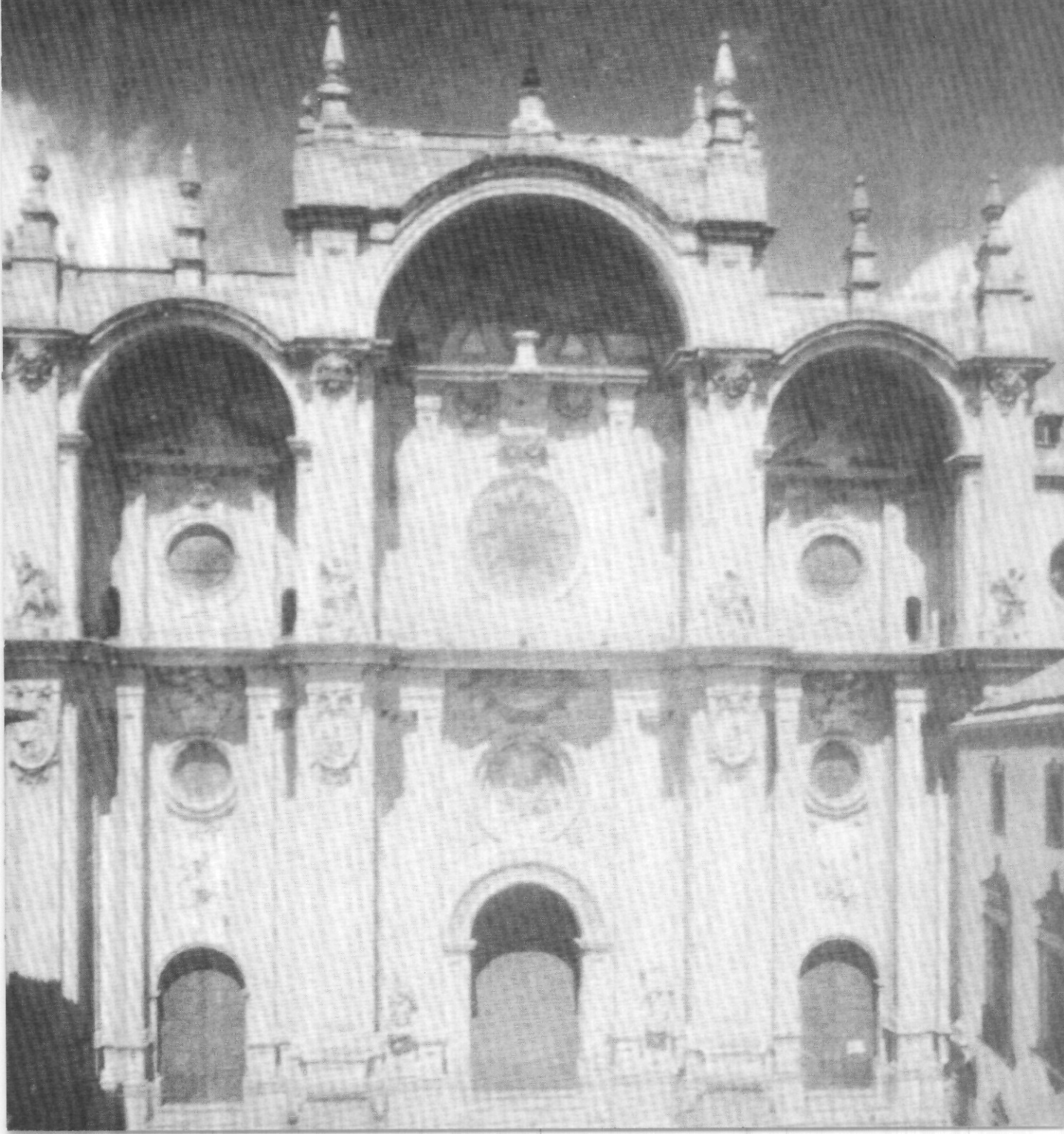


SACRED MUSIC

Volume 107, Number 2, Summer 1980





Granada Cathedral, sketch by Friedrich Pützer from the northeast, 1896

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Back cover: *Plan of the cathedral*

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MUSIC AND THE AUGSBURG CONFESSION

June 25, 1980, marks the 450th anniversary of the presentation of the Augsburg Confession to Charles V, emperor of the Holy Roman Empire, at the diet in the imperial city of Augsburg. The diet had been proclaimed by the emperor on January 21, 1530, three days before his coronation by Pope Clement VII. It was to convene already in April and was to consider not only the gravity of the recent Turkish invasion, but also, of greater importance, was the resolution of the "division and separation in the holy faith and Christian religion."¹

The confession, consisting of twenty-eight articles signed by six German dukes, one prince, the senates of the cities of Nuremberg and Reutlingen, was mainly the literary work of Philip Melancthon. It was answered by an imperial confutation which resulted in an apology on the part of the Lutherans. It was also the work of Melancthon and was completed on September 20, 1530.

The anniversary of this document is being widely observed here and abroad, not only by Lutherans, but, in some instances, by joint Catholic and Lutheran observances. As part of his contribution to the celebration, the author of this article has suggested music that could be used for such a celebration.

Perhaps the only article of the *Augustana* that may have any remote connection with music is Article XXIV which treats of the Mass. As our starting point we quote it in part:

Article XXIV: Of the Mass

Falsely are our churches accused of abolishing *the Mass*; for the Mass is retained among us, and celebrated with the highest reverence. Nearly all the usual ceremonies are also preserved save that the *parts sung in Latin* (ital. the author's) are interspersed here and there with German hymns to teach the people.²

This attitude reflects Martin Luther's approach to the entire question of worship and is completely in harmony with his *Formula Missae* of 1523. In the introduction to this document Luther writes:

We therefore first assert: It is not now nor ever has been our intent to abolish the liturgical service of God completely, but rather to purify the one that is now in use from the wretched accretions which corrupt it and point out an evangelical use.³

On this basis, we believe that it would be an historically fitting and inspiring action to conduct a service based on the *Formula Missae* to celebrate the 450th anniversary of the signing of the Augsburg Confession. This may either be done as a performance, or as an actual service, and the latter is to be preferred. Obviously, this would necessitate a good choir, choirmaster and cantor, all of whom can read Gregorian notation and have a grasp of ecclesiastical Latin.

At the same time we shall also throughout this article point to the similarities that exist between Luther's *Formula Missae* and the present new order of the Mass given by Pope Paul VI.

We shall take Luther's suggestions step by step, and then add our suggestions for the music to be used. Unlike the *Deutsche Messe* of 1526, Luther gives no indication as to the music that was to be used, since he took it for granted that

precentors of the day would know what to use for the propers as well as for the ordinary. Even polyphonic Masses of the Franco-Flemish school of composers could be used for the ordinary, perhaps even a Mass by Josquin des Prés for whom Luther had a great admiration.

Luther says: "First, we approve and retain the introits for the Lord's days and the festivals of Christ, such as Easter, Pentecost, and the Nativity, . . ."4

The introits for the above mentioned Sundays and feasts can all be found in the *Liber Usualis*, and one may be selected proper to the Sunday or feast when the Mass is to be celebrated.

Before continuing with the first part of the ordinary, the suggestion is made that in choirs containing treble as well as men's voices, the chants should alternate between the upper and lower voices in order to avoid singing in octaves. The effect is much more satisfactory musically.

For the movements of the ordinary, we have selected some which we feel were well known in Luther's time and area, for they frequently form the basis for later chants or hymns. The *Kyrie* selected is a good case in point. We have selected the *Kyrie* from Mass XVI in the *Liber*, appointed for ferias throughout the year. A close examination of the melody will reveal that it bears a close resemblance to Luther's *Kyrie* in the *Deutsche Messe*.

XVI. — For ferias throughout the Year.

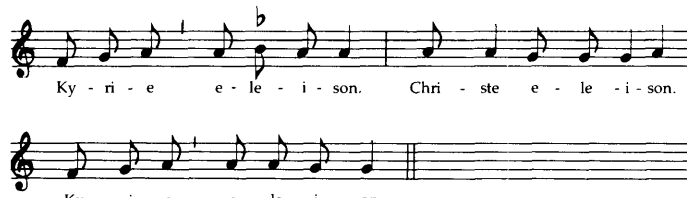
XI-XIII. c.

3. 

K Yri-e * elé- i-son. *ijj.* Chri-ste elé- i-son. *ijj.* Ký-

 ri-e elé- i-son. *ij.* Kýri-e * elé- i-son.

Kyrie from the Deutsche Messe

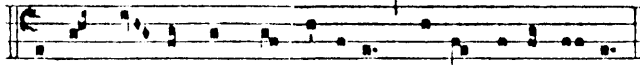


Ky - ri - e e - le - i - son. Chri - ste e - le - i - son.
 Ky - ri - e e - le - i - son.

Before we proceed to the *Gloria*, we hasten to point out that the manner in which Mass movements were assembled differed in various countries, provinces, and even churches in the same city in Europe and were by no means as rigidly assembled as we find them in the *Liber* and other liturgical books of the Roman Catholic Church. Yvonne Rokseth points this out in the preface to her edition of the *Attaignant* organ books.⁷

Thus for the *Gloria* we have selected the *Gloria* from the Paschal Mass, No. I in the *Liber*. Our reason for doing this will be seen if one examines the first phrase

sung by the choir (*et in terra pax hominibus bonae voluntatis*). It is this phrase that Nicholas Decius used as the starting phrase of his famous hymn "All Glory Be to God on High." We quote both passages for comparison:



Et in tér-ra pax ho-mí-nibus bó-nae vo-luntá-tis.

ALLEIN GOTT IN DER HÖH. 8 7, 8 7, 8 8 7. NIKOLAUS DECIUS, †1541

Joyfully; with breadth

A two-staff musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp). The music is a four-part setting of the hymn. Below the staves, the lyrics are written in two lines, with hyphens indicating syllables that span across notes.

1. All glo - ry be to God on high, Who hath our race be - friend - ed;
To us no harm shall now come nigh, The strife at last is end - ed;

The next item in the *Formula Missae* is the salutation and collect about which Luther says: “. . . the prayer or collect which follows, if it is evangelical (and those for Sunday usually are), should be retained in its accepted form; but there should be only one.”¹⁰

The above certainly is in keeping with the present order of the Mass which calls for only one prayer of the day. Tones for the salutation, response and prayer may be found in the *Liber* on page 98 for the festal tone, and page 100 for the solemn tone.

All of Christendom rejoices in the restoration of the Old Testament reading. This fact alone brings us into fellowship with the ancient Church when there were still two readings from the Old Testament (one from the Pentateuch and the other from the Prophets). But since Luther was working with the impoverished rite of the 16th century he makes no mention of the Old Testament, but proceeds at once to the epistle.

Thus the epistle follows and for those wishing to chant it, the pointing for the same can be found in the *Liber* on pages 104–105, and the tones for the gospel can be found on pages 106–107.

Regarding the gradual and alleluia, Luther writes this:

The gradual of two verses shall be sung, either together with the alleluia, or one of the two, as the bishop may decide. But the lenten graduals and others like them that exceed two verses may be sung at home by whoever wants them. In church we do not want to quench the spirit of the faithful with tedium.¹¹

The present Mass order provides ample options with alleluias or gospel acclamations.

Luther rejected the sequences, thus anticipating the Council of Trent which also outlawed them except for four of them to which another was added a

century later. The three that Luther permitted were: *Grates nunc omnes, Sancti Spiritus*, and *Veni Sancte Spiritus* which should be used only for the proper season.

Regarding the sequences the present order has retained those approved by the Council of Trent plus *Stabat Mater* for their specific feasts with poetic paraphrases as substitutes. The *Dies Irae* which was used only for the old Mass for the Dead or on the Commemoration of the Faithful Departed, November 2, has become optional.

The holy gospel follows for which the tones have been listed above. Luther allowed incense and the gospel procession saying, "let these things be free."¹²

Then follows the Nicene Creed. For this we have selected *Credo* No. IV in the *Liber*. It dates from the 15th century and seems to have been very popular in Germany. We shall quote several passages from it and then compare them with Luther's famous metrical version of this ecumenical symbol. His hymn can be found in the *Lutheran Hymnal*, No. 251 (second tune) or the *Lutheran Book of Worship*, No. 374. This hymn is "based on an earlier mediaeval verse, preserved with notes and with Latin and German words in a Breslau manuscript of 1417."¹³ Quite obviously, both are based on this Gregorian *Credo* and it is for this reason that we suggest its use for this Mass.

