# SACRED MUSIC

Volume 107, Number 3, Fall 1980

*Collegiate Church of Santa Maria la Mayor in Toro*

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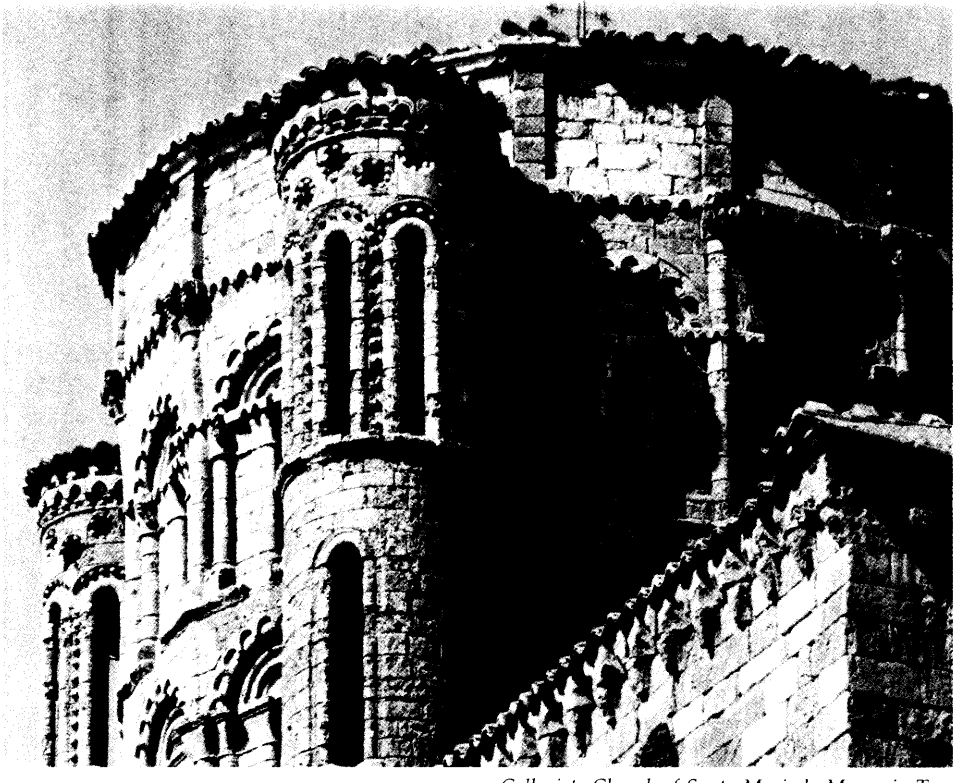


*Collegiate Church of Santa Maria la Mayor in Toro*

# GREGORIAN CHANT AS A *FUNDAMENTUM* OF WESTERN MUSICAL CULTURE: AN INTRODUCTION TO THE SINGING OF A SOLEMN HIGH MASS

(This paper was given at a meeting of the American Academy of Arts and Sciences, March 9, 1979, at the University of California in Los Angeles, as a preparation for the singing of the votive Mass of the Holy Spirit.)

In the last century Richard Wagner proposed a new theory of opera, and set about putting it into practice. He proposed that opera should be a *Gesamtkunstwerk*, a synthesis of the arts. For his operas he drew upon medieval legends and poetic styles, and he made music the synthesizer of the arts, the principle of continuity which delineated the action and bore the main expression of the dramatic work.[1] This was hardly the innovation some have made it to be, for the middle ages already had its own *Gesamtkunstwerk*. The liturgy of the Christian Church was every bit as much a synthesis of the arts as was Wagner's opera, for it included the arts of poetry, music, painting, and architecture. Through the liturgical arts the senses aided the mind in turning itself to the worship of God. The colors of the vestments articulated the seasons — purple for the penitential seasons of advent and lent, red for Pentecost and for feasts of martyrs, white for the festive seasons of Christmas and Easter and feasts of other saints, green for the intervening Sundays, and black for mourning. The precious metals and stones in the vessels befitted the service of the most high God. The architecture delineated the sacred precincts, and its windows bestowed upon that holy place

the gift of light which was the image of God. The incense, whose rising column of smoke was a symbol of the ascent of prayer, conveyed an odor of sweetness which was proper only to sacred places. The music articulated the services in time, providing extension and elaboration to the sacred texts, conveying them in an elevated style, and expressing through them a sacred affect. Even the sense of taste had a place, for though the bread and wine were turned into the Body and Blood of Christ, they retained the properties of their elements, and by their taste recalled the symbols of the natural nourishment of which they had become the higher spiritual kind. As in the opera, music was the art most intimately connected with the action — it provided the basic continuity to the services, while delineating its different parts according to their function. I propose to show some of the elementary ways in which Gregorian music delineates particular liturgical functions, but first a few words are necessary concerning the nature of the liturgy and its functions in general.

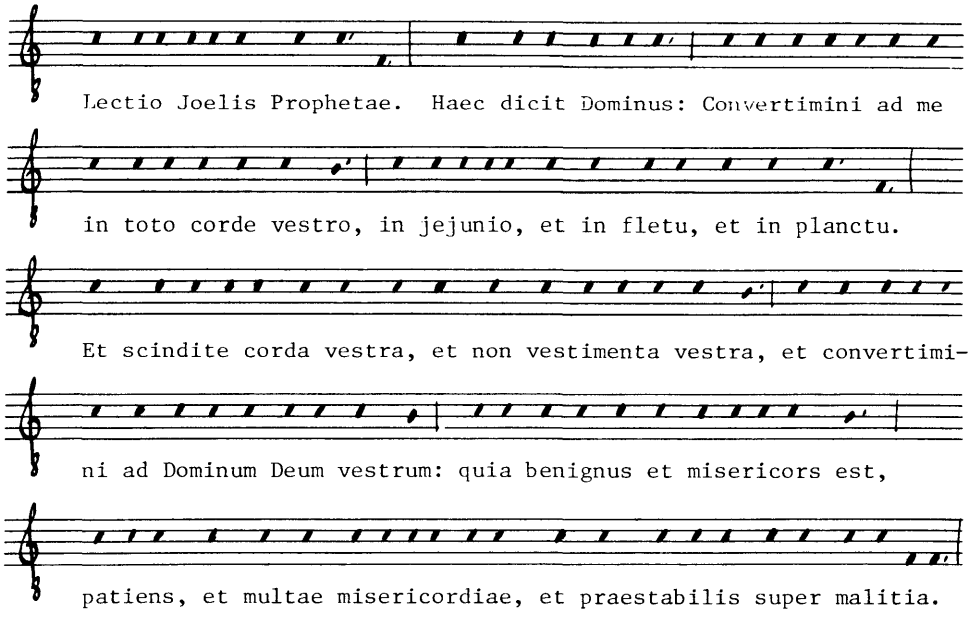
The Latin liturgy has sometimes been called a drama, and it is well-known that the roots of European drama are to be found in the liturgical dramas of the middle ages. Further, many aspects of the liturgy are "dramatic" in the sense of being striking, impressive, or moving. Yet there is an essential difference between drama and liturgy at its root. Drama is fictive, and its depictions before an audience carry that audience in an imaginary way to the time and place being depicted; the drama supplies details sufficient to this task. Liturgy is not fictive, but deals with things which a congregation takes to be real; in the Mass, the central event is the reenactment of the Last Supper, but not in a dramatic way, rather in a liturgical way — the congregation is not taken back to the year 30 AD or so, rather the mystery of the Body and Blood of Christ is brought into the present time. In this "reenactment" there are no twelve apostles, there is very little narration of the actual event. The priest holds up the sacred elements and the people adore them, because it is the real presence of Christ. Were the presence of God to be depicted in a drama, no one there, not even the most fervent Christian, would think to worship Him in that depiction, because there it is understood to be imaginary, but in the liturgy it is understood to be real.[2]

From this point of view, there are several levels of liturgical action. The first is the act as a whole: the action of the Mass is the act of Christ, carried out by the priest, in which He renews here and now His eternal sacrifice on the cross. The second is the discreet acts which support and surround this whole; the acts of giving praise (as in the *Gloria in excelsis Deo*), of petition — asking for mercy, profession of belief (*Credo*), of hearing a lesson, of taking communion. The third is the actions which are done in relation to these former, that of procession, that of incensation, that of standing, kneeling, that of participating in common vocally, that of attentively listening. All of these contribute to the whole and are delineated by Gregorian music.

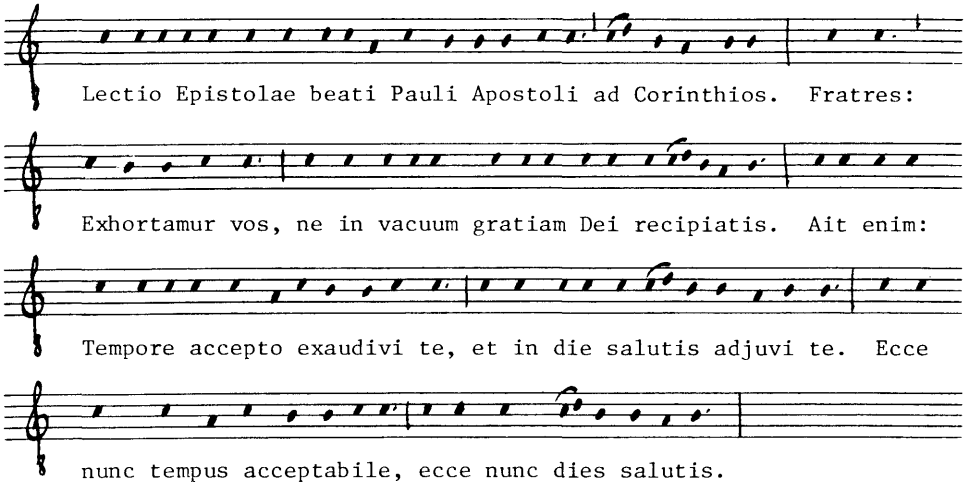
Gregorian music is functional music; although remarkable for its beauty and art, its styles are differentiated according to the purpose of the text which they set. For each kind of text, there is a particular style of singing which has its own rhetoric, differentiating and identifying that text and giving it suitable expression according to its function.

The priest or other cleric sings two kinds of texts — lessons and prayers. For each of these, simple formulae serve to deliver the text clearly and effectively,

and at the same time to suggest something of its character. These simple melodies set the grammatical structure of the texts, providing for a comma at mid-sentence and a period at the end. The tone for the first lesson, usually from the prophets, has a certain harshness, and something of the character of a prophecy in the trumpet-like interval of a fifth; its astringent half-step comma gives it an ascetic, even harsh quality we might associate with a prophet. It is emphatic and direct.[3]




The tone for the second lesson, usually an epistle of St. Paul, is hortatory, giving a persuasive melodic cadence to underline the pattern of accents characteristic of the cadence of a periodic Latin sentence.[4]



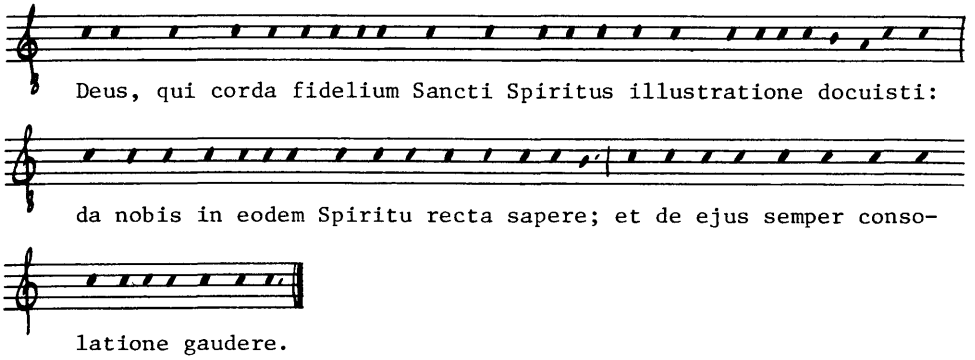

The final lesson, from the gospel, is sometimes sung to an extremely simple

tone, sometimes to a more attractive melody. In either case, the melody distinguishes the gospel from the previous lessons.

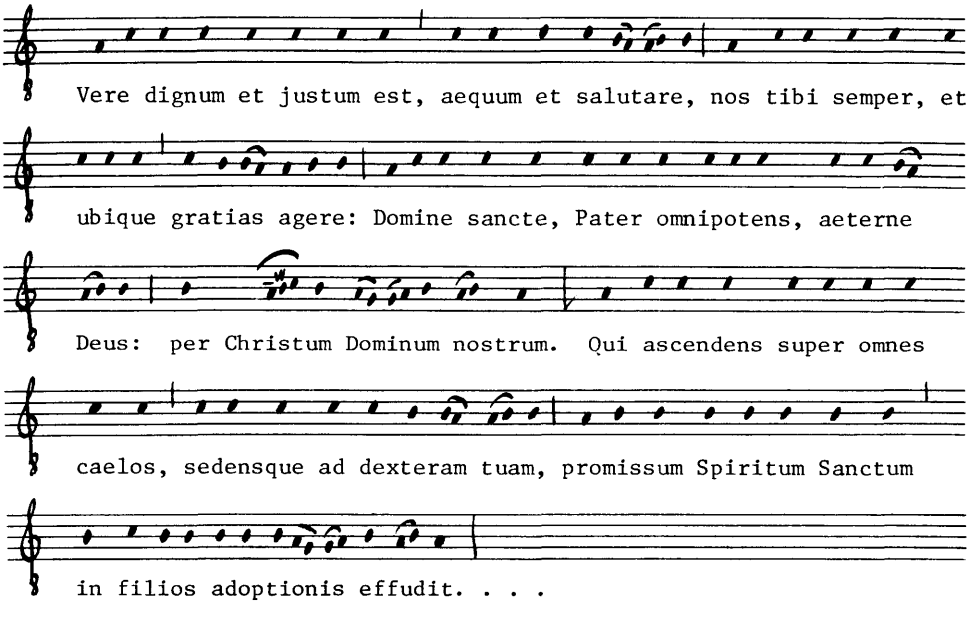
The prayers also receive a characteristic setting; they all relate to the same recitation pitch, but are elaborated according to the function of their texts. The collects are short, single sentences, logically conceived and concisely and effectively stated. For example,

> O God who dost illuminate the hearts of the faithful by the Holy Spirit; grant that through that same spirit we may rightly know, and ever rejoice in his consolation.[5]

They are set to a melody which leads the pitch of the first statement directly into its consequent.[6]

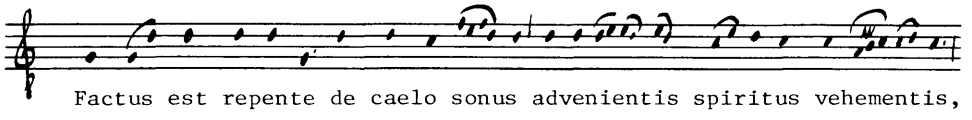



The more solemn prayer is the preface, the prayer immediately preceding the canon of the Mass when the consecration takes place. It is a longer prayer, more ornate in its rhetoric, and is concluded by singing the hymn *Sanctus*; the tone to which it is set is also more ornate, providing a greater emphasis on the line by changing pitch at its end, having two different reciting notes, and giving more melodic turns upon the cadences.[7]

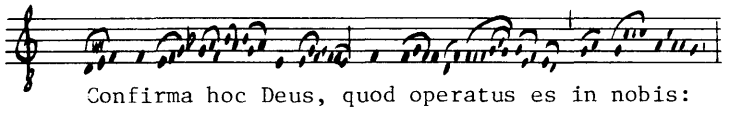


The Lord's prayer which follows the canon is the most elaborate of the prayers, now setting the whole text to a melody without recourse to reciting many syllables on one tone; this melody is yet the elaboration over the basic pitch structure it has in common with the preface and the collect.

