included Natalie Sleeth's *For unto Us*, *In dulci jubilo* and *Wachet auf* by J. S. Bach, and Wilbur Held's *Of the Father's Love Begotten*.



Monsignor Charles N. Meter, president of the American Federation of Pueri Cantores has announced the member choirs in the United States associated with the federation. Forty-seven boys choirs in eighteen states comprise the present affiliation. Other groups wishing to join may write to Monsignor Meter at 1747 Lake Avenue, Wilmette, Illinois 60091.



The choir of Saint Francis of Assisi Church in San Francisco, California, sang Mozart's *Missa Brevis* (K. 192) for the Christmas Mass. Monsignor Robert F. Hayburn is pastor and choirmaster. On January 21, 1979, the Choral Union of San Francisco Community College sang Joseph Haydn's *Mass in Time of War* at the church, and on February 25, the same group performed William Byrd's *Mass for Four Voices*.



Clay Christiansen played an organ recital at Saint

Mark's Cathedral, Salt Lake City, Utah, October 15, 1978. His program included works by J. S. Bach, Franck, Dmitri Kabalevsky, Messiaen, Pietro Yon, Henry Mulet and Noel Goemanne, whose *Partita for Organ on the American Shaker Melody: Lord of the Dance*, dedicated to Clay Christiansen, was given its premiere performance. The composer was present for the event.



Jack Ossewaarde, who has recently been named an honorary fellow of Westminster Choir College, played an organ recital at Saint Michael and All Angels Episcopal Church, Dallas, Texas, December 13, 1978. His program included works of Louis Couperin, J. S. Bach and Marcel Dupré. The main work of the program was *Sonata on the 94th Psalm* by Julius Reubke.



David Schmidt directed the adult choir and the school children in a program of Christmas music at Saint Mary's Church in Aberdeen, South Dakota, December 17, 1978. Composers represented on the program include Carl Scholk, Bob Dufford, Robert Leaf, J. Bert Carlson, Lucien Deiss and J. S. Bach. Instrumentalists were Arliss Alberts, organist; Terry Walter, harpsichordist; and guitarists Cathy Hawley, Rita Thomas, Mark Remily and Mike Piatz.



The Midwinter Church Music Conclave, sponsored by the University of Wisconsin, was held at Bethel Lutheran Church in Madison, Wisconsin, February 2 and 3, 1979. The event opened with an organ recital by Gerre Hancock, who played works by De Grigny, J. S. Bach and Reger. Gerhard Track spoke about voice problems confronting choral directors, new music available for boys choirs, and the techniques needed by the choral director who must also conduct an orchestra. His main address was entitled "Is Church Music Today still Music for the Church?" Another congress of church musicians is scheduled for July 23-25, 1979, under the same auspices and at the same location.



The Chamber Choir of the College of Saint Benedict and Saint John's University in Minnesota, under the direction of Axel Theimer, participated in the opening concert of the Ninth Annual Mozart Festival held in Pueblo, Colorado, January 20, 1979. The group sang sacred works by Praetorius, Gallus, Distler, Poulenc and Mozart in the Sangre de Cristo Arts Center. The Pueblo Symphony Chorale and the Pueblo Youth Symphony Orchestra were associated with the college singers for the finale of the concert. The visiting choir sang at the cathedral in Pueblo for the Sunday Mass at which Gottfried Holzer played the organ.



The Third International Cultural Days and Music Symposium will be held in Neuberg, Styria, Austria, August 9 to 21, 1979. The choir in residence for the event will be a group from Boesel/Oldenburger in West Germany. Masses by Rathgeber, Bruckner and Gerhard Track will be studied together with music from the sixteenth through the twentieth centuries. Gottfried Holzer will direct an organ master class, and instrumental faculty will include Andrzej Grabiec from Poland for violin, Micaela Maihart-Track for piano, Heidi Litschauer from Austria for cello, Jack Tardy for trumpet and Herbert Eckhoff for voice. Gerhard Track is director of the workshop. Information may be obtained from Box 1678, Pueblo, Colorado 81002.

R. J. S.

FROM THE EDITORS

One Faith; One Language

In an article in the January, 1979, issue of *Communautés et Liturgies* reporting on a theological workshop for the French-speaking dioceses of Belgium on the theme of contemporary cultures and Christian faith, the point is made that certain groups such as workers, young people and women do not feel at home in the Church because the language of the liturgy does not communicate with them. This situation is said to exist not only in the relatively limited area of Francophone Belgium, but in the Church of the western world and in the large cities of the third world. According to the author many groups are denied access to the faith because they are not allowed to express it. The solution suggested is to develop a liturgy that will communicate with the various groups in their own language, with perhaps the eventuality that these groups will be able someday to celebrate together, even if it is only a celebration of their differences.

Not being a renewed theologian or liturgist, or even an old-fashioned one for that matter, I suppose I should hesitate to comment. However, I cannot help but wonder if the problem of communication is not really rather a problem of faith. It seems to me that through the virtue of faith and God's grace we are united in the family of God as members of the Mystical Body of Christ. Besides the fact that it is totally impractical to try to carry out liturgies that will communicate in so-called different languages with various segments of the Christian community, such an attitude represents a petty and selfish reduction of religion to political terms. Rather than fostering it the clergy should be working toward a spiritual renewal that would unite us. What better way to do this than through the common language of Latin and the common liturgy developed through the centuries as a celebration of the truths of the one, holy and universal Church?