Let us examine several examples which will show the similarity or relationship of Luther's hymn with *Credo* No. IV. The melody above *patrem omnipotentem* gives us an inversion of the beginning of Luther's hymn:

IV.

xv. c.

1.

Also compare *genitum non factum* and *qui propter nos homines* with the passages "Thro' all snares and perils leads us."

Géni-tum, non fáctum,

Qui propter nos hómínes,

Thro' all snares and per-ils leads us,

After the creed or sermon (earlier, Luther had suggested that the sermon should be preached before the Mass) Luther deleted the sung offertory and prayers connected with it since they were deemed to be sacrificial in nature. Instead he indicated that the bread and wine should be made ready for blessing in the customary manner after which the prefatory dialogue was to follow.

In the present order the offertory still is used, but in a modified form. They may be found in the *Gradual*, but the rubric also indicates that a hymn may be sung during the preparation of the gifts.

The text and music of the prefatory dialogue may be found in any edition of the *Missale Romanum* together with the proper preface *de tempore*. In the *Formula Missae*, Luther continues with the beginning of the common preface, but interrupts without seeing it through to its conclusion and also omits the *Sanctus* at this point. According to his rubrics, the words of institution are to follow immediately upon the abbreviated preface after which he orders the *Sanctus* to be sung with the *Benedictus* during the elevation. In view of this peculiarity we would suggest that the *Sanctus* be sung immediately at the conclusion of the proper and common preface.

For the *Sanctus* we have chosen the one from Mass XVII of the *Liber* since the melodic contour resembles that of Luther's beautiful *Sanctus* hymn of the *Deutsche Messe* "Isaiah, Mighty Seer, in Days of Old."¹⁸ We quote it in full below together with the opening phrase of Luther's hymn.

5. XI. c.

S Anctus, * Sánctus, Sán-ctus Dóminus Dé- us

Sá- ba-oth. Plé-ni sunt caé- li et tér-ra gló-ri- a

tú- a. Ho- sánna in excél- sis. Bene-díctus qui vé-

nit in nómine Dómi-ni. Ho- sánna in excél- sis.

Jesaja, dem Propheten, das geschah.

Dr. W. Luther. 1526.

A musical score in G major and common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "I - sa - iah, mighty seer, in days of old The Lord of all in spi - rit did be - hold." The music features a simple, hymn-like melody with a steady bass accompaniment.

According to Luther's directive, none of the prayers of the Roman canon were to be used except for the words of institution which may easily be found in the *Missale Romanum*. He further indicates that after the consecration the elevation may take place. He says: "let the bread and cup be elevated according to the customary rite for the benefit of the weak who might be offended if such an obvious change in the rite of the Mass were suddenly made."²¹

The present Mass order has four Eucharistic prayers that may be used at this point. The first one is probably the one that most closely resembles the old Roman canon. The others are somewhat abbreviated and would conform more closely to Luther's desire in this portion of the Mass.

The next item is the Lord's Prayer. The introductory portion may be found in the *Liber* and the celebrant's text and music in the *Missale Romanum*.

Then follows the *Agnus Dei* during which the communion was to take place, the celebrant first communicating himself and then the people. The music we have chosen for this portion is the *Agnus Dei* from Mass No. IX of the *Liber*. The reason for this choice is that this melody seems to have formed the basis for Nicholas Decius' hymn "Lamb of God, Pure and Holy," sometimes referred to as the German *Agnus Dei*. Again we quote the chant in its entirety and then the opening phrase of the hymn.

(x) XIII. c.

5. **A** -gnus Dé - i, * qui tól - lis peccáta mún - di :

mi - se - ré - re nó - bis. Agnus Dé - i, * qui tól - lis peccá -

ta mún - di : mi - se - ré - re nó - bis. Agnus Dé - i, * qui

tól - lis peccá - ta mún - di : dó - na nó - bis pá - cem.

A musical score for the opening phrase of the Agnus Dei. It consists of four staves of music. The first staff begins with a large 'A' and the lyrics '-gnus Dé - i, * qui tól - lis peccáta mún - di :'. The subsequent staves continue the melody and lyrics: 'mi - se - ré - re nó - bis. Agnus Dé - i, * qui tól - lis peccá -', 'ta mún - di : mi - se - ré - re nó - bis. Agnus Dé - i, * qui', and 'tól - lis peccá - ta mún - di : dó - na nó - bis pá - cem.' The music is in a simple, chant-like style.



Luther suggests that if the celebrant wishes, he may use the following prayer before he communes:

Domine Jesu Christe, Fili Dei vivi, qui ex voluntate Patris, cooperante Spiritu Sancto, per mortem tuam mundum vivificasti: libera me per hoc sacrosanctum Corpus et Sanguinem tuum ab omnibus iniquitatibus meis, et universis malis: et fac me tuis semper inhaerere mandatis, et a te numquam separari permittas: Qui cum eodem Deo Patre, et Spiritu Sancto vivis et regnas Deus in saecula saeculorum. Amen.²⁴

He will also permit that the proper communion antiphon be sung. These may be found in the *Liber* under the propers for the season or feast. After all have communed, he suggests another prayer from the post-communion, however suggesting that the singular be replaced by the plural in the section beginning with the words "Corpus tuum, Domine, quod, etc.":

Quod ore sumpsimus, Domine, pura mente capiamus: et de munere temporali fiat nobis remedium sempiternum. Corpus tuum, Domine, quod sumpsimus, et Sanguis, quem potavimus, adhaerat visceribus nostris, et praesta, ut in nobis non remaneat scelerum macula, quem pura et sancta refecerunt sacramenta: qui vivis et regnas in saecula saeculorum. Amen.²⁵

The first part of this prayer still exists in translation, but the second part beginning with "corpus tuum" has been deleted.

The salutation and response is to follow, and then *Benedicamus Domino* in place of *Ite missa est*. Since no melody is given for the *Benedicamus* which would complement the melody of the opening *Kyrie*, we have composed one that would fit, together with its response, *Deo gratias*:



For the blessing, Luther suggests that the customary one may be used:

Benedicat vos omnipotens Deus, † Pater, et Filius, et Spiritus Sanctus. R: Amen.

But he also suggests that the benediction of Aaron (Numbers 6, 24-26) may be

used. In the present-day order this is the first blessing in ordinary time.

And thus the *Formula Missae* of 1523 is concluded.

Another possibility for such a celebration would be a service patterned after Luther's *Deutsche Messe* of 1526. Since this is readily available in the American edition of Luther's works, Volume 53, we see no need for outlining it in this present writing. Those wishing to perform the German Mass in that language may find it in *D. Martin Luthers Werke, Kritische Gesamtausgabe*, Volume 35, Weimar, 1883.

It certainly would not be an anachronism for those who desire to observe this celebration to perform Bach's cantatas in connection with this anniversary. Probably the most available ones would be: No. 80, "Ein feste Burg ist unser Gott," or No. 79, "Gott der Herr ist Sonn' und Schild."

M. ALFRED BICHSEL

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1. *Concordia Triglotta*, The Symbolical Books of the Evangelical Lutheran Church, St. Louis, 1921, Historical Intro. p. 15.
 2. *Ibidem*: Augsburg Confession, p. 65.
 3. Luther's Works, American Edition, Philadelphia, 1965, Vol. 53, p. 20.
 4. *Ibid.*, p. 22.
 5. *Liber Usualis*, Tournai — New York, 1962, p. 59.
 6. Luther, *op. cit.*, p. 72.
 7. Deux livres d'orgue parus chez Pierre Attaignant en 1531, Yvonne Rokseth. Paris, 1925, p. XIV.
 8. *Liber, op. cit.*, p. 17.
 9. *The Lutheran Hymnal*, St. Louis, 1941, No. 237; *The Lutheran Book of Worship*, Minneapolis and Philadelphia, 1978, No. 166.
 10. Luther, *op. cit.*, p. 23.
 11. *Ibid.*, p. 24.
 12. *Ibid.*, p. 25.
 13. *Ibid.*, p. 271–273.
 14. *Liber, op. cit.*, p. 71–72.
 15. TLH and LBW, *op. cit.*, No. 251 (second tune) and No. 374.
 16. *Liber, op. cit.*, p. 72.
 17. TLH and LBW, *op. cit.*, No. 251 and No. 374.
 18. Luther, *op. cit.*, p. 207.
 19. *Liber, op. cit.*, p. 42.
 20. TLH and LBW, *op. cit.*, No. 249 and No. 528.
 21. Luther, *op. cit.*, p. 28.
 22. *Liber, op. cit.*, p. 42.
 23. TLH and LBW, *op. cit.*, No. 146 and No. 111.
 24. *Missale Romanum*, New York, 1920, p. 334.
 25. *Ibid.*, p. 336.



SCHOOL OF SONG IN CALIFORNIA

The New Schola Cantorum of the Pacific combines the two oldest educational traditions in music in the Church, which date from the founding of the first schola at Rome by Pope St. Sylvester in 314: child chorister training and adult cantoral apprenticeship.

In this system the youngest singers, once called "paraphonists," have special musical roles which educate them gradually into the cantoral art.

Historically the goal of child chorister training was diverted, as creative interest and social patterns moved away from the cultivation of a popular musical art and more toward music as a guild-certified service by highly trained professionals. This pattern in social history certainly affected liturgical music in the Church. But since Vatican II, the Catholic principle has been to restore a thorough congregational participation in music. Great liturgical literature lends itself to new creative combinations of specialized groups and congregational involvement. The schola cantorum, far from irrelevant in our times, is more needed than ever to provide the structure for the reunification of the training of the creative artist as social leader within the Church.

The New Schola Cantorum is sponsored by the Marianist Province of the Pacific as this writer's doctoral project in music education at the University of Southern California. It was a project judged befitting of the Society of Mary's own community-building educational traditions. Founded in 1976 as a choir of men and boys, the children of the Schola became the pilot group for the doctoral reportive research. In 1977, women and girls were added to the full ensemble, while the choir boys became the Pueri Cantores of Southern California. It has become evident to the choir adults working in this project that the child chorister tradition has within itself a technical and cultural richness unsurpassed as a resource in the renewal of liturgical music education. Gradually the New Schola is also becoming the cantoral apprenticeship which could serve certain spiritual

and prayerful interests of its members as well as provide an unparalleled experience in the art of congregational and choral song.*

There are twenty-seven singers in the Schola at present. Children may begin at age nine; at sixteen they are considered members of the adult ensemble. Of the present grouping, fourteen of the members are Pueri Cantores.

The choir sings regularly at Old Mission San Juan Capistrano in Orange County with the special interest of its pastor, Father Paul Martin. Recently the choir has also begun to sing regularly at Old Mission San Buenaventura in Ventura County, whose pastor, Monsignor Francis J. Weber, archivist of the Archdiocese of Los Angeles, is interested in developing a parish cantoral program through the Schola. The lead cantors of the Schola are Michael Smith, Jerome Lloyd and the assistant conductor who also directs the congregation, Joseph Skelley. The leading cantrices are Beverly Young, Judee Pronovost and Catherine Kelly.

Most of the choir adults and many of the children come from Saint Anthony of Padua parish in Gardena, California; others come from nearby Maria Regina, St. Catherine Labouré, St. Eugene, St. Joseph and St. Anselm parishes in the Los Angeles County "South Bay" area. The Schola's studio is in connection with the Marianists of Gardena, California, who staff and administer Junipero Serra High School in this district.

The choir may sing as the full Schola, as a representative group, or as Gregorian men's cantoral (with teen-age boys), or the children as Pueri Cantores (Niños Cantores, Little Singers) of Southern California. The main service of the choir is to provide choral and cantoral music for the Eucharistic liturgy. But the Office, other sacred services, graduation and assembly programs, children's pageants, banquet and concert music have been provided.