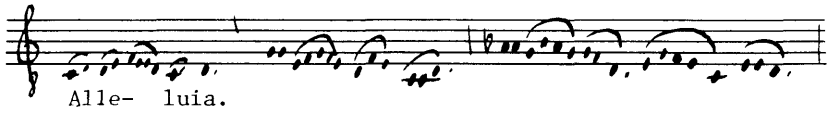
These melodies all set texts which are in themselves liturgical actions — the reading of the scriptures, and the delivery of prayer. Of the chants which the choir sings, on the other hand, several are not liturgical actions in themselves, but are meant to accompany other actions — processions, incensation, and so forth. They are the most syllabic and rhythmic as they accompany a procession — the communion procession is the most active (if the faithful all move to receive communion), and it is the simplest and most emphatic:[8]




The introit is a bit more elaborate, and the offertory is yet somewhat more so; for example, the offertory *Confirma hoc*:[9]

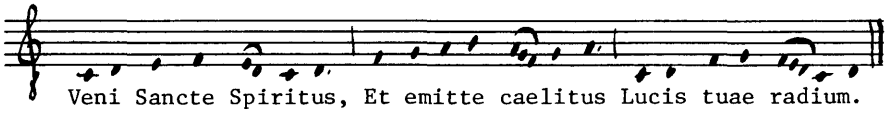



The gradual is considerably more melismatic, and the alleluia is even more so:[10]




The gradual chants, those that come between the singing of the lessons, are of an extent that far exceeds any activity that they accompany. Rather, their function is as a complement to the lessons; while the lessons project relatively long texts to the most simple music, and the words prevail, the opposite is true of the gradual and alleluia — rather short texts are set to elaborate music. While the music of the lessons is set with respect to the accent of the text, often the gradual shows a different way of adding music to text; the most extensive melodies of these chants are the alleluias, in which a large portion of the melody falls upon the final unaccented syllable; here the function of the music exceeds the clear presentation of the text, and rather the music itself becomes a semi-wordless jubilation. This is the musical high point of the Mass; its effect, however, is not to detract from the lessons, but rather to enhance them. The hearing of too many words can be taxing to the ears, and the function of those melismatic chants is recollection and refreshment for the listener. The second lesson can be heard with considerable attentiveness after a melismatic chant.

The melismatic chants before the gospel were the subject of considerable elaboration in the middle ages, in the form of additional poetry set either to the music of the alleluia melisma, or at least to music related to that melisma. For example, the melody of the sequence *Veni sancte spiritus* is clearly related to the alleluia which precedes it (the alleluia above):[11]

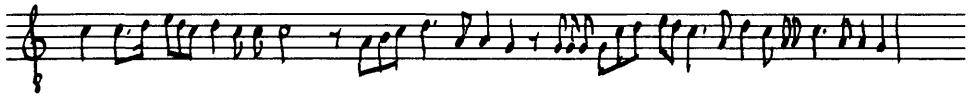



The function of these chants can be seen in the overall form of the service. There are two parts of a Mass, the first part centers upon the readings; the most preeminent of them is the gospel, being the words of the Lord Himself. The second part centers upon the offering and consecrating of the bread and wine and the giving of it in communion. The ordering of the musical parts serves to highlight these central parts. For example, the placement of the most elaborate music immediately before the gospel creates a musical climax to the whole first part of the Mass. While the musical setting of the gospel is simple, it is emphasized as the center of attention by the attendant ceremonies; the priest moves to a more prominent place, incense is used, the people stand up — all of these create the climate of respect and honor given to the gospel.

Most of the features which I have described refer to a body of music whose practice has remained relatively constant and stable for over a millennium, throughout western Europe and its extension to other parts of the world. In fact Gregorian chant is a traditional art in the sense the famous Indian art historian Ananda Coomaraswamy defined:

> it has fixed ends, and ascertained means of operation, has been transmitted in pupillary succession from an immemorial past, and retains its values even when, as in the present day, it has gone quite out of fashion.[12]

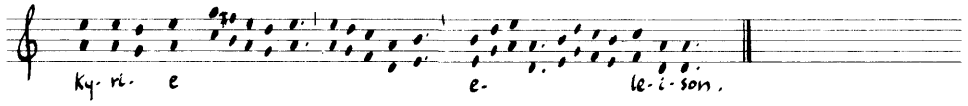
It has fixed ends — its functional purpose in the liturgy; ascertained means of operation — the distinction of styles, as well as the eight ecclesiastical modes and the equal-note rhythmic theory (which gives it its generic name, plainsong); it has been transmitted in pupillary succession — we have learned its singing by working with those people who were already its practitioners; it comes from an immemorial past — its writing down was begun in the ninth century although its use is documented as early as the sixth or seventh centuries, and traces of it can be found in the melodies of Yemenite Jews who have been cut off from the outside world since the time of Christ, for example, the Yemenite eulogy of the Haftara[13]



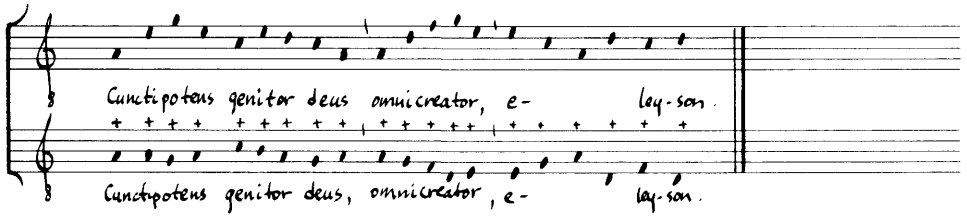
can be compared with the Gregorian canticle for Holy Saturday;[14]

and it retains its values even when, as in our day, it has gone quite out of fashion — presently, some of the best work of musicologists in our country is being devoted to research in Gregorian chant, just at a time when the unofficial Roman Church seems to have thrown it aside.

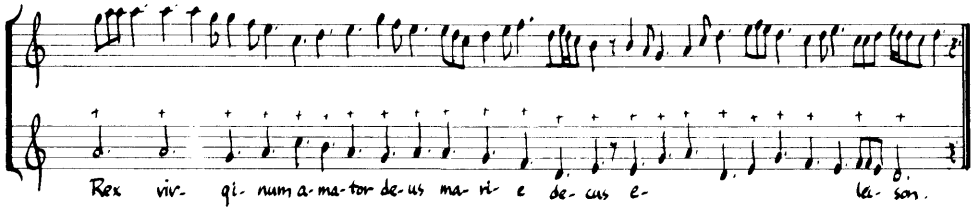
The culture of western Europe is what one might call a progressive culture; each generation is conscious of the tradition which it has received, but is aware that it is a changing tradition, and sees its role not as preserving the tradition intact, but making a contribution to that tradition, even of leaving one's own mark upon it. In this context, the Gregorian melodies formed a fundamental stratum over which was built, according to the artistic means of each age, superstructures of quite different sorts. Polyphonic pieces in the style of each period were composed over the specific Gregorian melodies. For example, the earliest sort of addition was in the form of parallel voices as in this example: [15]



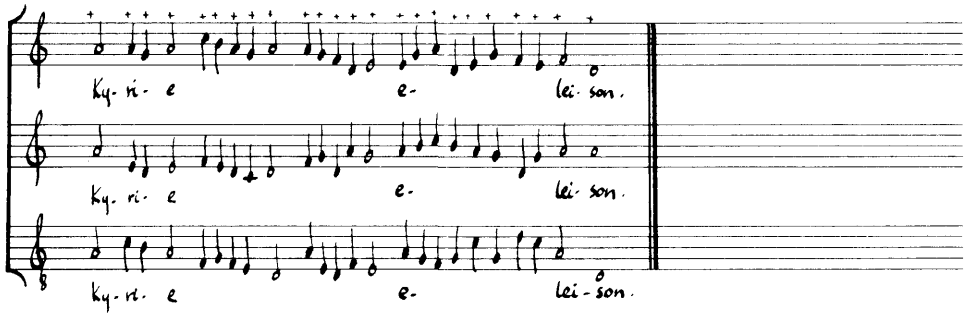

A contrasting melody in a like rhythm could be added: [16]



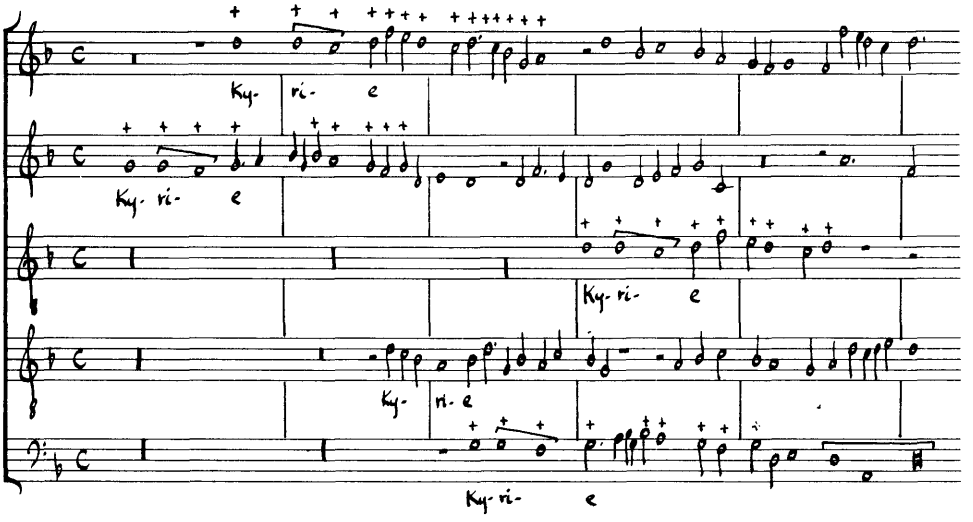

The gothic manner was to elaborate by introducing a variety of rhythms: [17]




More parts could also be added: [18]




By the renaissance the Gregorian melodies might be shared by all the parts in turn, for example: [19]




Here the renaissance ideal of harmony and proportionality of parts is realized in quite a different kind of piece from the medieval pieces, yet the underlying melody remains the same.

In the middle ages and renaissance, most of the prominent composers had a clerical schooling and profession — part of their daily occupation was to sing the offices in the great cathedrals and chapels, and what they sang was Gregorian chant. Small wonder that the modes in which they composed their pieces bore a close resemblance to those of the Gregorian pieces, and that the style which was the culmination of the late renaissance, that practiced by Palestrina, embodied the principles of melodic construction held in common with Gregorian chant. As the new styles of the seventeenth century came to be used in the churches, the style of Palestrina was yet kept as a normative church style; it was called the *prima prattica*, while the new styles were called the *seconda prattica*. The new styles included the extensive use of instruments, while the ecclesiastical style was basically a vocal style. As this was the traditional style of the pope's Sistine chapel, it came to be identified with that place, and eventually the name *a cappella* was seen to refer to the Sistine chapel. The unaccompanied vocal style was held to have a special place in the sacred services because of its more intimate relationship with the sacred texts.

The common conception of the history of Gregorian chant has been that it was overshadowed by polyphonic music sometime about the renaissance, and fell into oblivion. This is far from the truth of the matter. Since the traditional repertory was a very extensive one, there was little need for the composition of new pieces, and it was in general not the subject of the ongoing composition of new pieces. Yet the singing of it continued to this day. The French dioceses were particularly active in the printing of excellent books of chant in the eighteenth century, and the published record of its cultivation is extensive. The spirit of the revival of the ancient art is manifested throughout its whole written history from the time of Charlemagne through the Second Vatican Council; in this spirit the monks of Solesmes contributed an immense amount of scholarship in providing the modern scholarly readings which are sung today.

But what of the present? Has Gregorian music been dropped by the Roman Church and must it now be relegated to museums and concert halls? While one must lament the cultural regression that is the result of the dropping of the chant in most churches, it remains alive and well in a few places; it has the solemn decrees of the Second Vatican Council in its favor, and the celebration of the Mass in Latin is, contrary to the newspapers, not forbidden. On the authority of the council, a revision of the Latin missal was published in 1969; in form it differs only little from the older rite. The English Mass now being said in the churches is based upon this Latin missal of 1969, and when we sing a Latin Mass, what we sing is not as some now think, the English Mass translated back into Latin. For the present it is the norm for the Roman Church, and it is for refusing to use the revised form, and not for using the Latin language that certain traditionalists have fallen under ecclesiastical censure.

Tonight, we celebrate a Mass sung in Gregorian chant, with some additions of medieval and renaissance polyphonic music. It is for us an act of worship which we invite you to share as you are disposed; if you find in the ceremonies something instructive of history, be moved to understanding; if you find in it order and beauty, be pleased and uplifted by it; if you find in its earthly beauty a sign of the hidden God, seek God through it; if you find in the celebration of an ancient liturgy the common roots of faith, worship with us.

WILLIAM PETER MAHRT

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1. Donald J. Grout, *A Short History of Opera*, Second edition (New York: Columbia University Press, 1965), p. 405ff.

2. In the academic institutions of our own country much attention is paid to the Latin liturgy; it is studied by students of drama, literature, music, art history, political and social history, anthropology, and the like; in the seminaries and theological schools, it is studied by dogmatic theologians, canon lawyers, or even religious propagandists; but there is very little of the proper study of liturgy itself — what the Germans call *Liturgiewissenschaft*; those of us from the various other disciplines who do study it must constantly be aware that it is a whole, and seek to transcend the limits of our disciplines when we study it.

3. *The Liber Usualis with Introduction and Rubrics in English*, edited by the Benedictines of Solesmes (Tournai: Desclée, 1956), p. 102–3, 526.

4. *Ibid.*, p. 104–6, 532.