V. A. S.

About the Pictures

This year the pages of *Sacred Music* will be illustrated with photographs of some of the most glorious baroque and rococo churches of southern Germany and Austria. It has been said that these churches which rose in such great numbers in the eighteenth century (over 230 were built in southern Germany alone between 1700 and 1780) were built by the people for the people and thereby are in direct contrast to the more sophisticated examples of the baroque style in France and Italy. However, the interiors with their magnificent synthesis of architecture, painting and sculpture speak to the modern observer of an elegance and refinement far from our pedestrian, functional concepts of popular art. Moreover, the experience of visiting these great baroque masterpieces reiterates to us the welcome truth that while the world is diverse, rich and varied, there is an order and an end to which the parts are subordinated and ordered.

Two Bavarian abbeys and churches, Ottobeuron and Ettal, will be featured in this issue. Founded in 764 and richly endowed by its first patron, Charlemagne, the Benedictine abbey of Ottobeuron is located south and west of Munich with the Alpine foothills in the background. The present church, designed in 1744 by the great architect, Johann-Michael Fischer, represents the high point of the German baroque and rococo style. It is the largest example of this architectural type although the exterior does not give this effect. Typically its glory is all inside where the painting, sculpture and decoration, the use of light and the half tints of pink, yellow, ochre and violet and the rich gilt against the white walls, all combine to turn the building into a total experience which has been called a sort of sacred theater. Karl-Joseph Riepp is responsible for building the large and important organ (1766) to which was added a new organ of the Virgin in 1957.

The mighty domed church and vast monastery buildings of Ettal rise amidst the towering Alps of southern Germany in the valley of the Ammer just off the Alpine road between Munich and Garmisch-Partenkirchen and not far from Oberammergau. Ettal, whose name means valley of the covenant, was founded in 1327 by King Ludwig of Bavaria after a vision in which a gray monk appeared to him indicating that he would receive God's help to become Holy Roman Emperor if he would vow to build a monastery dedicated to Our Lady at the Ampferang. According to the legend, the monk then gave him a marble statue of the Blessed Virgin which he later installed in the monastery he was to build. The king did not know where the Ampferang was, but on the way home asked a huntsman to guide him there. When he reached the site of the present monastery where a great fir tree was then standing, the king's horse knelt down three times, thus indicating the site. The foundation stone was laid in 1330. The present church and monastery were built in the baroque style after the original gothic buildings were destroyed by fire. Ettal is a favorite pilgrimage site dear to the hearts of the people of the area.

V. A. S.



OPEN FORUM

Translation of *Panis Angelicus*

This translation of Saint Thomas Aquinas' *Panis angelicus* can be adapted to most of the familiar melodies associated with that hymn, including those by César Franck, Fr. Lambilotte, P. Meurers and J. Mohr.

O Bread of Angels,
Gift to man, Bread from Heav'n;
Here Thy True Presence dwells! —
Bread changed: Divine Life giv'n!
O praised of miracles!
Poor humblest servants fed,
Lord God, Thy Body, Living Bread.

One God in Trinity,
Incarnate Word adored,
Come, dwell in us, as we
Shall live in Thee, O Lord!
Lead, Thou our Way, to Thee,
Truth, Life, Light Infinite:
Glorious Love! — Father, Son, Spirit.

This second translation fits the melody of *Beautiful Savior*.

O Bread of Angels,
Bread from Heaven come to men;
True Bread, Divine Life given:
Here Thy True Presence dwells,
As bread is changed, O Lord,
To Thee, Incarnate Word adored.
Praised miracle, Thy Feast! —
Fount of gifts Thy Love shall give:
O Bread of Life, by Whom we shall live!
Though servants, poorest, least,
Humblest, yet we are fed,
Lord God, Thy Body, Living Bread.

One God in Trinity,
Word made Flesh, come dwell in Thine,
As we shall live in Thee, Love Divine!
Lead, Thou our Way, to Thee,
Truth, Life, Light Infinite:
Glorious Love! — Father, Son, Spirit.

I am happy to offer them to readers of *Sacred Music* for their use, hoping that in so doing I might open a door by which our Lord might be praised in the Holy Eucharist even if only in a small way. LOIS KURT JACKSON

Austrian Organist in the United States

I would like to introduce the readers of *Sacred Music* to a very distinguished and accomplished Austrian organist, Gottfried Holzer, professor at the Mozarteum in Salzburg and organist at the great church in Neuberg in Styria. He has recently completed a concert tour of the United States which began at Saint John's Abbey and University in Collegeville, Minnesota, where he played the great Holtkamp organ. He continued his tour in Saint Paul, Minnesota, at Gloria Dei Lutheran Church and in Colorado where he played at the Hoag Music Hall of the University of Southern Colorado on the new Schlicker organ. He had many fine reviews at all his recitals here and in Europe.

Gottfried Holzer was born in 1950 in Styria in Austria. He studied in Vienna with Alois Forere and also with Flor Peeters in Belgium. He has concertized in Austria, Germany, France, Spain and Italy. He is at present director of music at the Franziskuskirche in Salzburg. With me, he has organized and participated in the Neuberg international cultural and music symposium. He won first prize in Linz in the international improvisation competition on the famous Bruckner organ in the cathedral.

Mr. Holzer will tour the United States in February, 1981. The Church Music Association of America will sponsor his visit and arrange for his concerts. If you are interested in having this distinguished Austrian artist at your church, write to me at P.O. Box 1678, Pueblo, Colorado 81002. GERHARD TRACK

CONTRIBUTORS

Georg May is professor of canon law at the University of Mainz in West Germany. He has written extensively on the canonical aspects of the documents of the Second Vatican Council.

Christopher M. Schaefer is active in church music in the Archdiocese of Hartford, Connecticut. The recently issued handbook published by the archdiocesan church music commission is largely his work. At present he is organist and choirmaster at the Church of Saint Augustine in Seymour, Connecticut.