The smallest children particularly enjoy becoming, at once, Cherubino in Mozart's *Marriage of Figaro*, to sing *Voi che sapete*; or a leprechaun in *Finian's Rainbow* to sing "Look to the Rainbow;" or a little corps of uniform pages to sing Shakespeare's "Under the Greenwood Tree." The choir adults also include in their membership several outstanding soloists.

The choir children study the recorder and the classical guitar, using both Gregorian and modern notation for the recorder, and a modified form of French baroque tablature for the guitar.

The children carry the red and gold Jerusalem Cross of the Sistine Chapel Pueri Cantores. The littlest boys wear the hooded robe of the French Little Singers of the Wooden Cross, while the choir girls have their special Tudor renaissance robe and the medallion of the Royal School of Church Music (Anglican equivalent of the Pueri Cantores and now also approved for Catholic participation). Through these varied activities performance and music skills are broadened and sharpened.

The young choristers are taught to read Gregorian chant from both unmarked and Solesmes-marked editions.

Once a group of little singers were taken to visit the Estelle Doheny special collections at St. John's Major Seminary in Camarillo, and upon encountering a fifteenth-century French missal immediately began chanting from it.

The repertory of plainchant begins where it should today: at the congrega-

*See Monsignor Charles N. Meter's article in *Sacred Music*, Vol. 106, No. 3, Winter, 1979.

tional editions of *Jubilate Deo* (Vatican, 1974) and *Liber Cantualis* (Solesmes, 1977), but the children now also know by heart such eminent classics (which could eventually be done *alternatim* with well-prepared congregations) as *Gloria, laus et honor; Crux fidelis; Spiritus Domini; Alleluia Assumpta est* (this the choir already does with congregation); *Jesu Redemptor omnium*; the solemn tones of *Salve Regina* and *Alma Redemptoris*; the hymn, *Caelitum Joseph*. Other more difficult pieces sung by heart include the *Gloria* from Mass IX, and the Holy Week *Christus factus est*.

The choir travels widely "on continuous pilgrimage to the southland Catholic community," to share the Church's "treasure of inestimable worth to be preserved at all costs" (Vatican II). For this reason, most of the congregational singing cultivated is Latin chant. The choir can be more critical than the regular parish choir in choosing new vernacular antiphonal or hymnodic materials. These too are used, with the music of Dom Gregory Murray, Father Gelineau, and Father Deiss, by far the favorites of the Schola.

In all the congregational music, there seems to be an enthusiastic effort by all, young and old, teen-agers included, to participate and to follow the conducting of Mr. Skelley as lead cantor. Teen-agers and children join their parents and grandparents in *Gloria VIII* or *Credo III*. (How is this possible? The writer suspects that teenagers, who are used to the words of pop and disco music being only semi-intelligible, are thus better judges of the element of mystery or inaccessibility in art than are some would-be purveyors of popular catechesis!)

In any case, the Schola's repertory is received enthusiastically. Composers of nearly every musical generation are included in this repertory, from the music of the Gelasian Sacramentary to antiphons by recent composers; great masters such as Josquin des Prez, Palestrina, Orlando Gibbons, Praetorius, Handel, J. S. Bach, Mozart, Vaughn Williams, Britten. American music is well represented, from William Billings' colonial anthems, and shape-note hymns such as *Promised Land*, to such specialties as California missions anthems and even a beautiful doxology by Queen Liloukalani, last monarch of the Hawaiian Islands. And, as might be expected, the adults and children have sung in many liturgical and operatic or concert languages.

A special technical feature of our choral repertory is the descant system of part arranging. Very little contemporary music in print is really intended for children's voices. These voices divide into roughly two categories, those of high "descant" sopranos, and those of a mezzo-soprano range called child "alto." When possible, we arrange congregational music so that the people can sing the melody at either comfortable octave, led by their cantor, while the choir provides high descant and alto harmonies and counterpoints in the bass. In effect, when possible the melody is put in the tenor. It is sometimes forgotten that this system of arranging is far older and has much clearer resonance in a church acoustic, than the soprano melody system. Because the choir prefers to sing from front benches or the sanctuary rather than a distant choir loft, only an occasional microphone (for the congregational cantor or *colla parte* instruments) is used. This is a *cappella* music for choir and people. (Organ is used to accompany solo arias, and the choir also sings from choirlofts when necessary, but a cantor always directs the people.)

The English system of choral training is used with the young descants and is

followed more strictly than might be expected of an American choir. The child altos are trained in what is today a more standard Italianate, light *bel canto*, as are the choir men and women. The *tenorino* or boy alto-tenor voice is always taken individually, and most of the younger teen-age boys sing alto parts they remember well but learn their new music in the tenor section. Because most of our teen-age boys have stayed with us, a great deal of attention has been given toward helping each boy "keep track" of his "new voice" and its gradual emergence.

Vocationally, several of the children have been drawn toward the priesthood or religious life; three choristers have gone to the junior seminary and a fourth is contemplating doing so. Several of the choir children indicate an interest in musical or communication arts. With all the announcing, "official greeting," and "technical direction" required of the choristers, there are many opportunities for each boy and girl to discover talents in the communication arts.

The choir rehearses twice weekly in this manner: the children have an hour on Tuesday night; the adults join them in their hour on Friday evening and then continue on their own for other music after the children leave. These rehearsals plus a half-hour warm up before the Sunday liturgy assure that each week is filled with song and the voice is regularly exercised.

There is great satisfaction for the choir adults in believing that one of the great artistic and spiritual joys of their lives can be passed on to an adult generation of the twenty-first century. It is a pleasure beyond words to see a little choir girl of ten serenely holding a replica string psalter, looking very much like an angel in a fourteenth-century painting. She is ready any moment to "zing" her little psalter to give the note to the cantor for the responsorial psalm.

The choir adults enjoy intoning a selection such as Father Deiss' "*Joyeuse Lumière*" (in the original French) and having all the choristers immediately join in parts from memory. *Psallite* by Praetorius will arise spontaneously in the choir bus on the way home from Sunday breakfast after Mass. An ensemble such as this is as relevant as the fine arts.

But the Schola remains as precarious in its own future as that of its littlest singers. Support from interested clergy, religious and laity is growing. For the moment, at the behest of the Marianists, there is a little "school of song" of this nature in California.

REV. THEODORE C. LEY, S.M.



LEY: SCHOOL OF SONG



Granada Cathedral, upper stage of the sanctuary

LICINIO REFICE (1883–1954)

*(This article under the title "Ricordo di Licinio Refice," was published in *Sacerdos et Cantus Gregoriani Magister*, a *festschrift* prepared for Monsignor Ferdinand Haberl, rector of the Pontificio Istituto di Musica Sacra in Rome, on the occasion of his seventieth birthday. The translation from Italian was made by Monsignor Schuler.)

A morte de um músico! "The musician is dead!" So shrieked the newsboys around the Municipal Theater in Rio de Janeiro on the evening of September 2, 1954. Licinio Refice was well known in Rio, where he had gone to direct his opera, *Cecilia*, in 1936. That opera was soon to open in Rio, and twelve days were marked for rehearsals for the chorus. Refice was seated in a large armchair, and he took every opportunity to make suggestions to the "Roman people" as they kept shouting the sentence of death, death to Cecilia. But then the singers stopped. They saw that the Maestro was pale and his head dropped. He was dead! The body was carried into the chorus room of the theater; in his hands was entwined a rosary found in his pocket. It was decided that *Cecilia* would be staged as planned (an honor that truly would have been welcomed by the author!) with Renata Tebaldi and director Oliviero de Fabritiis. It was an evening of great emotion. All the actors, from Tebaldi to the last chorister, wore black cockades on their breasts, as was done at the premiere of Bellini's *Norma*, which also was sung in mourning.

Thus ended the mortal life of Licinio Refice, almost an ideal finale for him. Knowing his character and his temperament — impulsive and explosive, withdrawn and noisy, rough and rugged — perhaps he had, if indeed anyone is able to have, the kind of departure from this life that fit him best, galvanized and moving at the same time, but without sadness and indeed silent in itself.

At Rome, Refice's body was received in the Basilica of Saint Cecilia in Trastevere on September 28, where solemn honor was paid him, but silent honor, without music, as was his last wish.

I was present there with a great number of the members of the Pontifical Institute of Sacred Music, and I recall the composed emotion of those present while at all the altars of the church holy Masses were celebrated as was the wish of the departed. The Italian government was represented by Andreotti, a personal friend of the Maestro. The musicians and singers of the Roman choirs together with other friends and admirers crowded the basilica in a mournful gathering. Then all filed before the embalmed body clothed in priestly vestments.

A precious photograph, many times sought after for copying, hangs in the office of the president of the Pontifical Institute of Sacred Music. It is the first official picture of the teaching staff and the students of the institute. It was taken in 1911, in the courtyard of the convent of the Daughters of Mary Immaculate on the Via del Mascherone, the first location of the school. Besides the group of students, eleven teachers are shown including the president, Padre DeSanti, and Boezi, Dobici, Dagnino, Schuster (who would become abbot of San Paolo fuori le mura and later cardinal-archbishop of Milan, and who we hope will some day come to the glory of the altar), along with the twenty-seven year old Refice. Two years before, he had graduated from the Liceo di S. Cecilia in Rome with a diploma in composition and organ, having been a student of E. Boezi, R. Renzi and S. Falchi. He left the institute in 1951 after forty years of teaching harmony, instrumentation, musical criticism and finally advanced composition, succeeding Monsignor Casimiri. At the same time, for thirty-six years, he was maestro at the Basilica of Saint Mary Major. During all those years he occupied two high positions in Rome, neither easily achieved.

Hundreds of students were formed in his school, receiving the severest training in the tools of the trade of sacred composition. But more than that — and here perhaps is the most genuine characterization of Refice — they received also his advice, his cutting criticism, sometimes utter destruction, and even his rage. All this could not be separated from Refice the teacher. "It is useless to squeeze the meninges," he said to some students one day after hearing some flat and poor music, "when there is nothing inside. Inspiration is not mere ham that you can buy at the sausage shop. Music ought to possess a soul because it must say something and it must contain something."

His teaching and his students were for him his personal release, his little parlement, where discussion of, listening to, and understanding of his artistic activities went on, and indeed it covered a wide range of events. Besides his regular work with the choir at Saint Mary Major, where he found opportunity to perform his liturgical compositions (Masses, psalms and motets), Refice was a relentless vagabond. He performed his most famous and enduring oratorios, his Masses, and the operas, *Cecilia* and *Margherita da Cortona*, in all parts of the world at the request of concert artists, singers, cathedrals and former students scattered everywhere. All of Europe, beginning with Italy, knew Refice as he travelled with his music. Canada, the United States, Mexico, Brazil, Argentina, Chile and Uruguay were the countries across the Atlantic that popularly acclaimed him. But the forge where he hammered out the greatest performances of his works was undoubtedly the concert hall of the Pontifical Institute of Sacred Music in Rome. From 1917 on, he himself directed or had others direct his liturgical and non-liturgical works in that great hall, always in the presence of large and distinguished audiences that enthusiastically applauded him and con-

stituted "his" Roman public. I myself remember that in some of those concerts he chose artists of international fame such as Benjamin Gigli and Maria Caniglia and then himself extended particular invitations to be present to various personages of the Church, the government and the artistic community. And I remember too, how on April 7, 1949, this hall was the scene of the first performance of his *Missa pro defunctis*, dedicated to all the Italians fallen in the last war. It was a memorable day for the institute. Among those present were the president of the Republic of Italy, Einaudi, the president of the council, De Gasperi, many cardinals, government ministers and an overflow crowd. They created for us an official framework and a solemn setting for the new composition, but naturally as well, not a few problems faced us to secure a confident and perfect performance.

For the scholastic year 1910, at the musical academy of Saint Cecilia, the twenty-seven year old priest-musician presented as an examination project the oratorio, *La Cananea*. It took the first prize and left the commission and the public amazed at this new perceptiveness so clearly Refice's own. It showed that he could compose in a pleasing style, but it also revealed a strong musicality, lyricism and talent for harmonization.