5. The collect for the votive Mass of the Holy Spirit, *The Liber Usualis*, p. 1279.

6. *The Liber Usualis*, p. 98–99.

7. *Missale Romanum ex decreto sacrosancti concillii Tridentini restitutum . . .* ed. 8° maius (New York: Benziger, 1944), "Praefatio solemnis de Spiritu Sancto," p. 258–259.

8. *The Liber Usualis*, p. 882–3.

9. *The Liber Usualis*, p. 882.

10. *The Liber Usualis*, p. 879.

11. *The Liber Usualis*, p. 880.

12. Ananda K. Coomaraswamy, "The Nature of 'Folklore' and 'Popular Art'," in *Christian and Oriental Philosophy of Art* (New York: Dover, 1956), p. 35.

13. Eric Werner, *The Sacred Bridge* (New York: Columbia University Press, 1959), p. 519.

14. *The Liber Usualis*, p. 776R.

15. After the *Scholia enchiriadis* (c. 850), cf. Archibald T. Davision and Willi Apel, *Historical Anthology of Music*, Vol. I (Cambridge: Harvard University Press, 1949), p. 21.

16. *Historical Anthology of Music*, I, p. 22.

17. Max Lütolf, *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende der 13. zum 14. Jahrhundert* (Bern: Paul Haupt, 1970), Vol. II, p. 39.

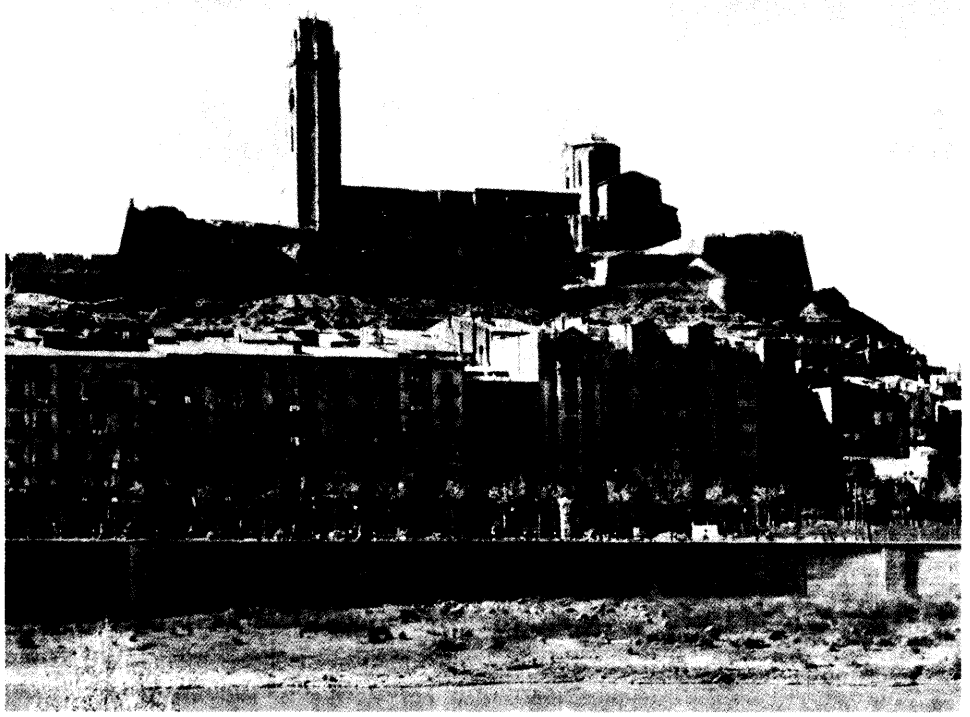
18. *Sieben Trienter Codices: Geistliche und weltliche Kompositionen des XV. Jahrhunderts*, Fünfte Auswahl, ed. Rudolf Ficker, *Denkmäler der Tonkunst in Österreich*, Jg. XXXI, Bd. 61 (Wien: Universal-Edition, 1924), p. 62.

19. Cf. Heinrich Isaac, *Opera Omnia*, ed. Edward R. Lerner (n. p.: American Institute of Musicology, 1974), Vol. II, p. 25.

## A BIBLIOGRAPHICAL NOTE

The interpretations in the foregoing address have been developed more extensively by the author in the following series of papers: "Gregorian Chant as a Fundamentum of Western Musical Culture," *Conservare et promovere, VI. Internationaler Kongress für Kirchenmusik, Salzburg, 26. August bis 2. September 1974*, Ed. Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, [1976]), p. 83–105; also in *Sacred Music*, Vol. 102, No. 1 (Spring 1975), p. 3–21; "The Musical Shape of the Liturgy, Part I: The Gregorian Mass in General," *Sacred Music*, Vol. 102, No. 3 (Fall 1975), p. 5–13; "The Musical Shape of the Liturgy, Part II: The Interpolation of Polyphonic Music," *Sacred Music*, Vol. 102, No. 4 (Winter, 1975), p. 16–26; "The Musical Shape of the Liturgy, Part III: The Service of Readings," *Sacred Music*, Vol. 103, No. 2 (Summer, 1976), p. 3–17; "The Musical Shape of the Liturgy, Part IV: The Function of the Organ," *Sacred Music*, Vol. 104, No. 4 (Winter, 1977), p. 3–18.

A brief historical discussion of Gregorian chant can be found in David G. Hughes, *A History of European Music: The Art Music Tradition of Western Culture* (New York: McGraw-Hill, 1974), p. 1–30. The standard work in English is Willi Apel, *Gregorian Chant* (Bloomington, Indiana: Indiana University Press, 1958); it is largely derivative of the major work on the subject which is still the current authority on many matters by Peter Wagner, *Einführung in die Gregorianischen Melodien*, 3 vols. (Leipzig: Breitkopf und Härtel, 1911, 1912, 1921; reprint, Hildesheim: Olms, 1970). An excellent short description of the Liturgy is Josef A. Jungmann, *Public Worship: A Survey*, tr. Clifford Howell (Collegeville, Minn.: The Liturgical Press, [1957]); the same author's *The Mass of the Roman Rite: Its Origins and Development*, tr. Francis A. Brunner, 2 vols. (New York: Benziger, 1951, 1955), is the best scholarly work on the history of the Mass. An excellent history of the divine office is Pierre Batiffol, *History of the Roman Breviary*, tr. Atwell M. Y. Baylay (London: Longmans, Green and Co., 1912; facsimile, Ann Arbor: University Microfilms, 1970). The chants exemplified above, together with the entire Mass for Pentecost Sunday can be heard on the Archive label, #198 303.



*View of the city of Lerida with the Old Cathedral*

# SHOULD NOT THE OLD RITE BE RESTORED?

"Should not the old rite be restored?" We must listen to the Tridentinists when they put this question. "Even if," they might continue, "it is only a minority — though it would be a considerable one at that — who found and would still find the 'old Mass' not only according to their taste but deeply fulfilling to their devotion, is it a kindness to them, is it charity to deprive them of this? Moreover, surely those who feel and know their deprivation had a right at least to be consulted, before the swinging changes were imposed on them. If they were being gravely misled by the old liturgy then of course they would have had to be weaned from it, but the word *wean* is to be stressed. Withdrawal, the deprivation of something intensely depended upon, is not an experience lightly to be inflicted on a patient; and the patient in this case had been fully supported in his addiction by his Church. Nowhere in any responsible quarter has the least suggestion been made that the celebration of the old liturgy was incompatible with complete orthodoxy and the most profound spirituality. To see how many, given the chance, would flock to the old Mass would be a salutary experience awaiting those pastors and masters who maintain that all is well with the new rite, and that only a few dissidents think otherwise. If those responsible had consulted the faithful in the first place, not to mention the ordinary run of the clergy, we should not now be witnessing the need for a major reversal of policy. The whole Church has been deprived on account of the defects of the new Mass with its privileged position."

One must agree with much of this. Nor must we omit to mention what to Tridentinists is the most stinging injustice of all. The Mass they desire, which was until of late the Mass throughout the western Church, is now either pro-

scribed or else only obtainable by special permission. Whereas all too often no sanction is brought to bear on "trendies" who not only flout authority but who disfigure the Mass to the point of destroying it. Is it to be wondered at that illicit Mass centers where the old rite is celebrated should have sprung up as they have done?

However, the conclusion drawn, namely, that the faithful should have the same right of access to the old as to the new rite, and that these should in fact run parallel with one another, is one which does not necessarily follow. For what is presupposed is that in point of orthodoxy, sacrality, and for that matter Latin, the new rite is so deficient as to be irredeemable; while the old rite of course has nothing to learn from the new, so that among other things the solemn farce of the celebrant's reading the gospel at high Mass before the deacon sings it, is to be clung on to *mordicus*.

Certainly there would be good grounds for its continuance if only in the old rite, strictly interpreted, were to be found those qualities which its adherents understandably claim for it: orthodoxy, sacrality, Latin, and with Latin the historical musical tradition of the Church. But is this the case, and in so far as it may appear to be so, is it not rather on account of an interpretation of the new rite all too prevalent, but which does not do it justice?

It would be ironical if success in pleading for the rehabilitation of the Tridentine rite were to lead to the segregation of the Church's Latin tradition — and the sacral expressiveness going with it — from the main body of the faithful, and to its becoming the mark and property of virtually a sect. "Let them have their Mass" — then the rest of us can forget all about it, and if it doesn't die out in time it will certainly cease to be of the slightest significance.

But let us imagine that with the next turn of fortune's wheel the Tridentinists gain their point. On Sundays in nearly every parish church one Mass at least will be said or sung in the old rite. Or will it? Certainly this could be the case where a sufficient number of people desire it and where there are priests competent in the Tridentine procedure. Such priests for the most part will be those of riper years and they will not be getting any thicker on the ground. From whatever source, the supply of young priests practised in the old rite is unlikely to be more than a trickle. Is there then to be a pool of Tridentinist priests which can be drawn on for service in parishes otherwise bereft or who will function at specific centers? Are such priests to be exclusively devoted to the old rite and either incapable of celebrating in the new rite or else excused from doing so, and could such hot-house plants really be afforded? Priests, however, who celebrate now in one and now in the other rite find for the most part that it is only by a special effort that they can switch from one to the other: they would be likely to end up with something of a hybrid (which could be a good thing provided the proportions are right); but it is not likely that ordinands in the seminaries will for the most part wish or that they will be required to learn to say Mass in the old as well as in the new rite.

Then there is the question of the calendar, with its changes, particularly in the scripture readings. Are we seriously to entertain the possibility of two sets of congregations going to two sets of Masses with two differents sets of readings and presumably two differents sets of homilies for Sundays and feast-days? There is also the question of missals for the faithful. It would be expensive, to

say the least, to provide two different sets of these.

One doubts however if the majority of those who support the old rite are in fact strict Tridentinists. What they seek is quietness and devotion in a said Mass, even in one in the vernacular, and Gregorian and polyphony and ceremony in a solemn Mass. Of course they like the altar "the right way round." Some might indeed be disappointed if in many if not most churches Mass in the old rite were to be celebrated "facing the people," as according to the old rubrics it may be. They might well think it was the new rite or something so like it as to make no difference. Or if it was the new rite in Latin, said or sung, that was being celebrated at an altar in the old position, how many would notice the difference, or mind it if they did?

If the truth were known, most of these who love the old rite would want to see the tradition carried on fully and richly but not necessarily in every detail nor without such modifications as might reasonably be called for. Often they are unfamiliar with solemn or indeed "low" Latin Mass in the new rite; sometimes indeed they have been turned against it. If they were asked: Would you rather hive off *cum permissu* in order to use the old missal exclusively, or by coming to terms with the new missal be in a position to share with your fellow Catholics all in substance that you wish to preserve? Could we doubt what their answer would be?

To take up a scarcely recent suggestion as to how the new and old rites might ultimately converge, the statement might simply be issued: Mass celebrated whether in Latin or the vernacular and following the new scheme for the collects and readings shall be deemed to be Mass in the approved rite of the Church. For the sake of order in practice, however, there would have to be certain guidelines. The old procedure at the beginning of Mass — "the prayers at the foot of the altar" — could be added to the several choices already allowed in the new rite. The old offertory prayers in whole or in part could likewise be sanctioned as an alternative to the new (they would be said in silence anyway). Let the canon proceed with fewer or more kissings, crossings and genuflections with the new or old rubrics as the outer limits, but the new formula for the consecration must stand. And since celebrants cannot keep chopping and changing over details it would seem reasonable — where the *shape* of the liturgy is concerned — to retain the new rite as the authorized one from the consecration onwards. The priest in reciting the canon neither need nor should unduly raise his voice. For the rest really nothing apart from the triple *Domine non sum dignus* (which could easily be accepted as an alternative) has been lost, while something has been gained.

The Latinist cause is weakened by so heavy an emphasis in certain quarters on the old rite at the expense of the new. Apart from Radio 3 it is in fact in the new rite that our Latin musical heritage is being effectually preserved. The battle for this is a battle for much else.

We cannot however expect to remove the beam from the Tridentinist eye while a plank remains in our own. If Tridentinism has a poison vein, so undoubtedly has the reform: to wit, those who reduce the Mass to a common meal with however religious a tinge, or who place the community element in the center. A real canker has eaten into the liturgical movement, and until it has been excised there can be no settling of the Tridentinist question. We need a

reaffirmation of the Catholic doctrine of the Mass together with a specific rejection of ultra-communitarianism, and this we have lately received from Rome. A campaign of preaching and teaching now needs to be mounted. Moreover as soundness must be inculcated in doctrine and holiness in life, so must sacrality in the liturgy.

Meanwhile out-and-out rightists should consider that the claims to obedience to the pope and hierarchy in the day-to-day running of the Church are not to be lightly set aside. Tenderness is due in the first place to those who have thought it right to obey even though it seemed to mean the loss of what was no less dear to them than to their dissenting brethren. Many have suffered, but they have not lost the "ecclesial" sense, the sense of the Church.

All the same, one principle which is complementary to that of obedience to church authority has not had much attention paid to it: the real principle of the authority of tradition. Our faith and worship have not come down to us merely or even mainly because the Church has decreed this or that, though certainly these decrees have played their part. Nevertheless they are only one element. They did not create our faith or our worship. The legislative element in the Church is no substitute for either the creative or the critical. As faith is deeper than its definitions so is worship larger than its regulations. We have moreover the paradoxical juncture of the new look's having been imposed on us with all the authoritarianism of the Tridentine Church. It seems to have been forgotten that the liturgy is not the property of the authorities or the experts: it belongs to the whole *laos* of God and not least to the *laity*, the faithful, so many of whom have been wounded in their soul's very depths. But time and second thoughts will tell, and it is not through confrontation that the tide will start — has started — creeping in again. Where popular use is concerned, old habits and forms have a way of reasserting themselves. By a sort of osmosis — for the past is everywhere with us — we shall see some hard lines yielding to older contours.