Then followed *La vedova di Naim*, *Maria Magdalena*, *Trittico Franceseano*, *Stabat Mater*, *Martirium Agnetis Virginis*, *Dantis Poetae transitus* and others that were suddenly sought after and performed in Rome and elsewhere. It was a frenzied change from the apparent calm of the school to the rehearsals, the concert halls and the theaters. He moved into the breach, but perhaps he was not able to die in that way.

Refice was a man of spontaneity as was seen in his almost volcanic conversation with his students, his colleagues and other artists. He seemed to heat the very atmosphere and raise the public to a high temperature. He was a frantic worker at his desk or at the keyboard while he smoked a hundred cigarettes a day. Pope Pius XII called him "a composer more able to edify the spirit of the flock than any other by raising them to the higher harmonies of the faith."

His personality had a double facet: mysticism and humanity. It was not without reason that the mystical land of Umbria was the most beloved region of Italy for him. Perugia and Assisi were in fact especially attractive places of rest and vacation for him in his later years, because in those locales he breathed again the air of Francis and Clare. He was a leader of the Sagra Musicale Umbra until 1923, when he directed concerts at S. Pietro in Perugia and at the Morlacchi Theater in 1924. Afterwards he would find some peace in an annual retreat with the Franciscans at S. Maria degli Angeli in Assisi where he could pray in tranquillity in the Portiuncula and where he would seal his attachment to the *poverello* of Assisi by wearing the habit of the Franciscan tertiary and taking the name of Brother Leo.

Emidio Mucci, that faithful collaborator in writing Refice's texts and his intimate friend for so many years, has written two pamphlets about the Maestro, both published in two editions and now almost unobtainable. Logically, they remain the most authentic documentaries on the life and works of Licinio Refice. In these little works, I have found dates and facts already known to some extent and confirmed by others. From Mucci I have learned, for example, how Refice moved from the silence of severe ecclesiastical studies and his musical training to take the first prize at the Academy of S. Cecilia. He appeared not as a young

composer might show himself, but rather suddenly exploding into the field of sacred music. He went on then to develop a popularity that carried him through Europe and America directing his music. (This has a particular significance if one recalls that Lorenzo Perosi was also a great and popular priest-musician in the reform movement of Pius X.) His popularity was confirmed in 1950 in the Netherlands when a Refice musical fortnight was organized there.

In 1947, Refice set out for America with the Roman choirs and plans for over a hundred concerts in the United States, Canada and Mexico. In Mexico, in particular, hundreds of his former students from the Pontifical Institute of Sacred Music were established throughout the country as honored founders of schools and institutes of music, famous organists and composers. In New Mexico, he visited an Indian village and was received by the chief of the tribe in a grandiose manner, according to their custom with the din of tambourines. He received a fetish as a gift, which I often saw on his piano in his Roman residence when I called on him for an official purpose or a friendly visit. I recall rather pleasantly one day when I was passing some time with a cross-word puzzle, coming on the question, "what is the first name of Refice?" The answer for the seven squares of the puzzle could be nothing else than "Licinio." Later on there was another question, "who is the author of *Cecilia*?" The answer was "Refice." Commonplace as this may seem, it does show how popular he was in his own time that he should be included in the general information needed for a cross-word puzzle. This was further attested to by Monsignor Haberl, president of the Pontifical Institute of Sacred Music, who on a recent visit to Mexico for the dedication of the new pipe organ in the cathedral of Puebla, visited with the director of the beautiful and famous school of sacred music there. Both Monsignor Haberl and the director of the school were former students of Refice. In their conversation they spoke of him and his music which is still often performed in that land. The City of Puebla had commissioned the Maestro to compose an original work which is still a very successful and well known oratorio, *Lilium Crucis*, for women's voices, dedicated to the honor of a young Mexican heroine, Maria de Jesus, called *el lirio de Puebla*.

But if in life the Maestro achieved such popularity, it was his death that confirmed how greatly he was esteemed as an artistic figure. Lorenzo Perosi, who on many occasions had expressed his esteem for the art of Refice and his fraternal and priestly friendship for him, declared "I am overwhelmed with sorrow. I have lost a friend. In the sadness of this hour I am comforted by the thought that his music will remain through time as a perpetual testimony of his wonderful inspiration." Those words contained the mourning of the artistic community, because they were spoken by the highest exponent of sacred music. The governmental authority also testified to his lasting memory. In 1964, almost timidly, I wrote to the city council of Rome proposing the naming of a street in Rome after Licinio Refice. And it was done! In a section of the city dedicated to the names of famous musicians, that of Refice was added to the others. Frosinone, the chief city of the rural Roman campagna, the land of Refice, has named its conservatory after him. The Refice Festival, held in that city for five years, brings together many famous and prestigious soloists and directors.

Until 1951, almost daily, the Maestro came to the Institute for Sacred Music for his lessons. He sought to retire from teaching and on that occasion Pope Pius XII

was pleased to give him his blessing for his "long activity as a teacher and an artist done in the service of the faith and the Church," confident that he would be able "to reach even new and higher virtuosity." Because of my office at the institute and for other reasons too, I had to visit him monthly and often more frequently. I would find him pleasantly engaged in study in his apartment located in the residence attached to the Basilica of Saint Mary Major. His window was on the corner overlooking the piazza and the Via dell' Esquilino. He was usually busy at his work table or his piano writing music. I brought him his pension check as a teacher, but that was not all, since he enjoyed a few jokes about Tizio and Caio, some recollections about the singers and the latest news concerning recent successes and future projects at the institute. He was always very open with me. He had known me from birth and he had a friendly relationship with my father for about forty years when he was employed by the institute. As a boy singer I had been under his direction first at S. Salvatore in Lauro and then for over six years at Saint Mary Major. With these reasons for a continuing familiarity, he often entrusted me with duties of special confidence, and naturally I was honored. One day he asked me to deliver a special roll bound with a silk ribbon to the house of President De Gasperi in the Via Bonifacio VIII. A nephew had been born to the president, and the Maestro was making a presentation of a cantata which he had composed expressly for the occasion. I was not exempt, however, from a certain embarrassment in carrying out this mission, which I did promptly on the very same day, because I knew that in the afternoon he had telephoned to learn if I had delivered the packet. I did go to the house of De Gasperi and after I had told the guard at the porter's lodge the purpose of my visit, I was received with exquisite courtesy by Signora Francesca. She told me to thank the Maestro for herself and for the president.

Exactly one year before his death, on the first day of September, 1953, I asked him to participate in my wedding which would be celebrated on September 12. He wished to know what would be played during the ceremony and where I planned to travel on the wedding trip and many other questions, information that I gave him more or less fully. He wanted to go to the opera house, and he had me accompany him. On the way, I had the courage to ask him for his photograph with a dedication as a gift for the wedding. With that I had hoped (wrongly, as I know now) that he would not give me a musical autograph as he was accustomed to do for such occasions, with merely an inscription "to your wife." He granted my request as I had hardly even hoped he would. Two days later, at his bidding, a carton containing a beautiful photograph of himself was delivered to the institute, framed and inscribed with the word "Margherita" and a dedication for the special occasion of my wedding. The photograph with its dedication has a prominent place in my home.

In the twelve months that separated him from death, I saw him several times. He was often away from Rome, or as in the first months of the summer of 1954, he was busy preparing for what would be his last journey to Brazil. He had to be effective and useful to the very end! On opening the newspaper on the morning of September 12, 1954, I stopped suddenly as I saw his photograph with the headline, "Licinio Refice is dead." I hastened immediately to the institute where, since it was unfortunately still a holiday period, I found only a few of the professors to tell them the sad news. The particulars of his sudden death I

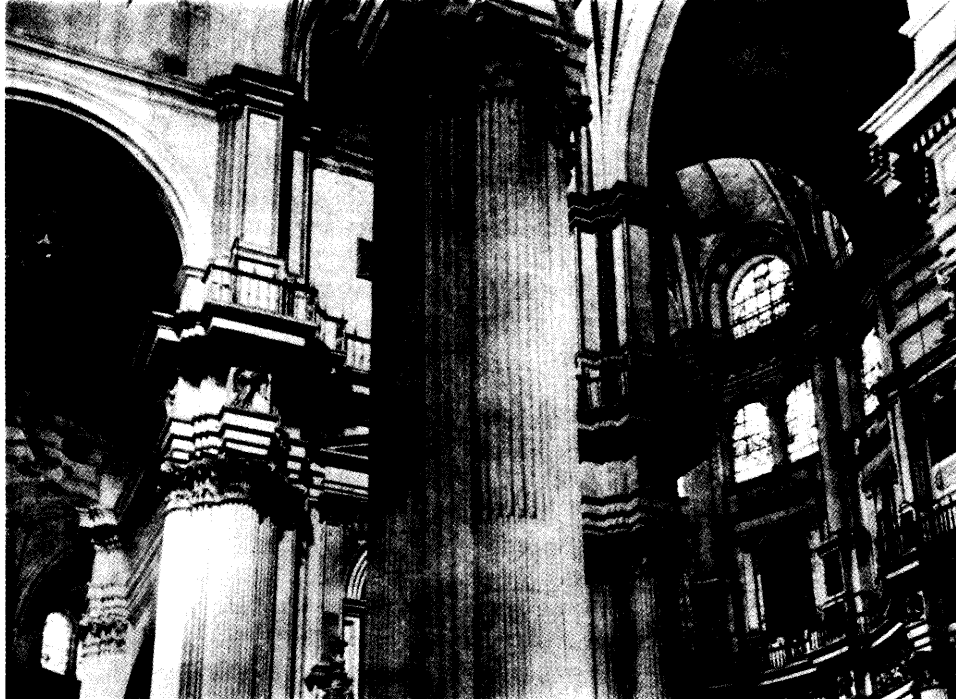
learned only after several days from a student of the institute, a well-known pupil of the Maestro, who was in Rio de Janeiro. As soon as he heard the news, he had gone immediately to the theater. He wrote me a sad letter but with all the details. From him I learned the tender fact about the rosary found in the pocket of the Maestro. Truly, behind the masque of vitality, exuberance and excitement for music, the priest-musician, who had gone forth from the Church into the secular world, did in fact reveal in himself, as Emidio Mucci said, a mysticism truly attached to the faith in the name of which he composed so much.

Since I began these reminiscences by recalling the cries of the newsboys in Rio announcing the death of Refice, I believe I should logically conclude my remarks by reporting the words, so splendidly beautiful, with which the last will of the Maestro ends: "To all, my words of peace! From all, I beg pardon and many prayers. May God in His infinite mercy be good to me. Mary, the holy Mother of God, Francis, Cecilia, Margherita, my guardian angel and all my friends who have gone before me in death, lead me to God. Grant, O Lord, that I may enter into life. Amen."

ALDO BARTOCCI



Granada Cathedral, sanctuary and triumphal arch



Granada Cathedral, ambulatory and sanctuary

QUONIAM ADVESPERASCIT

“Stay with us, O Lord, for it is growing toward evening.” The versicle and response for vespers of paschal time seem at first sight to epitomize the mood of vespers — and indeed, for those of us who have experienced it, the impression of approaching darkness at times does indeed seem to predominate. The reformation in England strengthened this view in its translation of the last major hour of the day as “evensong.”

So indeed, for much of the year it appears to be. After the great liturgy of the day, the capitular high Mass, and the little hours of sext and none, vespers, at about the “ninth or tenth hour”, *i.e.*, three or four o’clock in the afternoon, heralded the coming of night. The church darkened as the psalms drew to a conclusion; the *Magnificat* signalled the end of another day; and the final *Dominus det nobis suam pacem* echoed tranquillity in its plea for tranquillity.

However, it is doubtful if this ever was the original intent of vespers. This hour of the office has perhaps remained the most familiar to the faithful over the centuries. Even as late as the middle of the present century, vespers was still celebrated, at least on Sundays, in many parish churches. The focus of the hour, though, was not on darkness, but on light, and the overriding idea that of the resurrection and of re-creation.

This emphasis was crystallized by St. Benedict, who in the middle of the sixth century introduced the hour of compline. Prior to the sixth century, vespers was known as *lucenaria hora* or the “hour of the lights.” Its emphasis was not on the onset of darkness, but on the new light. In some ways, it was a miniaturized Holy Saturday vigil. Indeed, an Irish document of the sixth century (the antiphony of Bangor) refers to it as *hora incensi, ad cereum benedicendum*.

The symbolism was preserved in the rubrics of vespers of the Roman breviary, and there is no reason why it should be lost today, even if vespers be celebrated in the new form of the *Liturgia Horarum*. The rubric in point, often alas ignored,

calls for the acolytes to place their candles not on the credence table, but on the steps of the altar; they are extinguished, before the intonation of *Deus in adiutorium*. The candles are not relit until the end of the psalms, and are taken from the steps and carried to the celebrant before he begins the chapter. In effect, they are extinguished for the first half of the office, and lighted for the lessons — now much abbreviated, which once formed the second half, and which in some measure have been restored in the *Liturgia Horarum* of Paul VI.

A further emphasis on the creation theme was provided by the order of the hymns for the week, which were directed to each of the seven days of creation, as recorded in Genesis, starting with *Lucis Creator Optime* for Sunday, and ending with the Friday hymn which focussed on the creation of the “beasts of the field.” Saturday, because of the approach of Sunday, was Trinity oriented.

The reforms of the Second Vatican Council included a wish that the liturgy of the hours be made available to the laity. This has undoubtedly been honored more in the breach than in the observance. It is ironic that for decades, when benediction of the Blessed Sacrament had the status only of a devotion, rather than a liturgical function, it was a universally popular service. Since Vatican II, which raised it to a liturgical function, it has all but disappeared.

There is, however, a rising consciousness that even the Mass cannot carry the load of being a universally applicable service, suitable for all times and all occasions; and we may see some attempt in the near future to restore some of the “lost” hours of the office. The chief candidate for such a restoration would presumably be vespers.

The main difficulty with restoring vespers immediately is musical. The new rite consists of only three psalms, as opposed to the former five in the old Roman rite, but the difficulties they present musically are too well known to need detailed exposition here. Until a new *Antiphonarium* makes its appearance, only two choices exist for singing vespers in Latin.

One is simply to keep the old rite, using the *Liber Usualis*, with the antiphons doubled as shown in the later editions of that work. The orations, of course, are not for the most part the orations of the Paul VI missal, although this can be dealt with readily by using the new missal for the oration. The new calendar also provides another problem, but the difficulty is not insuperable; for example, changing the order of the old “Sundays after Easter” produces a very close approximation to the new “Sundays of Easter.”

The alternative is to use the new office and solve the musical problem by looking up everything new in the old *Liber* or *Vesperale*. This is time-consuming, awkward in the sanctuary, with all the markers necessary, or, if the order of the office is typed out and duplicated beforehand, necessitating constant cross reference. And there are new texts not to be found in the old books. It is probably a counsel of perfection to attempt to “put new wine into old wine skins.”

Ceremonially, the matter is much simpler. *Mutatis mutandis*, the rubrics of the old rite can simply be adapted. They are, in any event, very simple.

This all comes really to a plea for a new *Antiphonale*, to enable the wishes of Vatican II to be carried out. But until it appears, some effort can be made to preserve and foster the age-old prayer of Israel: *Dirigatur Domine oratio mea sicut incensum in conspectu tuo*.

HAROLD HUGHESDON

REVIEWS

Choral

Carillon Mass by Richard Proulx. SATB. GIA Publications, Chicago. \$2.

Richard Proulx does not seem to run out of good, melodious Mass settings. This is one of his best: simple and catchy. It is written for four-part choir, baritone cantor, flute, tambourine, triangle and organ with an easy part for the congregation. It is an enjoyable composition with a very appealing *Gloria*, based on Tone VIII, freely adapted. The setting includes the Lord's prayer and the acclamations in addition to the usual parts.

Verses and Offertories by Robert Wetzler. Augsburg Publishing House. \$1.25.

Short and simple but tastefully set, these short texts from the gospel acclamation and the offertory begin with the first Sunday in advent and continue through the Christmas season until the Baptism of our Lord. Voicings are all simple and include arrangements from unison to four parts. There are optional handbell parts.

WILLIAM TORTOLANO

What Grace, O Lord, and Beauty Shone by Elwood Coggin. SATB, organ. Elkan-Vogel. \$1.25.

A general anthem, with a text not taken from Catholic liturgical sources, this may be a useful piece for communion time or perhaps for a penance service. The organ part is more pianistic than really for organ. The harmony is traditional.

Adoramus te by Jacques Clément. SATB. Theodore Presser. \$1.45.

A sixteenth century, *a cappella* motet, this piece of about one minute duration can be useful nearly any Sunday of the year, but especially during Lent. Elwood Coggin has provided an English text so the composition is able to be performed in both languages.

O Jesus, King most Wonderful arranged by Elwood Coggin. SATB, organ. Elkan-Vogel. \$1.25.

The tune is taken from *Koch's Choralbuch* of 1816 where it appeared as *Auch jetzt macht Gott*. The text is by Saint Bernard of Clairvaux in a translation by Edward Caswall. It is the old *Jesu dulcis memoria* and so useful for devotions to the Sacred Heart, the Blessed Sacrament, communion time and even generally for Sundays of the year. The harmony is traditional and not difficult.

Heaven and the Earth display His Grandeur by Felix Mendelssohn. Ed. by Robert S. Hines. SAB, organ. Elkan-Vogel. \$1.25.

This is the final chorus from *Athalie*. A very simple, traditional harmony with a strong, chordal accompaniment gives the piece great power as a recessional or a piece for a big occasion. It is not difficult but for a minute and a half it makes a great sound.

All Praise to God our heavenly Father by George Frideric Handel. Ar. by John Carlton. SATB, keyboard. Theodore Presser Co. \$1.50.

A typical Handelian anthem, this festive piece is useful as a general selection that can bear repetition. The sopranos have some high "A's" to sing, and the tenors have a repeated pattern of "F# and G."

O Saving Victim by Robert Schumann. Ar. by Robert S. Hines. SA, keyboard. Elkan-Vogel. \$1.25.

A short but attractive setting of the English translation of Thomas Aquinas' *O salutaris hostia*, this easy piece can find many occasions for use. The first verse is unison, the second a duet between soprano and alto.

Ave verum corpus by William Byrd. Ar. by Hilda Morgan. TTBB. Robertson Publications (Theodore Presser Co.). \$1.25.

With many directors again looking for four-part male settings of texts, especially in English, this arrangement may fill a need and prove useful to seminary choirs in particular. Both an English and the Latin texts are provided.

Antifona sul canto fermo, 8° tono by Luigi Cherubini. SSATTB. Boccaccini & Spada Editori (Theodore Presser Co.). \$1.25.

This is a first edition of a work that Cherubini inscribed with the words "for my study." It is an attempt at the old renaissance technique of choral writing, including the use of canon. The text is in honor of St. Paul, *Et Paulus doctor gentium*.

Here, O my Lord by David H. Williams. SATB. Abingdon. \$1.25.

The text is by Horatius Bonar (1808-1889) and expresses a tender sentiment for communion time. The harmony is a straight forward, traditional writing, easily sung and quickly appreciated.

With happy voices by Raymond H. Herbek. Unison, keyboard. Abingdon. \$1.25.

A simple piece, useful for children's groups, the text is by William G. Tarrant (1853-1928).

R.J.S.

Books

Russian Church Singing. Volume I: Orthodox Worship and Hymnography by Johann von Gardner. Translated by Vladimir Morosan. St. Vladimir's Seminary Press, Crestwood, New York, 1980. 146 pages. \$5.95.

This neat and attractively printed volume provides information in an area long sparse in published materials in English. Intended as a practical introduction to liturgical singing in the Russian Orthodox Church, it has a wide use not only for the prospective worker in that field but for research scholars as well. Certainly for the church musician working in the traditions of the west it has

valuable information never before available and most important in the rounding out of a truly broad knowledge of liturgical music both in practice and in history.

A chapter on liturgical forms — kanon, troparion, hymn, kontakion, sticheron — explains the system of Orthodox singing. Both textual and musical elements are discussed, and the modal system (Oktoechos) is explained and related to the Gregorian system. Most useful is an explanation of the liturgy of the Orthodox Church, both the offices and the Eucharistic service, valuable for the research student and for a visitor to Russian or other eastern churches.

A final chapter on the history of Russian liturgical singing through its thousand years of life emphasizes the essential connection between music and liturgy in this rich branch of church music. It is not a tradition that stands solely on aesthetic merits but remains always a part of the greater liturgical purpose for which it was composed.

Dr. Johann von Gardner, born in Russia, is professor at the University of Munich where he is chairman of the department of Russian liturgical music.

R. J. S.

Studies in Eastern Chant, Vol. IV. Milos Velimirovic, ed. St. Vladimir's Seminary Press, Crestwood, New York, 1979. 248 pages. \$10.95.

As the title indicates, this is the fourth volume in a series of essays on various topics related to the liturgical music of the eastern churches. The studies are printed in the original languages of their authors, French and English, but with numerous examples involving Greek and Hebrew. Saint Vladimir's Seminary is to be commended on making these very scholarly research articles available. The area of eastern liturgical music has long had a great need of published materials, especially in English. With the work of Egon Wellesz, now deceased, and Milos Velimirovic this is being provided for graduate students and scholars. Of special interest to this reviewer is the article by E. J. Revell, "Hebrew Accents and Greek Ekphonic Neumes." Of more general interest is "A Reference to the Relation of Eastern and Western Chant" by Michael Adamis. This series belongs in all libraries where serious study of church music is carried on.

R. J. S.

The Organ Music of J. S. Bach. Volume II: *Works based on Chorales* by Peter Williams. Cambridge University Press, New York, N.Y. 1980. 357 pages. \$47.50.

The Second Vatican Council praised the pipe organ as the instrument particularly fitted for the liturgy, and despite the wide introduction of guitars as a substitute the organ remains eminently a church instrument with a repertory of masterpieces particularly fitted for liturgical use. Not least among those pieces are the chorale preludes of J. S. Bach. Their length and their connection with the liturgical year, together with the extensive number of such settings, make them most useful for serious organists who wish to practice and to study in

preparation for their duties as church organists.

This handsome volume is well organized. First, the author considers the various collections of chorale preludes: "*Orgelbüchlein*, *Schübler Chorales*, "The Eighteen," those from the *Clavierübung III* and the Kimberger collection among others. Then he continues to analyze each piece separately, giving its text and translation, the chorale melody being used, the form and style of the composition and its place in Bach's life.

A handy system of numbering is used, making the volume very practical as a study tool. Lavish use of examples illustrates the text and makes clear what the author is explaining. While certainly a scholarly publication, this book has very practical use for a serious church musician and for any organ student. A good index makes it possible to find one's way easily to the chorale in question. This is not a subjective treatment of a literature long studied by various kinds of musical scholars; it is rather a scientific work with musicological expertise and practical performance experience combined to make both a scholarly and a popular appeal to serious organists.

R. J. S.

Organ Technique: a basic course of study by Oswald Ragatz. Indiana University Press, Bloomington, Indiana, 1980. 264 pages. \$15.

What makes the pipe organ a very special technical study and challenge is that one must not only master musical techniques (and they are different from the piano), but he must understand the mechanical problems of the instrument. It is a complex machine and Professor Ragatz immediately explains organ construction, the keys, stops, pistons and pipes. He explains that there is no short cut.

Usable and not difficult repertoire is included as well as biographical sketches of composers. Most of the examples are taken from the late renaissance and baroque periods. They illustrate not only technical needs, but present an understanding of the historical development of the organ.

The course of study is methodical and logical. Mastery of technical problems should come early. There are not many books on organ technique, and it is good to have a fine new addition to the literature.

WILLIAM TORTOLANO

Cantate Domino. Hymnal supplement, compiled and edited by the Episcopal Diocese of Chicago. GIA Publications, Chicago, 1979. \$4.95. Organ edition, \$5.95.

As an Anglican priest seeking reunion with the Holy See, I can say that we Anglicans have much to contribute to the Catholic Church in the field of sacred music. Recently I came across a good supplement to an already good (for the most part) Episcopal hymnal, the *Hymnal 1940*. Compiled and edited by the bishop's advisory commission on church music for the Episcopal Diocese of Chicago, *Cantate Domino* is a good companion to the *Hymnal 1940*, and I find myself using it each week to select Sunday Mass hymns for my parish.