The Tridentinist movement is evidence of a very real malaise. The reform (in the liturgy at least) has gone too far, too fast; but the solution of the problem does not appear to be to canonize our current divisions. Instead we have patiently and constructively to aim at the reform that should have been, and which anyway should have taken a generation or two to come about: something more modest and traditional and genuinely far-reaching than for the most part we have yet experienced.

REVEREND DERYCK HANSHELL, S.J.

# MARIE NOËL AND THE LITURGY

In the mid 1930's, long before Vatican II, the French writer, Marie Noël, made the following comment on the liturgy in the journal she kept during most of her life.

> Some innovating clergymen tend increasingly to depart from the traditional liturgy in an effort to open up the future increasingly to a talkative religion which they think will be more intelligible, more profitable, to people's minds.
>
> They willingly sacrifice Sunday observances — vespers, compline — for the purpose of multiplying, outside the church, discussion groups, little religious conferences, and, even in the services, substitute for the mysterious sacred hymns, judged incomprehensible, songs in the vernacular, which says everything it means: little or nothing.
>
> In this resolve to popularize — oh! how far! — divine worship by stripping it of its ancient hallowing beauty, like an aristocrat of the *ancien régime* who must at last be expropriated, a past that it is time to impoverish in order to bring it down to the level of the majority, they forget that, on the contrary, its mystical virtue is to raise up the majority to the superdiurnal level of the eternal elect.
>
> Does the believer need to understand everything?
>
> There are several kinds of speech in the word of God. God speaks to man not only through more or less persuasive human discourse, but also, where man is silent, through an intimate contact beyond the power of words.
>
> The liturgy is for this access to the divine a major and almost sacramental avenue. It is the agelong choir of the Communion of Saints uniting across the centuries, through the identical soulful words of an identical prayer, the *Miserere* and the *Magnificat* of an illiterate old woman to the *Miserere* and the *Magnificat* of doctor Thomas Aquinas and of Joan from Lorraine, who was unable to read.
>
> . . . . . .
>
> Have these reformers — like Calvin of old — never considered the gift made to the multitudes by this Catholic liturgy, through which the Church militant, on its poor earthly course, sometimes reaches the first radiant steps of the Church triumphant and has a brief taste of heaven?
>
> The gift of the Church to the people, who can measure it?
>
> The multiple liturgical riches, the appeal from earth to heaven of the *Rorate* of advent, its sublime aspiration desolate and consoled; the marching, verdant *Gloria laus* of Palm Sunday; the *Exultet* of the paschal night; the loud *Alleluias* of Easter accompanied by pealing bells; the otherwordly lamentation of the *Office for the Dead*, its awesome and suppliant *Dies irae;* the imploring *Parce Domine* of national calamities; the thundering, superhuman *Te Deum* of epic thanksgiving, all this chanted magnificence the Catholic Church presents to the people in the monumental magnificence of cathedrals, beneath the glowing magnificence of stained glass. . . .
>
> Never was a king in all his glory able to afford such a treasure; never will the chief executives of republics accumulate a comparable one for the state reception of their eminent guests. But the Catholic Church, in the unmatchable equality of its universal charity, has opened and will continue to open it, from century to century, to the least of its children, to all the dead who enter, to any vagabond passing by.
>
> And if, unhappily, the Church one day could no longer offer it to him, what would be left to the man toiling at his task to gladden his holidays? Blaring loudspeakers, politicians' speeches. . . . And the merry-go-round![1]

Marie Noël was not only a woman of great foresight as shown by the words just quoted, she was also a woman of deep faith and the courage of her convic-

tions, as evidenced by her reply to Howard Sutton when he asked her in 1966, if she wanted the comments on the liturgy retained in his translation in view of the decisions made by Vatican II. She said: "I am anxious for (this note) to remain as testimony to what was, in former days, for humble souls in the Catholic Church, its age-old riches and beauty." [2]

Who is this Marie Noël who saw so clearly what was happening in the Church, and who understood so profoundly how contrary such developments were and are to the spiritual needs of the human being? She was born Marie-Mélanie Rouget (Marie Noël is a pseudonym) on February 16, 1883, in Auxerre, France, where she lived until her death in 1967. As a child her physical activities were limited by frail health, but she began to express literary and musical talents very early. She never married, devoting her long life to her family, the Church, charitable works and her poetry. In 1920, when she was suffering from a spiritual as well as an emotional crisis, her friend Abbé Mugnier encouraged her to subordinate charity to poetry and to begin keeping a journal. "'You are returning from a long voyage,' he added, 'you have accomplished your little Dante, You went into hell. Others, more numerous than you would imagine, are still fighting. The notes you made along the way will help them.'"[3]

Marie Noël explains the spiritual struggle described in her journal as follows:

> In those terrible years I was alone in face of myself, alone, without anyone in whom I could confide. For that matter, who is ever able to penetrate, even friend or priest, into that little secret inner place where doubt, that shadowy adoration, approaches the infinite, with trembling?
>
> I did what I could do, loyally. I struggled with the inner enemy, who, I am now persuaded, was not the enemy, but the adversary, against whom it is inevitable and salutary for a soul to measure its strength in order to grow in God.[4]

Marie-Mélanie Rouget's description of why she chose the pen name Marie Noël also expresses the spiritual struggle going on within her at that time.

> Because of my happy playfulness and my simple lightheartedness some are surprised by my somber songs.
>
> Have they never thought about the miracle of the Christmas rose?
>
> The Christmas rose, sad and without flower all year long.
>
> The Christmas rose called hellebore — melancholy — contains a black poison in its roots.
>
> But when Christmas comes, through God's graces it comes out of the gray of winter and the dark leaves like so many little lighted candles. And with its marvelous whiteness it illuminates the cradle of the Baby Jesus.
>
> So am I, black and sometimes radiant with grace. I have a name that expresses it well: Marie Noël.
>
> Marie (mara): the mortal bitterness of my root.
> Noël: my miracle, my flower of joy.[5]

Even though she herself was constantly aware of the religious struggle within her, to her readers all of her works express the same deep, abiding, and total faith found in this entry in her journal.

> I am not an extremely religious person. Outside of morning Mass, I pray little. I come; I go; I scarcely speak to Him; I do not even think about Him. But He is not far

away. I only need to turn my head from my work, only have to look for Him for a moment to perceive Him in the shadows of my poor walls.[6]

Marie Noël was both a poet and a story-teller. Her poetic works include: *Les Chansons et les Heures* (Songs and Hours), *Le Rosaire des Joies* (The Rosary of Joys), *Les Chants de la Merci* (Songs of Mercy), and *Chants et Psaumes d'Automne* (Chants and Songs of Autumn). None of these works has been translated into English to this writer's knowledge. One of her best known prose works is *L'Oeuvre du Sixième Jour* (The Work of the Sixth Day), a charming short story in the form of a dialogue between God and the newly-created dog, who begs God to create a master he can love and obey. With great reluctance God creates man, only to find that His misgivings were justified. In general, Marie Noël's works do not have a wide readership, perhaps because they so strongly express a religious faith which is somewhat out of tune with the modern world. Her talent was recognized by her contemporaries however. When Anne de Noailles was called the greatest woman poet of her time, she is reported to have said that it was Marie Noël who should receive that distinction.

Perhaps it would be best to conclude this article by quoting two more selections from *Notes Intimes*. Although we will probably not all agree with Marie Noël's conclusions on Palestrina in the first passage, it does show her sensitivity to the role of music as an expression of faith. The second passage, from the section of her journal dated 1940–1958, leads us back to the theme with which this article began and needs no further comment.

Dijon, November 27th.

Heard yesterday in Dijon the Mass "Assumpta est" by Palestrina (6 mixed voices), sung by the Maitrise de Saint-Bénigne.

Unforgettable perfection — Powerful and pure sonorities (the blue tone of some of the rarest windows of Chartres), a music that takes off like a bird in flight, without an attack, soars to the sky, and returns to rest lightly on the silence like a bird on a leaf, with nothing to weigh it down or impose.

Unforgettable perfection of the performance. But the work itself, learned among learned works, too often follows the monotonous path of boredom taken by the well-organized and numerical head of the expert composer who was not then a poet, even though he perhaps was on another occasion.

In the evening at the Divine Office the performance of music by Mauduit, Lassus, Sanson, Alain, freer and more moving in its form, filled us with such beauty — flight and power — that we were sometimes breathless under that sublime weight.[7]

Although I am ignorant — I do not know any more Latin than my mother, my grandmother and their servants — I am, like them, so attached to the Latin of the liturgy that I suffer a great absence when the French version, secularized, deprives us of it.

How should I know why I feel this spiritual nostalgia? Perhaps the liturgical chants which have been transmitted to us down through the centuries by so many blessed voices contain a quasi-sacramental gift of the Spirit of Pentecost, the same Spirit who used to speak mysteriously to simple souls with the sacred words that they now want to deprive us of because we would not be able to understand them.

Of course, we do not understand all of them, in spite of our Mass books, but we used to let them flow over us like a wave of grace. The oft-repeated words of *Veni Creator, Miserere, De profundis, Magnificat, Te Deum*, and all the others had become in us our

familiar richness through the wide-open splendour of the Catholic Church, whose time-honored prayer elevates and gives value to the humble even though they are not aware of it. It is better than lessons and speeches at all times and all over the world.[8]

VIRGINIA A. SCHUBERT

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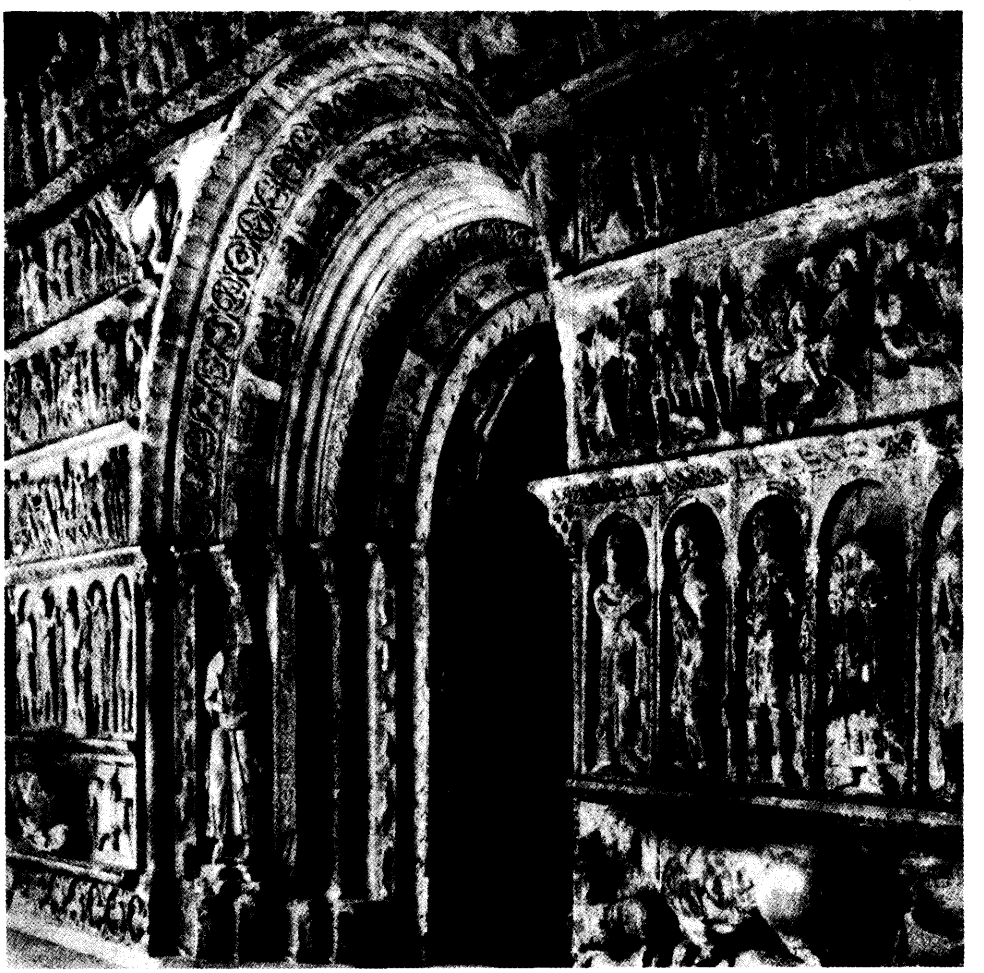
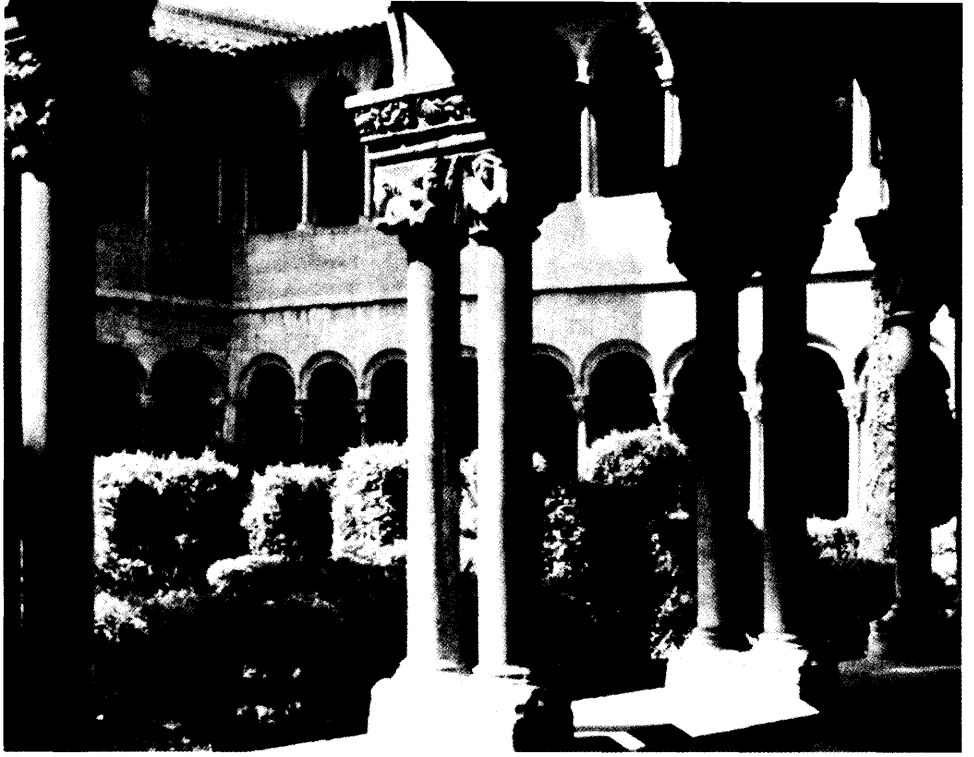
1. Marie Noël, *Notes for Myself*. Translated by Howard Sutton. Ithaca, New York: Cornell University Press, 1968. p. 96—98. Reprinted from Marie Noël: *Notes for Myself*. Copyright © 1959 by Marie Noël, 1968 by Cornell University. Used by permission of the publisher, Cornell University Press.
2. *Ibid*, p. 98.
3. Marie Noël, *Notes Intimes*. Paris: Librairie Stock, 1959. p. 9. This translation and all subsequent translations were made by the author of this article.
4. *Ibid*, p. 10.
5. *Ibid*, p. 195.
6. *Ibid*, p. 74.
7. *Ibid*, p. 161–162.
8. *Ibid*, p. 321–322.

*Monastery of Santa Maria in Ripoll, façade*





*Monastery of Santa Maria in Ripoll, cloister*

# THE SACRED

(Given as a lecture at the University of Wisconsin at Madison for the Church Music Conference, July 21–23, 1980, this article has also appeared in *Divini Cultus Splendori*, a *Festschrift* prepared in honor of the eightieth birthday of Joseph Lennards, edited by H. P. M. Litjens and Gabriel M. Steinschulte, Rome, 1980.)

The union within man of the spiritual and the material is one of the mysteries of human nature. The centuries are filled with philosophers and saints who by word and act have attempted to reconcile the dichotomy. Manicheans, Iconoclasts and Puritans dot the records of Christian history in one-sided efforts to adjust the physical and the spiritual; just as, falsely, Hedonists, Materialists and Humanists have moved to an opposite pole. Only the Incarnation of the Second Person of the Blessed Trinity can provide the solution. Christ alone is the light that illumines every man who comes into this world. In Him, the spiritual and the material, indeed the divine and the human, unite in perfect balance.

When God created man and all things, He saw that they were good. Every creature reflects the Creator who is Goodness. But man, through his gift of free will, brought disorder into creation, and his original sin continues to afflict not only himself but all the created universe, which "groans and travails in pain," as Saint Paul says.[1] The disharmony that man experiences within himself between the material and the spiritual extends to his relationship with the rest of earthly creation, which is material, and with his Creator, Who is a Spirit. And even after the Resurrection, redeemed creation, rejoicing in the grace of Christ's victory over sin, bears the scars of Adam's fall.

Burdened with the effects of original sin and yet still destined for an eternity in heaven, redeemed man has found the material world around him and even within him to be both his greatest friend and his worst enemy, his tool for salvation and his means of perdition, the reflection of the Creator and the lure of

Satan. But since God made all things good, it can only be in man's misuse of these things that they become evil for him.

Man's noblest use of God's creation is art. In a sense, he here shares in God's creative power, for as God made man to His own image, so man in turn makes his art in the image of his own being or the world that surrounds him. Dante says that art is God's grandchild, the child of His child.

Unfortunately, human art shares in human weakness; original sin touched all of creation. Art, like the artist, is subject to death and sin. "Rapt of its own beauty, it can take itself for God,"[2] just as Adam and Eve desired to do. Nevertheless, God in His wisdom chose to use art in His relationship with man. He spoke to man in poetry through the prophets of the Old Testament; He inspired the song of the psalmist; He prescribed the architectural details for the building of the Ark, the Tabernacle, and the Temple; and He endowed man with an artistic spirit in imitation of His own creativity. Christ too came into close association with human art. He loved the beauty of the Temple; He preached in the literary forms and with the imagery of Jewish literature; He sang the canticles and the psalms and the hymns; He knew the choral and instrumental music and the dance of the Temple.

Truly, art has been God's tool in dealing with man. Through it, He has materialized the spiritual and spiritualized the material. By art, the Infinite has been shown to the finite, the Creator to the creature, the Timeless to the temporal. In a word, God has been made known to man through the medium of matter in its noblest form. The Word was made flesh and His glory was made known, full of grace and truth. Indeed, the supreme art of the Father is the human nature of Christ.

But if art is God's tool in coming to man, so too must it be man's means of reaching God. Creation exists for the glory of God, and true art has its fulfillment only when it corresponds to the general purpose of all creation — the glory of God. (How right Joseph Haydn was to mark *Ad majorem Dei gloriam* at the top of his musical compositions.) Art, however, can fail in that purpose. It may be created only to give glory to man, or it may indeed be intended to give glory to Satan. But as in all creation, evil lies in the perverse will of man, not in the creatures themselves. When an artist is able to make his medium reflect the beauty of the Creator and become a sign of eternal Beauty, then art is capable of lifting man, through God's grace, even into the life of the Trinity itself. Art thus participates in the sacramental activity of the Church, but even when its effect is supernatural, it remains always a natural tool of religion. The harmony, truth and goodness of God seem to shine forth in it, and man is thereby attracted to the reality that is represented here in matter.

On the other hand, art may fail to bring man to God. This results when the techniques and laws of the artistic discipline are absent or violated, or when the artist lacks the faith that sees in his work the reflection of the creativity of God Himself. In the first case, what is produced is not even true art, because nothing can substitute for a natural talent or for the training of that talent. This is salient, and perhaps it can be more quickly appreciated with reference to the practical arts than with the fine arts. Surely we are quick to detect the incompetency of a plumber or a TV repair man who does not have command of his craft. Actually, much of what may attempt to pass as art today is lacking in the basic require-

ments of the very discipline involved, and thus it does not even fall into the *category* of art. It cannot, therefore, bring man to God, since the false cannot achieve the True.

So often, today, what is inferior and even false parades as art under the guise of being "modern" art. Because it is new, it is difficult to evaluate. If it lacks the fundamental discipline of the medium used, it is not true art, and thus it cannot succeed in its task of being the transcendental connection between God and man. Perhaps this may explain some of the failure of the recent English translations for the liturgy, as well as many of the musical settings prepared for the new liturgical texts. They are not true art; they lack the basic qualities and order proper to their particular artistic discipline. Although they are promoted as "contemporary," they do not achieve their ends. They fail to raise man beyond the material things of this world to the Creator. They are rejected even by the untrained who sense the failure to achieve the desired end — God.

Pope Pius XII in his encyclical, *Musicae sacrae disciplina*, emphasized the need of these two basic requisites in an artist who will create true religious or sacred art: he must possess skill in the techniques of his discipline and he must have that faith in God which will give him the interior vision needed to perceive what God's majesty and worship demand. When either is lacking, the result is not satisfactory. The artist without faith cannot bring others to God, since no one can give what he does not himself possess. It may be true, of course, that subjectively one might be greatly moved by a work of an artist lacking that faith in God and seem to find in it a transcendental quality that reflects the Creator, when in reality such is not present. It is in this very fact that the danger of art for religion lies, and it is here that Satan can use art as a lure for man. On the other hand, a man who has great faith but lacks talent or skill or training in the techniques of his chosen medium can produce only a sham, since all the good will in the world will not make an artist. The work of art that the Church seeks will come from the trained and talented craftsman who has a vision of faith, is humble before the creativity of God in which he shares, and who has conceived in the depths of his soul a concept that he expresses in the material, but in which shines forth the majesty of God.

Pius XII tells us that the true work of art, secular or sacred, must be judged by the ultimate purpose of all creation, the glory of God. Theories of art or aesthetics do not determine the success of art.

> The right ordering and guidance of man to his final end, which is God, is determined by an absolute and unchangeable law which is founded on the nature and infinite perfection of God Himself in such a way that not even God can exempt anyone from it. This eternal and immutable law commands that man and his actions both manifest the infinite divine perfection, thus giving praise and glory to the Creator, and also, conformably to his powers, imitate it. Man, born to attain this ultimate end, must mould himself to the Divine Model, and in his actions, direct all powers of both soul and body, after they have been duly set in order within themselves and properly subordinated, to the end to be attained. Even art and artistic works, therefore, must be judged according to their agreement, and even their harmony, with the final end of man; and art must be reckoned among the noblest exercises of man's ability, since it has in view the expression in human achievements of the divine infinite Beauty, and is, in some way, a mirrored copy of it.
>
> If that is true of every work of art, whatever be its medium, it also clearly applies to

sacred and religious art. Rather, religious art is even more closely bound to God and directed to His praise and glory, because it has no purpose but that of helping reverently to raise the minds of the faithful to God through its action on the eyes and ears. Hence the artist who has no faith, or whose heart and conduct are far from God, should not in any way apply himself to religious art, for he lacks that interior vision needed to perceive what God's majesty and worship demand. Nor can he hope that his works, empty of religious inspiration, will inspire that faith and devotion befitting the sacred house of God, and hence worthy of being admitted by the Church, guardian and judge of religious life, even though perhaps such works will reveal an artist is skillful and endowed with a superficial dexterity.[3]

Religion binds man to God; the very word, religion, comes from the Latin, *religere,* to bind. Religion needs art as a means of bringing man to God; and man, in utilizing the whole of creation in his response to his Creator, needs to use the noblest of his handiwork for that end. Objectively speaking, religion is the sum of all doctrine, institutions, customs and ceremonies through which the human community expresses and organizes its relationship with the Creator. Subjectively, religion is an inclination of the whole man toward a super-human and transcendental Creator in whom he believes, to whom he feels obligated, on whom he depends, and with whom he tries to communicate.[4] That need of communication outwardly both with God and with his fellows results in the use of art. The artist must create something appropriate to the glory of God but at the same time capable of touching the soul of man. Religion must express itself, so that the spiritual can be made manifest; the invisible, visible; the unheard, audible. Thus religion needs art for teaching, for missionary purposes, for its very existence. Is not the Word made flesh the perfect art of the Father, the most perfect revelation of God's glory and the center of all Christian religion? Is He not the mediator which binds the material to the spiritual? He, the handiwork of the Father, is the bridge-builder. Human art in its way imitates and reflects Christ; it is also a bridge-builder between Creator and creature.

The early Church was wary of art because of its connections and associations with pagan worship. There was always a degree of distrust of art in religion. Art is a danger to religion when it attempts to replace religion or substitute for it. Religion becomes a danger to art, when it attempts to regulate its inherent disciplines. But each needs the other: religion to inspire art to its highest expression; art to be the means of externalizing the spirit and truth of religion. Bishop Graber of Regensburg says:

Art and religion meet when the creative act merges into an act of faith, when the artist's work breaks through the surface of life and reaches the heights and the depths of absolute being. This merger of artistic creativity and religion bursts the barrier of this world's appearances and penetrates the supernatural. Indeed, it goes as deeply into the divine life as the grace of God allows. Therefore, every really religious work of art, and particularly every truly Christian work of art, is always filled with emotion, with awe of Him whom we are allowed to resemble after all. Such work will never be naturalistic, because it will never stay within the borders of the natural, but it will try to reach beyond into the supernatural. Therefore, it must break the natural forms in order to open the road to God. Every attempt of Christian art to be naturalistic or even true to nature has been a mistake, for even when it remained a great art, it led inevitably to complete worldliness.[5]

Art can be secular or sacred, depending on its purpose. Secular art exists to imitate nature, to entertain, to inspire, to create moods, to rouse passions, to engrandize man. It may have a hundred different purposes. Sacred art, on the other hand, as the Vatican Council has recalled, exists to glorify God and to edify the faithful. Art is true to itself when it fulfills its purpose. If its purpose is in accord with the eternal law of God, it is morally good; if it exists for an evil purpose, it is evil. The work of art itself is not evil; its purpose may make it evil. Such is Satanic art, or art intended to arouse the passions needlessly or promote eroticism.

Modern art has been almost totally secular. Time alone will be its judge. If it follows its own laws and nature, if it fulfills its purpose, one may affirm its value. But modern religious art in general has not been successful. In too many cases, contemporary attempts in nearly all the media have failed because the artist has lacked the techniques necessary for a proper handling of the materials to be dealt with — sound, paint, stone, wood, words. In other cases, the very purpose of sacred art has been wanting; the artist, even when he is a trained craftsman, cannot bring man to God if he himself lacks the necessary faith. The middle ages reached God through art; they have been called the ages of faith. The music, architecture, paintings and sculpture of those centuries still call forth in men's souls an enormous response toward God, as anyone who has entered the cathedrals of Chartres or Cologne or Amiens will attest. The same can be said of the baroque art of the counter-reformation period; it was the manifestation of faith executed with the skills of artistic genius. Both these periods had great faith and both produced a lasting sacred art. It has been said that since the end of the baroque era there has not been an authentic, truly Catholic, sacred art. No doubt, one can point to exceptions, but the fact stands that through the nineteenth and twentieth centuries the faith of artists has been weak even if their artistic talents and training were strong. What is lacking in so much of today's attempts for the renewed liturgy is unfortunately both faith and talent.

Is not this failure of modern sacred art to reach God reflected in the efforts of the young to find religious experience elsewhere? Some even say that drugs become a means of spiritual elevation. The young seem almost to be wildly and yet vainly striving to escape the material things that have surfeited them. But the eroticism, drugs and restlessness of contemporary society only more deeply innure man in matter rather than freeing him from it, so that his spirit might soar toward his Creator. The continuing cry of liberty can only be realized in the freedom of the spirit, and that is found by matter-bound man only in the proper use of matter. It is through art, the highest and noblest utilization of matter, that man will free his spirit, reach God, and ultimately find union with Him.

In a practical way, the liturgical reform called for by the Fathers of the Vatican Council has so far failed because artists have failed. Liturgy, more than any other religious experience, needs to use the material. Its very purpose is to praise God by raising the minds and the hearts of the faithful through material things to the Creator. But this is accomplished only by the trained artist whose faith inspires him to create. When we survey the efforts of the past fifteen years, one can only conclude that one or the other or both of these requisites is missing. Where is the sacred art in the translations into English? Do they transcend the material and carry man with their beauty toward the Creator? And the musical

efforts, often produced by well-meaning amateurs who are totally unprepared to deal with the techniques of the art, fail to move the minds and the hearts of believing and worshiping men. Where is the art that can serve to bring man to God in churches that have been whitewashed and made to resemble Puritan meeting halls? What has become of the art of sculpture or painting as handmaidens of worship?

As early as the preparations for the Fifth International Church Music Congress in 1965, one could see that there were those who would deny the existence of the sacred or the place of sacred music in the liturgy, despite the clear statement of the Vatican Council itself that sacred song forms a necessary or integral part of the solemn liturgy. Both the pope and the council frequently refer to "sacred" music, and the instruction of 1967 begins with the very words, *Musica sacra*. The malady that afflicts the Church was first evident in the liturgy and in sacred music. But it is apparent today that what afflicts music in the service of worship is only a ripple on the surface of the sea; beneath there is a churning, seething, boiling ferment of error and disbelief. We will never have a renewal of sacred music without faith; we will never have sacred music at all until the place of man in relation to God is clearly established. There will be no sacred music until the place of art in man's seeking God is defined and the affirmation of the sacred in art is maintained.