It contains 135 new hymns in accord with the new

three-year Eucharistic lectionary which is almost identical with the Roman Catholic cycles. There are hymns for solemnities and holy days in the new calendar (e.g., the Baptism of our Lord, feasts of the Blessed Virgin Mary, Holy Cross, Christ the King, etc.). There are special hymns also for holy baptism, ordination, the bishop's visitation, marriage and burials. Hymns for graduals, offertories and communion are listed in a special section, as well as "general" hymns. The book contains three Mass settings: *A Community Mass* by Proulx, *Missa de Angelis* by Kehl and a modern *Mass for the New Rite* by Hampton. Besides suggested alternate tunes for some of the hymns found in the *Hymnal 1940*, there is a metrical index, index of tunes and an index of first lines.

The most interesting feature, however, about *Cantate Domino* is the section in the latter part of the book entitled, "The Hymn Board." This is a liturgical index for each Sunday and holy day in each of the three lectionary cycles. Hymns are listed for an introit, a general hymn, the offertory, communion, ablutions, post-communion and dismissal. Hymns marked with an asterisk are especially appropriate for the Eucharistic lectionary of the day (appropriate for singing just before or after the sermon). Alternate or preferred tunes are given in parentheses, and italicized hymn numbers indicate those from the new book, following those given for *Hymnal 1940*.

An indication of the breadth and variety of the hymns included in this little book can be seen by the following brief survey. Beginning with hymn 804, we have an advent hymn written by St. Ambrose (340–397) entitled, *Veni Redemptor gentium*. The next is a Christmas hymn written by the Right Rev. George Craig Stewart (1879–1940), one-time Anglo-Catholic bishop of the Diocese of Chicago. Hymn 819 is a tenth century office hymn, *O nata lux de lumine*. Hymns 838 to 846 constitute a selection of sorely needed hymns for the Blessed Virgin Mary, including one by the famed Oxford Movement divine, John Keble (1792–1866).

Number 848 is a paraphrase of *Ecce sacerdos magnus* for use at the bishop's visitation. Seasonal graduals for use between the second lesson and the gospel, based on the psalter, are from number 863 to 870. Following the graduals are offertory hymns (871–879) and those for use during holy communion (880–898). Number 892, interestingly enough, is from the second century *Didache*. There is a modern translation of the *Tantum ergo sacramentum*, different from that given in Elizabethan English in the *Hymnal 1940* (No. 200). From 905 to 933 we have a selection of "general" hymns, including such as far apace as 918, a Latin office hymn, *Ubi caritas*, with words given both in Latin and in English, and 931, "Amazing Grace." This will make Mahalia Jackson happy! Verses 6 through 8 will make Catholics happy as well, dealing with the Mass, the Blessed Virgin and the Church in turn!

All in all, *Cantate Domino* is an excellent compilation, even with the poor modern English in the Mass settings, taken from the second Mass rite of the new *Protestant Episcopal Prayer Book*. It is unfortunate that *Missa de angelis* is even given in modern English. Certainly the tradi-

tional setting in the *English Gradual* is better, although that book may be out of print now. All this says something about where the Protestant Episcopal Church is today. Cranmer, with all his faults, *did* know how to use the king's English! If PECUSA has chosen to ignore this, perhaps it is for those who are thinking of an Anglican expression within the fold of Catholicism to claim this as our heritage and gift.

FATHER CLARK A. TEA

Ordo Missae cum populo. A Latin-English text for congregational use according to the intent of the Constitution on the Sacred Liturgy of the Second Vatican Council. Commission on Liturgy, Diocese of Alexandria-Shreveport. \$1.50.

This is a 35-page booklet, about 7½ × 9¾ inches, which contains the Latin text of a large part of the *Ordo Missae*, together with a parallel English (I.C.E.L.) version. There is no readily available equivalent, and bearing in mind the size of the Paul VI missal, a complete Latin-English version would be very cumbersome and probably would involve more than one volume.

The present work also contains rubrics, in red, but in English only. A minor point is that blended in with the translation of the rubrics themselves are some passages which, while useful, are not a translation of the rubrics of the missal. It would have made this useful work even better if these comments could have been distinguished typographically in some way, perhaps with black italics.

The arrangement is essentially that of the missal, with one exception; the blessing of water, instead of appearing in an appendix as an alternative penitential rite, is given pride of place, so that the more usual rites appear as alternatives to the *Asperges*.

The only two prefaces included are one for Eucharistic prayer II, and the one proper to Eucharistic prayer IV, although there is no indication that the first of these may be varied, while the second is fixed. The two prayers forming the celebrant's preparation for communion (*Domine Iesu Christe* and *Perceptio corporis*) are actually alternatives, but are not so shown.

The people's responses are given, in modern notation, so the work is especially useful for congregational participation in a sung Mass.

There are a few minor typographical errors, and a little trouble with the registration of the two colors; however, apart from these points, the faithful of the Diocese of Alexandria-Shreveport can count themselves fortunate indeed that their commission on liturgy has been far-sighted enough to publish this work.

H. H.

Organ

Livre d'Orgue en hommage à Saint Thomas d'Aquin pour le septième centenaire de sa mort by Jacques Charpentier. Alphonse Leduc, Paris. \$12.25.

This is a major work for organ, involving some contemporary notation and compositional techniques. Though written for a three manual instrument, it can be adapted to two manuals and the colorful registration that

is strictly specified. The first movement, "La Création," is very slow and heavily dependent on tone clusters for expression. The second movement, "La Créature," alternates brilliant, toccata passages with sustained tone clusters. The challenge in this movement lies in opportunities to improvise over a pedal line and in varied subdivisions of the beat. The final movement, "La Rédemption," combines ideas of the preceding movements, resolving to a driving, rhythmic climax with full organ and an abrupt return to the initial note of the work at the very end.

Evocation de la Pentecôte alors vos fils et vos filles prophétisèrent by Daniel Roth. Alphonse Leduc, Paris. \$5.75.

This six-minute work contains both a toccata section (marked *vivo*) and a very slow, improvisatory trio. The close dissonance and superimposed rhythmic subdivisions offer challenge to the organist. The dualism of moods in the piece is enhanced by marked changes in registration, specified in the score. This work represents a varied and colorful addition to contemporary organ repertoire.

MARY GORMLEY

Instruments

Trois mouvements pour quintette de cuivres by Eugene Bozza. 2 trumpets or cornets, horn, trombones and tuba. Alphonse Leduc, Paris. \$8.25.

This three movement work is reminiscent of other works by Eugene Bozza in its rhythmic punctuation and dissonances. The first movement is *allegro*, characterized by close intervals and imitative passages. The second movement is an effectively contrasting *andantino*, colored by rich harmonies in a chordal style. The final, *allegro vivo* movement closes the work in running sixteenth notes alternating between members of the quintet. It offers a brilliant end to this contemporary and technically challenging work. Both the style and its relatively short duration lend their use for festive occasions.

Parobles by Jacques Ibert. Violin and guitar. Alphonse Leduc, Paris. \$6.25.

Both pieces are of short duration and moderate tempos, suitable for an interlude. Use of the phrygian mode and flamenco rhythms lend an unmistakable Spanish flavor to both. The first piece is a duo between guitar and violin, while in the second piece, the violin carries the melody, colored by a frequent use of harmonics in the guitar. A work of moderate difficulty for both parts, it deserves worthy consideration as an alternative to traditional ensembles.

MARY GORMLEY

Magazines

SINGENDE KIRCHE, Volume 27, Number 3, 1979–1980. *Quarterly of the Church Music Commission of the Austrian Bishops.*

The first article in this issue of the Austrian church music magazine is written by a pastor. The Reverend Leo Reiners addresses his open letter to choirmasters and singers praising them for the work that they do, but cautiously asking them to do more. He notes that when he assumed his present pastoral responsibilities, he asked the choir to sing at least once every month. However, the director and singers refused because they did not have the time (with one rehearsal per week) to prepare that much music. The pastor's answer: other choirs do it. Why is it impossible for you? Later in the article, he answers his own question. His choir sings concerts. But Fr. Reiners correctly emphasizes that a church choir exists primarily to sing at liturgical functions, chiefly at the high Mass. Sacred concerts are well and good, but only if the primary responsibility of the choir is fulfilled. The pastor notes that it is only in the context of the sacred liturgy that church music achieves its highest purpose.

Other comments by Fr. Reiners are perhaps less on the mark. For example, he expresses the wish that newer music, especially hymns from the new German hymnbook, would be learned. Of course, these pose little challenge to the choir and are not joyfully accepted as replacements for the older hymns. He suggests that the choir members be divided throughout the church to "pull" the congregation along on new hymns. As any choir director or musician knows, if you divide a choir, you do not have a choir any more. Thirdly, in an attempt to make a bow towards "youth," this pastor suggests that the choir sing modern settings. It seems to me that many, if not all, "youth," if they have a musical sense, enjoy and appreciate the works of the masters much more than current attempts. If they do not have a musical sense, current modern works will not attract them any more than the classical works do. And if Fr. Reiners is speaking about popular music (and this I doubt), there is no reason to come to church to hear this music. It can be heard anywhere.

Johannes Ressel has made a survey of the parishes in the Archdiocese of Vienna regarding church music. He has compiled some interesting statistics on the number of choirs and the use of certain hymnbooks. Generally, seventy-five percent of the parishes surveyed boast a choir, certainly higher than in most American dioceses. Despite this good news, Ressel has some disturbing reports. Thirteen percent report that they substitute prayer services for Sunday Mass on occasion. Presumably, this happens when a priest is not available. (One might question why the bishop doesn't send at least one priest to every parish on Sunday.) Further, the conclusion that the Mass since the liturgical reform has become practically the only liturgical celebration is disquieting. All the other forms, stations of the cross, novenas, benediction, etc., have disappeared. The Mass, as the most perfect prayer, must stand at the summit of the liturgical life of a parish, but there should be other forms to fulfill some of the other spiritual needs of the faithful.

As is customary in this periodical, there is considerable space devoted to organs. Hermann Busch has an article

on the problems of playing older instruments, *i.e.*, those over one-hundred years old. The keyboards were different and certain notes were left out, *e.g.* C♯. Hans Haselböck has a contribution regarding the organ at the Cistercian monastery of Zwettl which was built in the 1720's and 1730's. Finally, there is an article giving some tips for accompanying on the organ.

Naturally, no issue of *Singende Kirche* would be complete without some reference to the new German hymnbook, *Gotteslob*. Walter Sengstschmid discusses the publications of the *antiphonale* and *vesperale* for the German Liturgy of the Hours. These are closely related to the *Gotteslob* hymnal. Of course, the doubtful technique of setting German words to modified Gregorian melodies is employed in these books as in *Gotteslob*. At best, this German *Gregorianik* is displeasing to those familiar with the Latin texts and the melodies which have been associated with them for centuries.

R. M. H.

UNA VOCE KORRESPONDENZ, Volume 9, Numbers 1-6, January-December 1979. *Bi-monthly journal of Una Voce (Germany)*.

These five volumes (nos. 3 and 4 are combined) of *Una Voce Korrespondenz* have few surprises for those familiar with this periodical. Throughout the entire volume, liturgical issues predominate as the subject of articles. The authors are also familiar. Names such as Paul Hacker, J. P. M. van der Ploeg, Athanasius Kröger, and Andreas Schönberger appear as authors. A new author, Gabriel Steinschulte, appears in Number 5 and his subject is more closely related to the interests of the readers of *Sacred Music*, "Pop-music in the Liturgy." Steinschulte begins his article with a consideration of the *Constitution on the Sacred Liturgy* and with the Instruction, *Musica Sacram*, issued by the Congregation of Rites on March 5, 1967. Quoting extensively from these documents, Steinschulte skillfully juxtaposes texts which reveal the true intent of the conciliar reform regarding church music. The most important criterion for any music used in church is that it be sacred. Immediately there arises the problem of determining what is sacred and what is not. Steinschulte does not tackle this problem in a general way, nor does he attempt to distinguish between "pop-music" and sacred music. Rather, he suggests that "pop-music" is inappropriate because in its origins much of it was directed as a protest against "establishment" customs, including many of the moral teachings of the Church. Secondly, he suggests that "pop-music" makes participation in the liturgy difficult for older people not familiar with "pop-music." While all this is true, it still remains necessary to lay down the principles by which a given piece of music can be judged sacred or secular. That Mr. Steinschulte does not do this in his four pages is hardly surprising.