In 1968 the Music Advisory Board of the Bishops' Committee on the Liturgy issued a statement in which it was affirmed that "the primary goal of all Eucharistic celebration is to make a humanly attractive experience." Just five years before, the Constitution on the Sacred Liturgy of the Second Vatican Council had repeated the centuries-old formula that the purpose of sacred music is "the glory of God and the sanctification of the faithful." It declared that liturgical music formed an integral part of the solemn liturgy. In effect, the American statement replaces God with man as the end of sacred music since the creating of a "humanly attractive experience" becomes the purpose for its being. Humanism is at the root of much of the disorder we witness today. Music that man makes for man is rightly and quite logically music for his entertainment, at whatever level of competency or sophistication it may exist. But music created and performed for the glory of God and the sanctification of the faithful demands quite different standards for judgment. Indeed, dignity, reverence and beauty are imperative for music directed to God, and when these are lacking in sacred art it has not fulfilled its purpose.

The denial of the sacred, or the substitution of the secular for the sacred, is the logical sequel that flows from humanism, the exaltation of man instead of God. "Sacred" by definition means the setting aside of something for the exclusive use of the Deity, particularly in the worship of the Deity. Something that is secular is what is employed for the daily use of man. Both are good; both are created by God; both indeed share in the effects of the Incarnation; both have perfectly legitimate purposes in man's life and salvation. But by common agreement, every society sets aside persons, places and things, including forms of art, that are pledged to the end of serving it in the endless effort of reaching God. Obviously, these things are material for the most part, and they are closely connected with the senses of man, but through their sacralization, their sacramentalization and even their supernaturalization they are elevated to the high-

est possible level in man's relationship with God. Reverence, dignity and beauty will characterize these material things selected for such use, because man must seek the highest forms of expression of which he is capable in turning toward his God; his art provides that excellence and that perfection.

But when man assumes the place of God in the liturgy by an exalted humanism, the need for the sacred ceases. The need to dedicate material things to God by sacralizing them, even the need for the sacraments or the acknowledgement of the supernatural elevation of man through grace, ceases. The secular fulfills the purposes of humanism as well, if not better, than the sacred. Man has not then need of God, and we have come to a kind of "practical atheism" which will never solve the eternal quest that man has to reach his Creator.

The basic problems of sacred music today do not lie in selection of repertory or in the encouraging of congregational participation. The disputes over Latin and the vernacular, the choir, the use of various instruments besides the organ, are not the essential points. The problems are really not musical; musicians could solve them. It is not a question of composers or performers or even of money to encourage them. The problem lies in the theological concept of "sacred." It is fundamentally a question of faith, and it touches every section of the Church — the clergy, the musicians, the congregation.

MONSIGNOR RICHARD J. SCHULER

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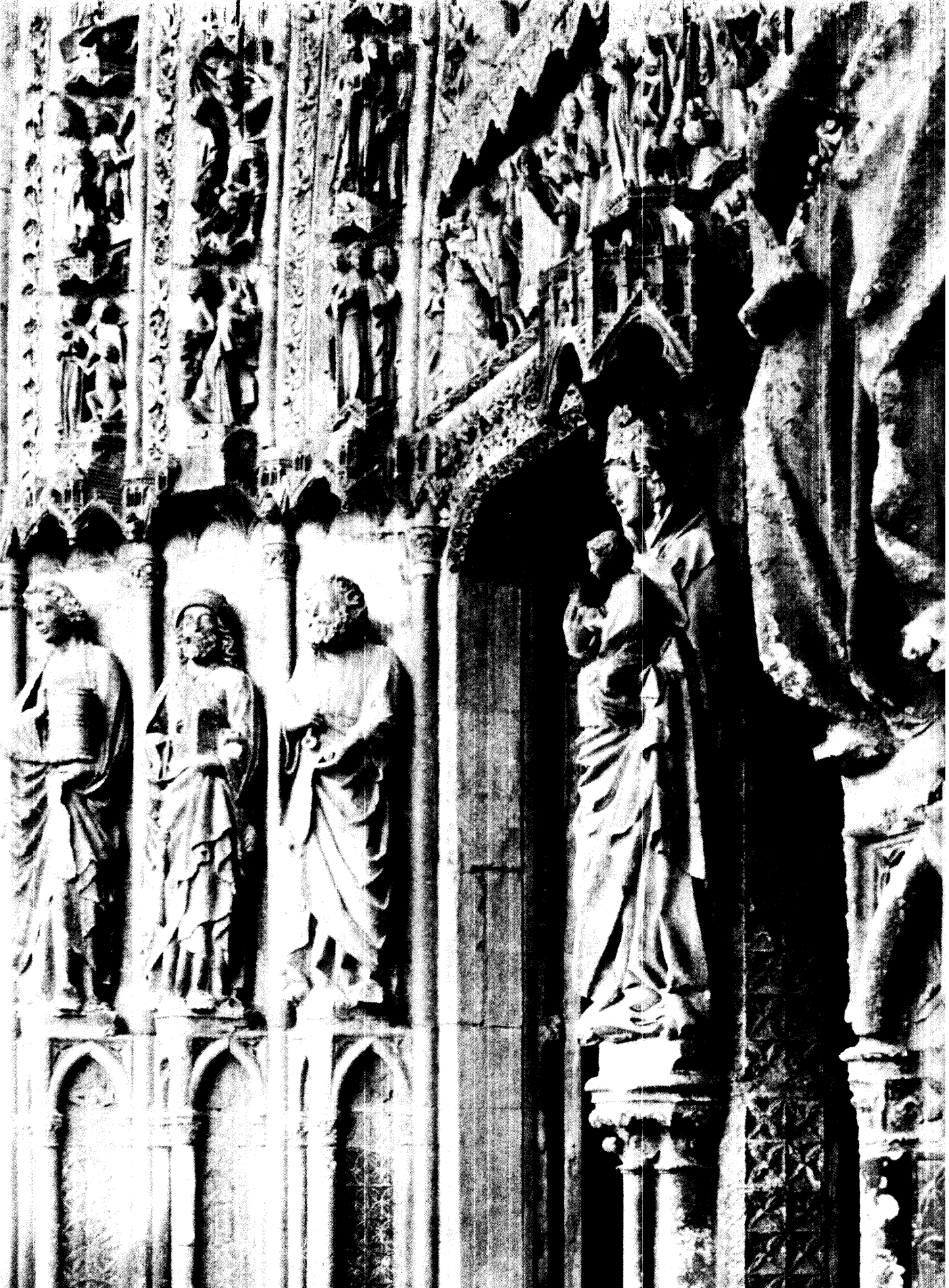
1. Romans 8:22.
2. Wisdom 13:3.
3. Encyclical, *Musicae sacrae disciplina*, Section II, para. 3–4.
4. Cf. Bishop Rudolf Graber, "Art and Religion," in *Sacred Music and Liturgy Reform after Vatican II* (Rome: Consociatio Internationalis Musicae Sacrae, 1969.) p. 36–51.
5. *Op. cit.*, p. 46.



# REVIEWS

## Choral

*Three Carols from Three Places*, arr. by David S. Walker. Unison and 2-part. Augsburg Publishing House. $.65.

Scored for keyboard or for Orff instruments, these simple and most effective settings can well be used with children's groups. The texts are "This night there comes to Bethlehem," with a fifteenth century Dutch melody; "Come away to the skies," a hymn written by Charles Wesley; and "Holy Child," a Welsh folk song.

*Make us to be* by Betty Ann Ranseth. Unison. Augsburg Publishing House. $.60.

The text is taken from the Lutheran communion service and is set here for unison with keyboard and Orff instruments accompaniment. Several performance options are provided. It could be useful for an offertory or communion motet. It is extremely easy.

*I have received your word* by Paul Fetler. SATB, sop. solo, *a cappella*. Augsburg Publishing House. $.70.

The text by Melva Rorem is particularly Lutheran in its theology, and has a limited application in a Catholic Eucharistic liturgy, although it might well be used for a bible service. The unison melody lines are reminiscent of chant, and they alternate with polyphonic sections which introduce some dissonance and interesting harmonic development. The soprano solo requires a competent voice and is essential to the performance. The work was commissioned by Waldorf College and demands a competent choral ensemble.

*I saw a new heaven* by Arne Bertelsen. SATB. Augsburg Publishing House. $.60.

Both treble and bass voices are *divisi* throughout this *a cappella* work which can be most effective when well performed. The use of chromaticism makes it rather difficult. Based on a text from the Apocalypse, it is most appropriate for All Saints Day.

*Our Father* by Leos Janacek, ed. by Antonin Tucapsky. SATB, soprano and tenor solos, harp, organ. Roberton Publications.

More of a concert piece than something for liturgical use, this setting of the Lord's prayer takes eighteen minutes for performance. Both English and Bohemian texts are provided. The harmony is, of course, in a romantic vein and filled with many modulations. Use of octaves throughout makes the organ part somewhat difficult, and the demands on the chorus include a range that the ordinary choir probably cannot achieve. It is a challenging piece for a concert. Both a full score and a chorus score are printed.

*Whence come you, shepherd maiden?* by Sydney Hodkinson. SATB, percussion. Merion Music Inc. $.65.

The percussion includes chimes, vibraphone, glockenspiel and triangle together with six handbells and four cymbals. Assembling these is half the task in presenting this pleasant carol. The choral parts are easy but are not sufficient without the accompaniment.

*New prince, new pomp* by Sydney Hodkinson. SATB, percussion. Merion Music Inc. $.55.

Another in the series of six Christmas canons, the same percussion instruments are required. The text is by Robert Southwell, the sixteenth century English poet, and is familiar to English Catholics from the *Westminster Hymnal*: "Behold a simple tender babe, in freezing winter night, in homely manger trembling lies. Alas, a piteous sight!" The setting is a lullaby and can be most effective. It is really only two-part, with soprano and alto and tenor and bass combining.

*Christmas Alleluia* by McNeil Robinson. SATB, organ. Theodore Presser Co. $.45.

This takes only a minute and a quarter, but it can be a real burst of joyous sound. The organ part is not difficult and provides a fanfare that contrasts with the *a cappella* passages. It could well be used to open a Christmas concert or for the first piece of Christmas eve.

*Once on a cold December night* by Ronald Kauffmann. SATB. Elkan-Vogel, Inc. $.65.

The composer calls for a piano, but with some adjustment the accompaniment can be adapted to an organ. A traditional harmonic vocabulary is occasionally spiced with some dissonance. Duration is two minutes, forty-five seconds.

*Carols of glad tidings* by Edward Thompson. Theodore Presser Co. $.45 each.

Five Christmas texts make up this series. "To us is born Emmanuel," set for SATB, soprano solo and keyboard, with optional oboes and strings, is a short piece, the bulk of it being a soprano solo. "Lully, lullay, sleep softly now" calls for two equal voices with keyboard and strings. "Nowell, unto us is born Emmanuel" has an optional flute obligato with two equal voices, and "Lalulla, sweet was the song" and "Nowell, thy laud is exalted" are both set for two equal voices and keyboard or instrumental accompaniment. The pieces are not difficult and can be very pleasant. A degree of dissonance brings the traditional texts a new interest, and the use of instrumentation can prove stimulating to a choir that has not had an opportunity before to sing with orchestra.

*A great and mighty wonder* by Steven Curtis Lance. SATB. Theodore Presser Co. $.45.

This may be sung *a cappella* or with the keyboard doubling the voices. A traditional harmony with some dissonance makes good use of lower ranges to interpret the text and provide interesting choral color. The text is by St. Germanus, who lived in the eighth century, and can be used at Christmas.



*Cathedral of Santa Maria de Regla in León, façade*

*O Lord, turn thy wrath away* by William Byrd, ed. by John Carlton. SSATB. Theodore Presser Co. $.65.

A sixteenth-century polyphonic motet with English text that is appropriate for lent, this edition can be useful both for groups already interested in renaissance music and as an introduction to those not yet familiar with the style. It is a four minute piece.

*Tantum ergo* by Charles Marie Widor, ed. by Philip Brunelle. SATB, baritone solo, organ. Elkan-Vogel, Inc. $.55.

Only the verse *Genitori genitoque* is provided, together with an English text that is a paraphrase rather than a translation. In a romantic idiom, the traditional harmony is sweet and welcome as a communion motet.

*Thou art my hope, Christ Jesus* by Heinrich Schütz, ed. by Walter Ehret. SATB, keyboard. Theodore Presser Co. $.65.

The Latin text, *Spes mea, Christe Deus*, and an English translation are both useful for a general motet, although especially good for lent. Revival of this seventeenth century literature is most fitting and totally in accord with the Vatican Council's decree ordering the fostering of the treasury of church music.

*O worship the King* by William Croft, arr. by Leonard Van Camp. 2 unequal voices, keyboard. Unicorn Music Co. $.55.

A setting for two mixed voices of the familiar melody, this is useful for a recessional or any other general use. It is easy. The duration is two minutes, forty-five seconds.

*Intercession Mass* by David Hurd. Unison, organ. G.I.A. Publications, Inc. $1.50.

The text is from the Anglican eucharistic rite II, but can be used as the ordinary of a Roman Mass as well. Dedicated to the Church of the Intercession in New York City, the Mass can be sung with a brass quartet as well as with organ. It might be possible to do some of it as a congregational piece, but other parts, even though unison, require a special group for performance. With so few settings of the ordinary now being published because liturgists wish to de-emphasize the traditional parts of the sung Mass, it is good to see that the Anglican service still employs those sung parts.

*Christ, the glory* by J. F. Lallouette, ed. by Richard Proulx. 2 mixed voices, organ. G.I.A. Publications, Inc. $.50.

A little baroque motet, easily learned and quickly appreciated, this piece is a welcome addition to a choir's music for communion time. Rhythms and tessitura are within the reach of most groups.

*Jesu dulcis memoria* by Tomas Luis de Victoria, ed. by William Ferris. SATB. G.I.A. Publications, Inc. $.40.

Both Latin and English texts are set. The beautiful renaissance polyphony of this short motet will enhance the repertory of any choir. Because of the diatonic, stepwise voice leading of this sixteenth-century style, the piece is easily learned.

*A child is born in Bethlehem*, arr. by Robert J. Batastini. SATB, handbells. G.I.A. Publications, Inc. $.40.

If you like handbells, here is an opportunity to use eight of them. The voices sing a chant melody to a fourteenth-century Christmas text. There are four verses given with a refrain set to four parts. It is suggested that it be used as a processional.

*Verses and offertories (Easter — Holy Trinity)* by Walter L. Pelz. SATB, organ, Augsburg Publishing House. $2.00.