Hacker's only article in this volume is a long one concerning ecumenism. It begins in Number 1 and concludes in Number 2. He suggests that there are grave dangers in ecumenism, *e.g.*, religious indifference, doctrinal aberrations, and relaxation of discipline. Fourneé

also has a long contribution beginning in Number 1 and concluding in Number 2. Considering the Mass "towards God," he suggests that the Church should not abandon a very long-standing tradition of celebrating Mass facing the altar. Concluding the second number in this volume are two articles on eucharistic themes. J. P. M. van der Ploeg considers whether or not communion is a sacrificial meal and concludes that it is a unique meal for which the term "sacrificial meal" is inappropriate. P. M. D. Philippe makes a resumé of the theology of St. Thomas Aquinas on eucharistic adoration. A very long article by Athanasius Kröger on the meaning of the much discussed Declaration on Religious Freedom of the Second Vatican Council begins the combined issue of Numbers 3 and 4 in this volume. Andreas Schönberger has two articles in this issue. His first is a commentary on an article, written by a Lutheran minister, concerning the canon of the Mass. His second treats the proper preparation for first holy communion. Raphael von Rhein discusses the acclamation following the consecration, while Rudolf Peil has written even another article comparing the current reality with what the council wished. The fifth number has the article by Steinschulte, and a contribution by Dominique Francois on the new episcopal letter written by the French bishops to the French Catholics. An article on the current crisis in the Church is reprinted from *Civiltà Cattolica*. Finally, this number concludes with a scriptural commentary on the calming of the sea from Petrus Chrysologus, bishop of Ravenna (Italy) in the first half of the fifth century. Rudolf Kaschewsky begins the sixth number with a discussion of symbolism in the new reform of the liturgy. Continuing the theme set by Kaschewsky are Gamber, with an article discussing the relationship between the liturgy of the early Church and that of the reform, and Schönberger, who has a contribution regarding P. Bouyer's role in the reform of the liturgy. Finally, Theodor Kurrus has an article demonstrating the connections between the altar facing the people and the romantic movement of the nineteenth century.

Even the casual reader of this periodical is surprised by two things. First, the very large number of reprinted and translated articles. Second, the absence of any mention of the new pope or the documents flowing from Rome.

R. M. H.

DER FELS, Volume 11, Number 1, January 1980.

This German periodical is not often reviewed in the pages of *Sacred Music* because most of its articles concern doctrinal or devotional points. However, occasionally, the editors do print an article which discusses liturgical or musical matters. Such is the contribution by Ulrich Lange on why the liturgical reform has failed. The first and foremost reason is that the reform has not followed the wishes of the conciliar fathers. Rather, liturgists and others interested in pressing the reform have appealed to the council and done exactly what the council did not wish to be done. Of course, this situation has caused a split in the Church as is exemplified by the Lefebvre movement. A second answer suggested by Lange is that

the reform appeals only to the mind and not to the heart. He uses the example of reconciliation. We hear repeatedly today of reconciliation, conversion, penance and all the other words both at Mass and at other times. But the reformers have removed the very moving prayer of reconciliation, the *Confiteor*, from the Mass. Talking about something is not enough. There must be gestures and words accompanying those gestures. A third reason suggested by Lange is that the reforms seek to reveal mysteries, which, of their very nature, cannot be understood. Is holy communion different because it is received in the hand? Is not the change in style, an attempt to change the belief of the people? And if it is, is it any wonder that the reform is not succeeding? Mysteries must be taught as the mysteries which they are. Any attempt to "bring them to light" is, in effect, a denial of their mysterious qualities. Lange may be pointing to a real deficiency in the new liturgy with this last reason for the failure of the liturgical reforms.

R.M.H.

CONTRIBUTORS

M. Alfred Bichsel is professor emeritus at the Eastman School of Music of the University of Rochester, New York. Long active in Lutheran church music, Dr. Bichsel headed the Eastman church music program and taught in many schools, including the Boys Town Liturgical Music Workshops.

Father Ted Ley, S.M., is professor of music at Saint John's Seminary in Los Angeles, California. A member of the Marianists, he founded and directs the choral organizations described in his article.

Aldo Bartocci is secretary of the Pontifical Institute of Sacred Music in Rome. American students at the papal church music school long remember him for his kindness to them in all academic procedures. He knew and worked with many of the great teachers and composers associated with the institute.

Harold Hughesdon is a director in the international division of Minnesota Mining and Manufacturing (3M) in Saint Paul, Minnesota. A former choir boy at Westminster Cathedral in London, his interest in liturgy and church music continues as he serves as master of ceremonies at the Church of Saint Agnes in Saint Paul.

NEWS

The program for the Seventh International Church Music Congress, sponsored by the Consociatio Internationalis Musicae Sacrae in Cologne and Bonn, West Germany, June 20 to 22, and at the Abbey of Maria Laach, June 23 to 26, 1980, has been finalized. It will open in the Beethovenhalle in Bonn, and include a pontifical Mass celebrated by Joseph Cardinal Höffner of Cologne at the Münsterkirche in Bonn and a performance of the oratorio, *Resurrection*, by Max Baumann in the Minoritenkirche St. Remigius with the choir of Saint Hedwig's Cathedral in Berlin. The Cappella Sistina will sing the solemn Mass in the Cologne Cathedral as part of the observance of the centennial of the Italian Association of Saint Cecilia. Events at Maria Laach will center on an ethnomusicological symposium with attention paid to musical adaptation in central and eastern Africa. The Consociatio maintains a study house at Maria Laach. It will be the center of the congress activities there.



The Fourth International Cultural Days, sponsored by the Friends of the Neuberg Cathedral, will be held in Neuberg in Styria, Austria, August 7 to 17, 1980. The program includes workshops in conducting, composition, voice, organ and other instruments. Americans scheduled to teach include Herbert Eckhoff, Sarita Roche, Micaela Maihart-Track and Andrezej Grabiec. Gerhard Track will conduct the Mozart Festival Orchestra of Pueblo, Colorado, and members of the Twin Cities Catholic Chorale will sing. Several Masses and concerts are scheduled for the ten day congress.



The Arkansas Boys Choir under the direction of George Bragg and the Arkansas Tech University Concert Choir under the direction of Rolland H. Shaw presented works of Noel Goemanne for the southwest division convention of the American Choral Directors Association, held in Little Rock, Arkansas, March 13, 1980. In addition to the *Missa Internationalis*, Goemanne's *The Walk* was presented in a premiere concert version. It is a choral-drama for mixed chorus, movement choir, speech choirs, narrators and instruments, using chant themes, and depicting the journey through life. The work was also presented at Saint Andrew's Church, Dallas, Texas, March 30, 1980, in a multi-media performance under the direction of Lee Gwozdz with the choirs of Saint Andrew's and Holy Family churches.



The Princeton University Chapel Choir presented the fiftieth annual Albert Goodsell Milbank and Elizabeth Milbank Anderson memorial concert, April 13, 1980, at the university chapel. The program included Hans Leo

Hassler's *Missa super "Ecce quam bonum,"* Heinrich Schütz's *Herr, nun lässest du dienen Diener in Friede fahren* and W. A. Mozart's *Vesperae solennes de confessore*. Walter Nollner conducted. Sheila Heffernon Sullivan is associate conductor.



Bach's *Saint Matthew's Passion* was performed at Sacred Heart Cathedral in Pueblo, Colorado, April 1, 1980, by the Eastern Washington University Symphonic Choir, the Pueblo Symphony Orchestra and Chorale and the Ascension Church Boys Choir. The groups were under the direction of Gerhard Track. Also at Sacred Heart Cathedral, as part of the Mozart Festival in January 1980, the Pueblo Symphony Orchestra and Chorale sang Mozart's *Coronation Mass* as a part of the liturgy. Gerhard Track conducted that performance and others at Benet-hill College and in Denver, Colorado.



The Saint Dominic Choirs under the direction of Cal J. Stepan, presented Handel's *Messiah* (Part Three) and Mozart's *Coronation Mass*, April 20, 1980, at the Church of Saint Dominic, Shaker Heights, Ohio. This is the nineteenth concert season for the choirs. Soloists were Sally Taugenheim, Ruth Studer, Jan Berlin and Stephen Szaraz.



The Twin Cities Catholic Chorale completed its season of Viennese Masses on the Feast of Corpus Christi, June 8, 1980. Twenty-nine Masses were sung with members of the Minnesota Orchestra, including those of Mozart, Haydn, Schubert and Beethoven. The proper of the Latin Mass is sung always in Gregorian chant from the new *Graduale Romanum*, and the Mass is celebrated according to the *Novus Ordo Missae*. The Mass is broadcast each Sunday over Radio Station WWTC in Minneapolis and Saint Paul, Minnesota.



The Christ the King Chorale under the direction of Noel Goemanne performed the *Klosterneuburger Messe* by Johann Joseph Fux, Easter Sunday, April 6, 1980, at the Church of Christ the King, Dallas, Texas. Other choral works performed were by Gabrieli, Mozart and Goemanne. Organist was John Herrington.



James B. Welch, founder and director of the Welch Chorale, was awarded the *Pro ecclesia et pontifice* medal for years of dedicated service to the Church and the Holy

Father. Presentation was made by Cardinal Cooke at the cardinal's residence in New York, January 25, 1980.



The Third Annual Church Music Workshop was held at Saint Michael's College in Winooski, Vermont, June 22 to 27, 1980. William Tortolano is director. The faculty included McNeil Robinson, organist and choirmaster at the Church of Saint Mary the Virgin in New York, and Father Francis Strahan, professor of church music at Saint John's Seminary, Brighton, Massachusetts.



A new society has been formed in Vienna, called the Society of the Friends of Ferdinand Grossmann. One of Austria's leading choral conductors, Grossmann was well known in the United States as director of the Vienna State Opera Chorus, the Vienna Male Choral Society, the Academy Chamber Choir and the Vienna Boys Choir. Before his death he served for many years as professor at the Academy of Music in Vienna. The purpose of the group is to preserve the memory of Grossmann.



A second edition of *The Music Locator* has been published with over 32,000 titles in every style, indexed alphabetically by title, composer and use. Biographies of composers and a hymntune index are new additions to the work, edited by W. Patrick Cunningham of San Antonio, Texas.



A prize of five hundred dollars and the performance of the work are to be given to the winner of the Moravian Music Foundation's anthem competition. Composers should seek information about the contest and send their entries to Thor Johnson Memorial Anthem Competition, Drawer Z, Salem Station, Winston-Salem, North Carolina 27108. The 1981 Moravian Music Festival will be held in Waukesha, Wisconsin, June 17 to 21.



The Cappella Nova of New York City, under the direction of Richard Taruskin, performed works of Heinrich Isaac at Saint Joseph's Church, June 1, 1980. The group of twenty-one singers sang the *Missa de confessoribus* and a *Salve Regina*. The concert was the third in a series.



The choir of the Church of Saint Thomas Aquinas in Dallas, Texas, performed Mozart's *Coronation Mass* on Easter Sunday and again on April 13, 1980. Monsignor John T. Gulczynski is pastor.

R.J.S.

FROM THE EDITORS

Latin

On Holy Thursday the Holy Father, Pope John Paul II, sent a letter, entitled *Dominicae Cenaе*, to all the bishops of the Church on the subject of the Holy Eucharist, reminding them of the holiness of that sacrament and the reverence to be shown to the living presence of Jesus Christ as His sacrifice is renewed in our midst. This letter is certainly required reading for all church musicians whose very vocation is so closely associated with the Holy Eucharist.

The secular press gave considerable publicity to the section of the letter that spoke of the use of Latin. The Holy Father said: "The Roman Church has special obligations towards Latin, the splendid language of ancient Rome, and she must manifest them whenever the occasion presents itself." He points out that Latin is the subject of considerable legislation in the new liturgical regulations since the Second Vatican Council. He asks here, as he has asked so often in other matters, only that the rules of the council and the Church be observed.