Intended for the Lutheran service, these texts can be employed as supplemental motet material in the Catholic liturgy as well. A similarity in melody and style of harmony gives a unity to the series and makes for a facility in learning. While each Sunday of the liturgical cycle is indicated for the Lutheran calendar, an interchange of the compositions in Catholic services is quite possible. For 63 pages of music, this must be the very best bargain of the year! The music is not difficult and the organ part can easily be mastered; the result is quickly appreciated by a congregation.

R.J.S.

*Via Crucis* by Franz Liszt. Mixed chorus, vocal solos, piano, and organ. Editio Musica, Budapest.

This beautiful setting of the Stations of the Cross should be considered as a worthy alternative to more traditional settings of the Stations. Scored for chorus, soloists, piano, and organ, this work promises depth, contrast, and color. The editor has made numerous inclusions for modern performance, especially in the instrumental parts, but notations from the original manuscript are also included. The difficulty in performance lies only in independent lines and high ranges for the soloists. Though romantic and programmatic in its conception, this work refrains from the dramatic and showy aspects of Liszt's more familiar compositions. Instead, it holds the potential of providing a sincere and deeply moving addition to worship.

MARY GORMLEY

# Organ

*Choral pour Orgue extrait de la Cantate BWV 166 "Wo Gehest Du Hin"* by J. S. Bach, transcribed by Georges Guillard. Paris: Editions Musicales Transatlantiques. $3.75.

This transcription of the Bach cantata *Wo Gehest Du Hin* gracefully takes the form of a duet of imitation between the alto line and the pedal while the chorale melody is in the soprano. The flowing style coupled with the sustained soprano line allows appropriate use of this piece during the service, particularly as a prelude. A nearly continuous pedal line establishes this piece as one of moderate difficulty. A truly viable organ solo, this tran-

scription will be loved by many, especially those familiar with the cantata.

*Music for the Manuals* compiled and edited by Peter Pindar Stearns. Coburn Press, Cherman, Connecticut.

*Music for the Manuals* contains works of the great masters from every major school of organ composition. It would be an invaluable asset to every church musician. Although all the pieces are for manuals only, they lack none of the musical integrity of the larger organ works. All are of relatively short duration, but the vast scope of musical style provided allows for use at any occasion. While not technically demanding, these pieces nonetheless show the musical interest and versatility worthy of serious consideration and study.

MARY GORMLEY

# Magazines

SINGENDE KIRCHE, Volume 27, Number 4, 1979–1980. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Wolfgang Bildstein begins this issue of the Austrian church music periodical with a discussion of the relationship between the pastor and the church musician. He surveyed the church musicians of Austria asking only what their positive and negative experiences with their respective pastors were. As expected, the answers are mixed. Still, one has the impression that the picture is painted more bleakly than it really is. Given human nature, it seems much more tempting to criticize than to praise. Thus, the musicians availed themselves of the opportunity to "sound off" rather than to praise. At any rate, Bildstein does not reach any conclusions. His purpose seems to have been to acquaint those he asked with the results.

Hermann J. Busch continues a series on music for older organs. The difficulty of finding music for antiquated organs is a practical problem in Austria, where there are still organs built in the eighteenth or even seventeenth century which are used for religious events. Some of these instruments are protected by government laws and cannot be removed. Thus, the organist is faced with an instrument built for a different age with different needs and a different musical style. Busch attempts to suggest some works which meet twentieth-century needs and yet can be played on these older masterworks of former organ builders.

Hermann Kronsteiner gave the address at the general meeting of the *Allgemeiner Cäcilien Verband*, the church music society for the German-speaking lands, held at Regensburg in September, 1979. That address is reprinted in this issue of *Singende Kirche*. Kronsteiner traces the history of the ACV especially noting the disappearance of the former antipathy which existed between the Regensburg school and those that appreciated the works of the Viennese classicists. Now, Kronsteiner asserts that all in the ACV have accepted the pluralistic situation. All styles, provided they are sacred and good art, are acceptable to the church musicians of the ACV. Still, it might be added, it is rare to hear Gregorian chant in Austria or southern Germany and equally rare to hear a Mozart or Haydn Mass in Cologne!

Josef Schabasser continues his historical series on the state of church music under Maria Theresa and her son, Joseph II (1740–1790). This article is on hymns. Urban Affentranger rounds off this issue and this twenty-seventh volume of *Singende Kirche* with a long article on the heritage of St. Benedict. This is a most appropriate article for the fifteenth hundred anniversary of the saint's birth.

R.M.H.

UNA VOCE (France). No. 91, March-April 1980.

Several items in this issue dealing with the use of Latin in the liturgy are of special interest to readers of *Sacred Music* because of their implications for the musical patrimony of the Church. The first is a quotation from Jean Borella. "The liturgical conscience can only be awakened and communicated through forms which are easily recognized by the senses; signs that are also signatures. That is why it is necessary to use the Latin language, liturgical vestments, etc. Today we have given in to the 'angelist' temptation (for the devil is only an angel). There is a destruction and suppression of sacred forms which are only perceived as an obstacle which they also and inevitably are. This suppression takes place in order to establish immediate contact with the spirituality that these forms express. But once the forms are destroyed, the spiritual reality evaporates like spilled perfume. We think we live in a realistic time. However, no period has ever been more idealistic, with less of a sense of the bodily aspect of man. We forget that man is a spirit in a body and that he attains the spiritual through the corporal. The contemporary goal is to attain pure faith, pure spirit, pure love without benefit of an intermediary. However, in this attempt, through a strange reversal, one ends up immersing everything that is spiritual in politics. It is therefore stated that religion, and especially liturgy because it speaks of another world that it makes almost tangible, is the most dangerous of alienations. It keeps us from fighting for this world; it is the opium of the people. The plan is to destroy the sacred forms, and that destruction is to some degree already accomplished. All that remains is a bare faith, so transcendent and subtle that it can scarcely be distinguished from atheism. However, that faith continues to demand that it be incorporated in concrete forms. Since the sacred order has been destroyed, only the political and social order remains."

On the same subject, a magazine for children published this fictional letter from grandma: "Little Catholics, we are losing our patrimony. I am not even referring to the patrimony of the faith which the Church is obliged to preserve for us. I mean the patrimony of Christian habits, Christian gestures (the sign of the cross,

genuflections, etc.). Ask to be taught the Latin of the Mass and Gregorian chant as well as hymns in French, the easiest chants of course. The council and the popes said they were the "language and music of the Church," and if you, as the adults of tomorrow, don't know them, they will disappear. That would not only be unfortunate for beauty, but more importantly, they transmit the truth of the Church to us. They have been safeguarded for centuries from all sorts of evils, don't you want to transmit them to your children one day?"

A widespread movement to reinstate either the Tridentine Mass or regularly scheduled Masses in Latin according to the new rite is represented by the great number of petitions which recently have been sent to the Holy Father. One such, prepared by a Pole living in London, was reported by a London-based Polish paper. Its author requests that on one Sunday of the month Mass be said in Latin in all churches without exception everywhere in the world. The argument he gives for his position is based on the international quality of life in the modern world. He states that the abolition of the international character of the Church through the abolition of the Latin liturgy goes against the spirit of the modern world which is penetrated with a desire for unity and an international sense.

To conclude, a report by a professor who attended a Chinese-French medical congress and reprinted from *L'Aurore*, describes high Mass on Easter in Shanghai. Although the cathedral was in very bad physical repair (all the stained glass windows had been destroyed by the cultural revolution and bamboo reinforcements were holding up structurally weak spots in the building), the church was filled to overflowing with some 10,000 to 15,000 worshippers who sang the Tridentine Mass in Latin with great fervor. The Church in China, having been separated from Rome before the council, has retained the Tridentine liturgy.

V.A.S.

UNA VOCE (France). No. 92, May-June 1980.

This issue, whose cover is printed in gold and white rather than the usual blue and white, is devoted entirely to Pope John Paul II's visit to France this spring, and explains the two-fold reaction of Una Voce and many others to his visit. On the one hand, Una Voce thanks the Holy Father for having restated, by word and example, the true and traditional doctrines and practices of the Catholic Church and for having corrected the abuses of French Catholicism.

His words to the youth of France during a special Mass on Trinity Sunday serve as an example. The Holy Father began by recognizing the difficulties of growing up in the modern world, but he nevertheless called on the young people to follow the doctrines and moral teachings of the Catholic Church, specifically those dealing with sexual morality. He also exhorted them to live fully human lives by exercising their wills and their intellects, and by rejecting everything that deprives the human being of free will, such as totalitarian systems, the lure of the mass media, etc. The pope asked them to open their hearts to the call of Christ to enter the priesthood or the religious life. He concluded with these words: "With all my confidence and my affection I invite the young people of France to raise their heads and march together along this path, holding the hand of Christ."

Although Una Voce was encouraged by the words and actions of the Holy Father all during his visit, they found much to criticize in what was planned for the pope by the officials of the Church in France. A secular journalist said that the Holy Father came to France to treat a very sick patient, and a review of the liturgical celebrations that took place gives ample evidence of the fact. The Latin language was almost entirely absent from the Masses, except for *Credo III* twice and *Gloria VIII* once. Hymns were the usual vernacular hodge-podge of mediocrity. One of the writers notes that he is sorry the Holy Father was not able to hear the Latin *Ave Maria* that filled the subway tunnels of the *Gare du Nord* station, sung spontaneously by those returning from the Mass at Bourget, a comment that indirectly also speaks to the impact of the pope's visit on the ordinary Frenchmen who attended all the ceremonies in great numbers in spite of the dreadful weather and the fact that they were officially encouraged to stay home and watch the events on television.

Even leftist publications were shocked and saddened by the poverty and lack of spirituality of the liturgy prepared for the Holy Father. The *Nouvel Observateur* noted: "The Catholic Church, by neglecting or contesting the religious function of art, has destroyed three-fourths of its originality." *Le Canard Enchainé* says it misses the uniform Masses of yesteryear and imagines that heaven probably disconnects itself from earth on Sunday mornings now because it cannot stand the cacophony arising from the Catholic churches with their various musical styles. According to one of the authors in this issue of *Una Voce*, the pope spoke of the necessity of beauty in human life, but he certainly did not experience it during his visit to France. In addition to the absence of Latin and of good music, mention is made of the dancing deacon at the Mass in Lisieux and the pop singer who was song leader at the Mass at Bourget. Discouraging too, for the officers of Una Voce was the fact that they were denied access to the Holy Father during his visit, since they supposedly did not fit into any of the official categories established by the organizers.

Pope John Paul II has promised two visits to France in 1981. He will go to Strasbourg and to an international eucharistic congress in Lourdes. Una Voce calls on France to learn Latin, the mother tongue of Europe and the universal language of the Church, in preparation for those visits.

V.A.S.

# Books

*Répertoire musical sur Saint François d'Assise* by Léandre Poirier, O.F.M. Franciscan Province of St. Joseph of Canada, Montreal, Quebec, 1980. 24 pages.

This booklet provides a list of music on the subject of St. Francis of Assissi compiled in preparation for the celebration of the 800th anniversary of his birth in 1982. It includes songs and motets in honor of St. Francis; songs, ballads and legends for vigils and marches; cantatas and oratorios; settings of the canticles and texts written by St. Francis, and instrumental music dedicated to him, along with precise indications on the type of group for which the music is scored, and the source from which it can be ordered. For the most part the texts of the repertoire listed are in French. A supplementary listing of poetic and theatrical repertoire on the same subject is also available.

V.A.S.

# Recordings

Cecil Effinger, *Paul of Tarsus*. The William Hall Chorale and String Orchestra. Ladd Thomas, organ. Douglas Lawrence, baritone. William Hall, conductor. Owl Recording, Inc., OWL-25.

This recording presents a new musical setting for three significant episodes in the life of St. Paul — the stoning of St. Stephen, the conversion of St. Paul, and some selections from his last letter to St. Timothy.

As a whole, *Paul of Tarsus* is a very carefully crafted and orchestrated piece. The choir is superb, but the words in some of the passages are difficult to understand. However, there is a printed sheet enclosed with a full text, so everything can be followed easily. The solos of Douglas Lawrence are perfectly enunciated and very expressive, and the orchestra is quite competent. The diversity of rhythms and the modern dissonances of the work may present a challenge to the ear, but they both combine effectively to express in music selected passages from sacred scripture.

The text is said to be "freely adapted from the scriptures." On this account, one might be hesitant concerning its accuracy. Such a hesitancy would be well-founded, because many passages and phrases have been omitted from the New Testament narratives. However, the adapted stories fit together smoothly, and the language is lovely.

The organ score seems to be the oustanding feature of almost the entire piece. The registration is always well chosen, and the playing by Ladd Thomas is excellent.

The first episode, "The Stoning of St. Stephen," is mostly choral, and it features the solos of Douglas Lawence. The strategic employment of fortissimo and pianissimo expression is especially apparent in this section. When the people are stirred up against St. Stephen, the forceful repetition of the passage by the different voices literally indicates a frantic stirring. In contrast, when St. Stephen dies, the sound is so delicate that it can barely be heard.

The second episode, "The Conversion of Paul," is completely instrumental, and is the best part of the piece. The album notes list six different stages in the conversion of St. Paul, and the listener must use his imagination to match the stages to the music.

The final episode, "Words From the Last Letter to Timothy," is again mostly choral, and is the most restrained and lyrical of the episodes, which is appropriate and in accord with its text.

A printed text, along with short biographies of the composer, organist, soloist, and conductor are all included.

Playing time: approx. 35:30. 1 record set.

*Gloria Deo — Pax Hominibus*. Chor der Fachakademie für Katholische Kirchenmusik und Musikerziehung, Regensburg. Christine Pernpeinter, soprano. Eberhard Kraus, organ. Franz Fleckenstein, choral director. Karl Norbert Schmid, conductor. Christophorus-Verlag, Freiburg im Breisgau, SCGLX 73 819.

A great span of years marks this Christophorus recording of sacred music. *Gloria Deo — Pax Hominibus* is a collection of polyphonic motets and other pieces that range from the ancient Gregorian chant to modern organ compositions. Most of the choral pieces are in Latin, and some are in German.

The bulk of the recording is made up of motets for four, five, or six voices. They include works by G. P. da Palestrina, Michael Haller — who is referred to in the album notes as the "Palestrina of the 20th Century," Peter Griesbacher, Joseph Hanisch, Franz Fleckenstein, Arno Leicht, and Karl Norbert Schmid. These are all very charming and delightful pieces, and would be very appropriate for use at liturgical functions during the proper season or for a particular occasion. All of the pieces are sung well and are a pleasure to listen to, especially the *a cappella* selections.

There are two organ pieces on this recording, *Elegie d-moll*, by Joseph Renner, Jr., and a *Toccata* by Oskar Sigmund. Both are modern and very powerful works, and they are played well by Eberhard Kraus.