It has long been the stated policy of *Sacred Music* that Latin is to be used and fostered within the liturgy as the council ordered. This in no way lessens the importance of the vernacular since they do not compete with each other. Only when the immense heritage of Latin music is used widely will there develop any worthwhile and authentic church music in the vernacular, since all musical culture must rest upon the achievements of the past.

Again, those ecclesiastical superiors in this country who have outlawed Latin in various dioceses and parishes in this country have been reminded by the Holy Father that they are in contradiction to the wishes of the Church. Interest in Latin and in the musical heritage that is wedded to it continues to grow, especially among young people who are becoming aware of the treasures that they have been deprived of, both religiously and culturally by the anti-Latin spirit found too often among liturgists, clergy and religious.

Surely every parish in this country should have a program of regularly scheduled Latin Masses. In large urban parishes with many Masses each Sunday, a weekly sung Mass in Latin is not impossible. In smaller parishes, at least once a month a sung Latin Mass should be arranged. The music must be beautiful and well prepared so as to enhance the Latin. But when choirs are given an opportunity to use music composed to Latin texts, then they will prosper, find new members and produce a worthy church music.

The greatest obstacle today to Latin Masses is, of course the clergy, particularly the younger priests who have received little or no preparation to perform a Latin sung liturgy. They do not know the Latin language; they have not had training in Gregorian chant; in fact, many have been deliberately prejudiced against Latin. All this

despite repeated instructions from Rome, which our seminaries continue to ignore and disobey.

Nearly as great an obstacle is the attitude of many religious teachers who have been propagandized against Latin and chant. As a result Catholic school children are not given an opportunity to learn what is their rightful heritage. How many Catholic schools teach any chant or the great Catholic hymns — *O Salutaris Hostia*, *Panis Angelicus*, *Tantum Ergo*, etc.?

As has been said so often in these pages, let us do what the council and the Holy Father are asking us. When the musicians carry out the directives of the Church, then will the flowering of Faith envisioned by the Second Vatican Council come to pass.

R. J. S.

About Our Pictures

The Cathedral of Granada, dedicated to Our Lady of the Incarnation, is a major monument of Spain's *Siglo de Oro* and the first attempt by a Spanish architect to construct a church in the renaissance style. Diego de Siloe's original plan, a unique realization of architectural and ceremonial ideals in western Europe, was to become a model for processional churches in the expanding empire.

The city of Granada was Islam's last stronghold in western Europe, and its first archbishop saw his primary duty as the creation of a new Christian community, rather than the building of churches. This policy delayed the building of a cathedral for a quarter of a century after the conquest of the Moslems. When it was decided to build, the site of the main mosque of Granada was chosen as the place for the new center of Christianity. The first construction was the royal chapel begun by Isabel and Ferdinand in 1504. In 1526, Charles I of Spain, who was also the Holy Roman Emperor Charles V, decided to use the sanctuary of the new cathedral, as yet scarcely begun, for the imperial mausoleum, and therefore gave the architect Siloe the task of designing a more sumptuous and fitting structure than the one planned.

Since Siloe did not finish the structure in his lifetime and his original wooden model has disappeared, it is difficult to imagine accurately his plans for the building. It is believed however that he intended the cathedral to be an expression of triumph and exultation, characteristics it still conveys today. It was to commemorate the triumph of Christianity over the Moslem religion, and its whitewashed interior, originally filled with light that poured through over one hundred original windows, must have contributed to the feeling of exultation in the worshipper. The triple portal of the façade and the Portal of Pardon, which is the transept entry, both remind one of Roman triumphal arches. Moreover, a central feature of the interior is the triumphal arch (107 feet high and 40

feet wide), opening into the rotunda and sanctuary area. The effect of the verticality of its proportions makes one think immediately of a similar arch at Hagia Sophia in Constantinople.

The apostolic, funerary and commemorative significance of the church, that is to say its purpose as both victory memorial and mausoleum, accounts for its relative detachment from the history of Spanish and European architecture although it is also clearly influenced by classical and renaissance monuments that the architect knew from his work in Italy. The cathedral's unique plan of a cruciform nave with a chevet in the form of a rotunda relates it to the Church of the Holy Sepulchre in Jerusalem and derives from its designated use as mausoleum. The plan of the cathedral also reflects the liturgical reforms of the period which included a restoration of the importance of the Eucharist and Eucharistic rites, such as exposition of the Blessed Sacrament and Forty Hours devotion, and an attempt to encourage more participation of the faithful in the liturgy. With regard to the former, because of Charles V's decision to be buried in what is the sanctuary area of the church and his wish to be close to the Blessed Sacrament, the main altar became the altar of the Blessed Sacrament. The architect Siloe himself designed the altar and a massive custodia over five feet high on which to place the monstrance. Since the congregation was separated from the main altar and sanctuary area by the choir which was located in the nave until 1930, the faithful assisted at Mass by approaching the altar in the ambulatory and through the tunnels leading from it to the sanctuary. It is believed that the celebrant said Mass on the east rather than the west side of the altar with the congregation crowded around on all sides. Gates finally had to be installed to keep the press of people back. The arrangement of altar and worshippers did bring the people closer to the Mass than if they had stayed at the other end of the nave where the placement of the choir would have relegated them.

The renaissance Cathedral of Our Lady of the Incarnation stands today in the heart of Granada as a monument to the triumph of Christianity over the Moslem religion, to the rich history of sixteenth century Spain, and to the architectural and liturgical reforms that inspired it.

V. A. S.

Evangelization

Recently at a lecture given by Monsignor Eugene Kevane, director of the Pontifical Institute of Catechetics at Middleburg, Virginia, I asked what the difference is between "evangelization" and "catechization." Monsignor Kevane explained that Pope Pius X had made a clear distinction between them. He used an example to clarify the meaning. Evangelization is the plowing of virgin soil, the breaking up of the hard ground in prepara-

tion for planting. Catechization is the planting of the seed and watering it so that it can bear fruit.

The Holy Father is very interested in evangelization and speaks frequently about it. It was the subject of a synod that met in Rome. It is the age-old mission of the Catholic Church, given by Christ Himself, "Going, therefore, make disciples of all nations."

Our American bishops are anxious to evangelize, and it cannot be denied that the American people are a fertile ground for evangelization. The methods and means for doing it can well be discussed. With the multi-media domination of our society, it is clear that radio, TV and the press must be brought into play so that the "good news" is broadcast widely. This is what prompted the bishops to undertake a special collection to support communication techniques as a method of evangelization.

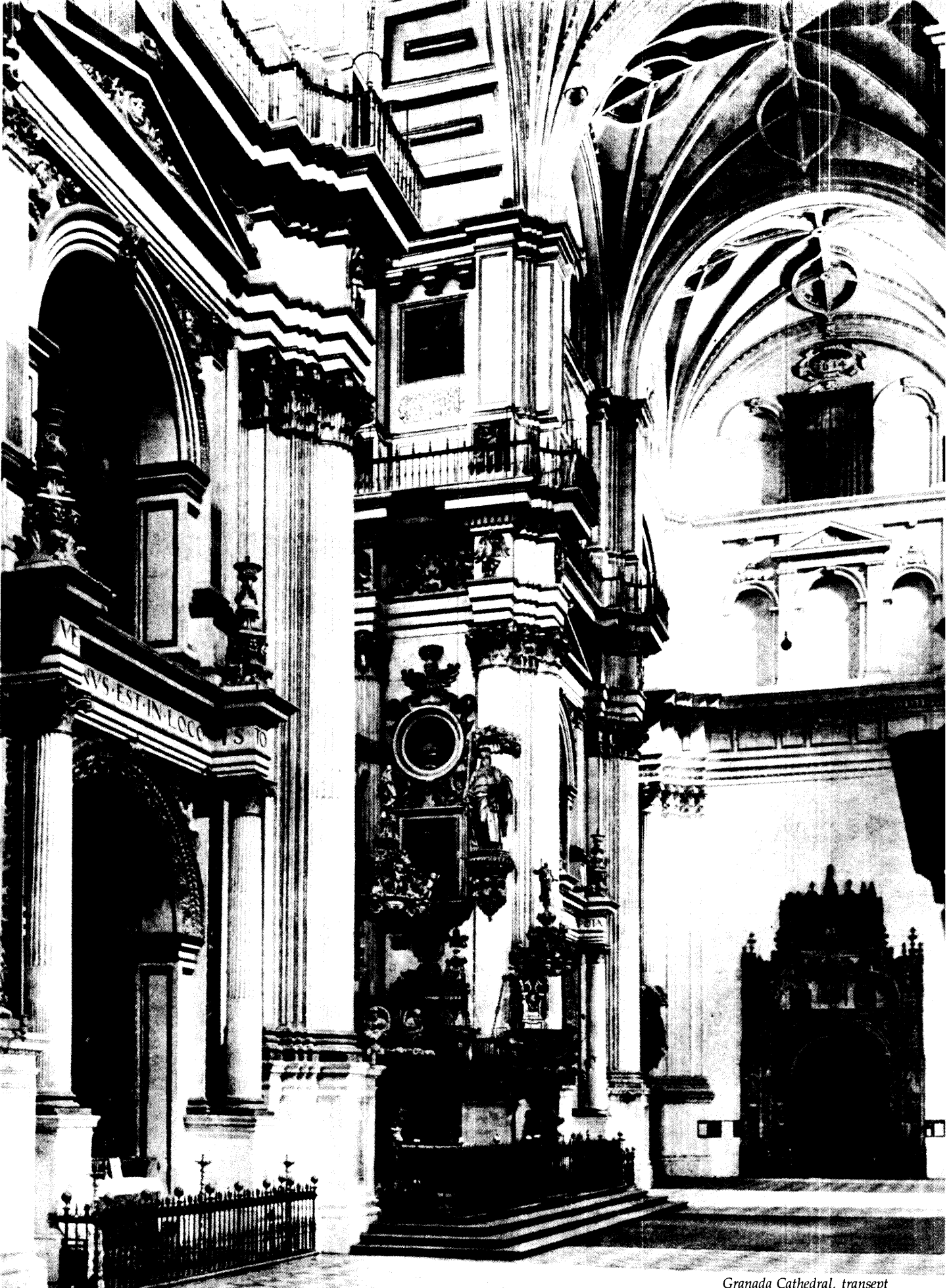
But what does this mean to the church musician? It has long been my contention that the music of the Church can be a real means of evangelizing. A few years ago at a symposium on music for the missions, held in Rome and sponsored by the Consociatio Internationalis Musicae Sacrae, a priest from India told how Christian teachings were brought into the homes of non-Catholic Indians by musical broadcasts that attracted the people to listen to the music and thereby also introduced them to the words which held the Christian message. This can be true of the American scene also. We must attract people before we can begin to catechize them. Music is often that means. Church music is a great tool for evangelization.

Each Sunday at the Church of Saint Agnes, Saint Paul, Minnesota, the solemn Mass is broadcast over Radio Station WWTC which reaches the metropolitan Twin Cities area up to about a seventy-five mile radius. The Mass is celebrated in Latin with the Twin Cities Catholic Chorale singing the great classical Viennese Masses accompanied by members of the Minnesota Orchestra. Interest in the music brings many non-Catholics to listen to the broadcasts and often to come to the church. The music is the tool for the plowing of the soil, breaking the prejudices and opening the soul for the sowing of the seed of Christian truth. The number of converts through the centuries attracted to the Catholic Church by contact with the music and art of the liturgy is great. But it is up to the musician to provide the kind of music that does indeed attract.

The duty to evangelize rests on everyone, but it falls especially on the church musician. Who knows what grace God is bestowing on someone who has been attracted solely for musical reasons. They come to listen, but they stay to believe.

It is my suggestion that the money collected by our bishops to foster evangelization through the mass media be directed in some substantial amount to broadcasting the Mass celebrated with artistic music, both in Latin and in the vernacular. The treasure of the Church can be shown to the world by radio and TV. The soil can be plowed and in time the seed sowed.

R. J. S.



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