There are only two very slight disappointments about the album. First, is *Zwei geistliche Gesänge für Sopran und Orgel*, by Eberhard Kraus. The piece is played well by Mr. Kraus himself, and the solo by Christine Pernpeinter is very good, but the setting is just a bit too shocking to be appropriate for liturgical use.

Second, is the Gregorian chant. Again, there are two selections here, *Adorate Deum* (introit for the third ordinary week of the year), and *Pascha nostrum* (Alleluia for Easter Sunday). Both pieces are sung well, but a mixed choir is used. A mixed choir is not the most suitable for Gregorian chant. It is more desirable to have an all male, all female, or a boys choir sing the chant. In addition, an arbitrary method seems to have been used to determine the rhythm for the pieces, especially for the verse of the Alleluia, which is sung solo. It would have been better had the Solesmes method been used.

A very high recommendation can be given to this release, because — outside of some minor things — it is thoroughly enjoyable, and beautifully done.

Short biographies of all composers, conductors, and the organist are included. (The soprano has been left out for some reason.)

Playing time: approx. 50:45. 1 record set.

*Christus Vincit.* The New Westminster Chorus. Peter Chase, organ. Colin Mawby, conductor. Gaudeamus Recordings, London, GRS 19.

Not much more can be said about this recording other than that it is a pure joy. It contains music that has long been associated with the Roman Catholic liturgy, Gregorian chant and polyphony, all performed by The New Westminster Chorus either *a cappella* or with organ accompaniment.

"The New Westminster Chorus," writes Colin Mawby, ". . . is an amateur choir with approximately eighty singers. This recording demonstrates that an amateur choir can tackle the task of singing complex liturgical music. People so often say they would dearly love to hear traditional music at Mass but unfortunately 'it's too difficult for the ordinary parish choir'. This record tries to disprove this and I hope it will encourage choirs to rediscover the glories of our musical heritage."

The glories on this record are not confined simply to the music, which, of course, is glorious. They spread also to the performance of the music. One would never know that the singers are amateurs.

The plainsong selections include a lamentation, the *Vexilla Regis, Christus Vincit, Gaudeamus . . . Sanctorum omnium* (introit for All Saints), and the *Adoro te devote* of St. Thomas. Male and female voices are used for the chant, but they are employed as they should be — in alternation — never mixed. All of the pieces are sung beautifully.

Polyphonic selections include an exciting *Te Deum* by Haydn, *Judas mercator* (a tenebrae responsory) by Victoria, a joyful *Hodie Christus natus est* by Sweelinck, and most of the *Missa brevis* by Palestrina. These are all gorgeous pieces that could bring tears to the eyes.

This recording has evidently been sponsored at least in part by an association called The Latin Mass Society. According to the album notes, "the basic aims of the society are: —

1. To defend and promote the regular, public celebration of low Mass, according to the Tridentine rite and wholly in the Latin tongue.

2. To promote the frequent celebration of high Mass and of *Missa cantata*, according to the Tridentine rite, and to ensure the preservation of the traditional music of the Church, especially of Gregorian chant.

3. To support the teachings and practices of the Church as defined by the Council of Trent in matters pertaining to the Liturgy.

The Latin Mass Society affirms its total acceptance of the supremacy of the papal teaching office as always held by the Church and as defined by the First and Second Vatican Councils."

Playing time: approx. 46:15. 1 record set.

PAUL LE VOIR

*Paul Manz at Mount Olive.* Augsburg Publishing House, Stereo 23–1783.

Another record by Paul Manz enriches the library of organ literature superbly played by one of America's great artists. The disc gives us Charles Marie Widor's *Toccata* from the *Fifth Symphony*, Flor Peeters' *Aria*, Johann Pachelbel's *Vom Himmel hoch*, J. S. Bach's *Alle Menschen müssen sterben*, Dietrich Buxtehude's *Toccata and Fugue in F*, Maurice Durufle's *Variations on "Veni Creator Spiritus,"* and two of Manz's most popular compositions, *Blessed Jesus, at Thy Word* and his *Improvisations on "St. Anne."*

The organ at Mount Olive Lutheran Church in Minneapolis is a Schlicker, designed by Manz and Herman L. Schlicker. It is beautifully demonstrated in this recording showing a versatility that embraces all styles of organ writing. The clarity and precision demanded by Manz are met by the instrument which is "home" to him.

As an educator, composer and performing artist, Paul Manz has earned an enviable reputation. Here is an opportunity to listen to him and hear his artistry at its best in a disc that is worthy of him and the works he has selected to demonstrate the organ that seems to be closest to his heart, his own Schlicker at Mount Olive.

R.J.S.

# NEWS

The Seventh International Church Music Congress was held at Bonn, Cologne and Maria Laach, Germany, from June 20 to 26, 1980. It was sponsored by the Consociatio Internationalis Musicae Sacrae and the International Institute for Hymnological and Ethnomusicological Studies. One hundred twenty-five registrants from forty countries participated, the largest group coming from Africa. Present at the solemn opening ceremonies in the Beethoven Hall in Bonn were Joseph Cardinal Hoeffner, Archbishop of Cologne; Archbishop Guido del Mestri, Apostolic Nuncio to Germany; Archbishop Simon Lourdusamy of the Sacred Congregation for the Evangelization of Peoples; and Monsignor Luis Alessio of the Sacred Congregation for the Sacraments and Divine Worship. The subject chiefly considered at the meetings was the problem of accommodating the liturgy and church music to the various cultures and at the same time preserving unity of faith. In the elections, Monsignor Johannes Overath was proposed to the Holy See for president; Monsignor Mario Vieri and Prof. Karol Mrowiec as vice-presidents; Father Robert A. Skeris, Antonio Bispo, Andrew McCredie and Father Stephen Mbunga as counsellors. Proceedings of the congress will be published.

✠

Saint Mary's Cathedral, Sydney, Australia, announced its musical program for Sunday solemn Masses for July through December, 1980. Composers represented include Mozart, Bruckner, Palestrina, Britten, Victoria,

Heredia, Rubbra, Peeters, Viadana, Schubert and many others. David Russell is director of music and Gavin Tipping is organist.

✠

Musical events at Christ's Church, Baltimore, Maryland, include a world premiere of *The Martyrdom of St. Ursula* by Alessandro Scarlatti, October 20, 1980, and several organ recitals. On All Saints Day, William Byrd's *Mass for four voices* is scheduled, and on All Souls Day, Vittoria's *Missa pro defunctis*. November 9, benefactors day, will bring Franz Liszt's *Missa Choralis* and on November 23, for the consecration of the church, Hassler's *Missa secunda*. Christmas Masses include Morales' *Missa "Quaeramus cum pastoribus"* and Lassus' *Missa octavi toni*. Rev. Dr. Winthrop Brainerd is rector; Philip Manwell is choirmaster and organist.

✠

Saint Joseph's College, Rensselaer, Indiana, installed and dedicated a new Wicks pipe organ on June 29, 1980. The dedication recital was played by Noel Goemanne of Dallas, Texas, and afterwards the college awarded him the honorary degree of doctor of sacred music. Works included in the program were by Bach, Fiocco, Loeillet, Buxtehude, Walther, Brahms, Schumann and Goemanne. Reverend Lawrence Heiman, C.PP.S., is chairman of the music department, and Reverend Charles H. Banet, C.PP.S., president of the college.

✠

The Twentieth International Congress of Pueri Cantores will be held in Rome, December 27, 1980, to January 1, 1981. The program includes an audience with the Holy Father and a papal Mass for peace in Saint Peter's Basilica. For information, write to Monsignor Charles N. Meter, 1747 Lake Avenue, Wilmette, Illinois 60091.

✠

The choir of Saint Raphael's Church, Snell Isle, Saint Petersburg, Florida, sang for the first solemn Mass of Father James B. Johnson, May 18, 1980. Music for the occasion included works by Schubert, Gruber, Landore, Soerensen and Handel. Joseph Baber, who is celebrating his fiftieth year as a church musician, directed the choir and orchestra.

✠

The University of Wisconsin Extension, in cooperation with the Wisconsin Chapter of the American Guild of Organists and the Wisconsin Choral Directors Association, presented the Twenty-sixth Annual Church Music Conference, July 21–23, 1980, at Bethel Lutheran Church in Madison. Members of the faculty included Gerre Hancock, Judith Hancock, Robert Scoggin, Monsignor Richard J. Schuler, Carl Schalk, Roberta Bitgood, Paul Wiens, Arlyn Fuerst, Lawrence Kelliher, Robert Batastini and Carrel Pray. Edward Hugdahl, professor of music and chairman of the extension department of music, directed the event.

✠

The School of Music of the University of Michigan presented its Twentieth Annual Conference on Organ Music, October 19–22, 1980, at Ann Arbor. The event commemorated the hundredth anniversary of the founding of the music school. Among the lecturers present were Ernst Leitner, Harrison Oxley, Donald Baber, Tong-Soon Chang, Robert Clark, Robert Glasgow, James Kibbie, Marilyn Mason and Alec Wyton.

✠

The Twin Cities Catholic Chorale has announced its program of Viennese Masses for 1980–81 at the Church of Saint Agnes, Saint Paul, Minnesota. For this seventh year of the program, twenty-nine Masses are scheduled with the members of the Minnesota Orchestra, including Joseph Haydn's *Theresien Mass, Schöpfungs Mass, Mariazeller Mass, Pauken Mass, Heilig Mass, Lord Nelson Mass, Little Organ-solo Mass* and *Harmonien Mass*; Mozart's *Coronation Mass, Requiem Mass* and *Mass in C* (K 337); Schubert's *Mass in G, Mass in B flat* and *Mass in C*; and Beethoven's *Mass in C*. At the solemn Mass in Latin each Sunday, in addition to the orchestral ordinary of the Mass, the proper parts are sung by a schola in Gregorian chant according to the new *Graduale Romanum*. The Masses are broadcast by Station WWTC in Minneapolis and Saint Paul each Sunday. During lent and advent, polyphonic settings and Gregorian chant are sung. Monsignor Richard J. Schuler is director of the chorale; Paul LeVoir directs the schola; and Mary Gormley is organist.

✠

Marylhurst College in Oregon presented Mary Berry, research fellow and director of music studies at Newnham College, Cambridge, England, in a workshop on Gregorian chant, August 21–23, 1980. Participants learned Mass IX and the proper for the Thirteenth Sunday after Pentecost as well as several renaissance motets and other service music.

✠

The choir of St. Ann Chapel, the Newman Chapel for Stanford University, in Palo Alto, California, has announced its program of Gregorian chant and renaissance polyphony for Sunday and holyday Masses. Under the direction of William Mahrt, the group will sing some thirteen Masses and over seventy motets, including Dufay's *Missa Ave Regina coelorum*, Josquin's *Missa Faisant Regretz*, Obrecht's *Missa Cela sans plus*, Mouton's *Missa Quem dicunt homines*, Isaac's *Missa Virgo prudentissima* a6, Senfl's *Missa Per signum crucis*, Morales' *Missa caça*, Pale-

strina's *Missa Laudate Dominum* a8, Byrd's *Mass for Four Voices*, Lassus' *Missa sesquialtera*, Monteverdi's *Messa da capella* and movements of Masses by Power, Ciconia and anonymous English composers. Sunday vespers include polyphonic settings of the *Magnificat* and the hymns.

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The University of Dayton has announced a series of organ recitals, including a program by John Peterson of Ohio Northern University, November 2, 1980; Charles Benbow on November 21; and Richard Benedum on February 22, 1981. All the recitals will be played at Seventh-Day Adventist Church in Kettering, Ohio.

✠

Paul Manz was guest organist at the Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania, May 4, 1980, for a hymn festival celebrating the 450th anniversary of the Augsburg Confession. He improvised introductions, interludes and accompaniments to the hymns, based on topics and readings taken from the document being studied ecumenically this anniversary year. Karl E. Moyer is director of music at the church. Rev. Theodore F. Schneider is pastor.

✠

The New Schola Cantorum of the Pacific spent August 14–16, 1980, as choir in residence at the Old Mission San Juan Capistrano in California. In addition to singing the Mass for the Assumption, the group chanted vespers and morning prayer under the direction of Father Ted Ley, SM, of Saint John's Seminary, Camarillo, California. Other engagements of the schola have been at the Shakespearean festival in Ashland, Oregon, at Saint John's Cathedral in Fresno, and on television in southern Oregon.

✠

The Sixth National Convention of the American Choral Directors Association will be held in New Orleans, Louisiana, March 5–7, 1981. The program includes choirs from many parts of the country and an ecumenical service in Saint Louis Cathedral. The finale of the convention will be a performance of Beethoven's *Missa solemnis* by a selected chorus of over two hundred singers and the Atlanta Symphony Orchestra under the direction of Robert Shaw. For information, write Gene Brooks, Box 5310, Lawton, Oklahoma 73504.

R.J.S.

# FROM THE EDITORS

## About Our Pictures

In this issue we again feature pictures of Spanish churches, this time all located in the north all built in the Middle Ages. The cover is of the Cathedral of Santa Maria in Burgos. One of the greatest medieval edifices in Europe, its exterior resembles French gothic churches. The two towers of its facade, rising 250 feet in height, were built by Hans of Cologne in the fifteenth century. As a city Burgos was made the capital of the united regions of Castille, León and Galicia by Ferdinand I in the eleventh century. It maintained this position of prominence until the royal residence was transferred to Valladolid in the fifteenth century. The Spanish national hero, Rodrigo Diaz de Vivar, called the Cid, was born in Burgos in 1206.

The Cathedral of Santa Maria de Regla in León, built in the thirteenth century like Burgos, is also in the French style. The scupltural decoration of the façade, with its elegant Madonna, is especially noteworthy.

Both Lerida and Ripoll are located in north-eastern Spain. Lerida, capital of the province of the same name, was the Roman city of Ilerda where in 49 B.C., Julius Ceasar defeated Pompey. Because of its location relatively near the border, it was often attacked by the French. The Old Cathedral was built in the thirteenth century on the bluff overlooking the Rio Segre within the fortifications. Used as a caserne in the eighteenth century, the building has been recently restored to its original purpose. High in the Pyrenees, very near the French border, the monastery of Santa Maria in Ripoll is one of the most important romanesque monuments in Catalonia. The richly-carved twelfth century façade of the church, called the arch of triumph of Christianity, is unique. The two story cloister, dating from the twelfth and fourteenth centuries, is a graceful and classic romanesque structure.

V.A.S.

# CONTRIBUTORS

*William Peter Mahrt* is professor of music at Stanford University, Palo Alto, California. A frequent contributor to *Sacred Music*, he has the Ph.D. from the University of Michigan. He directs the choir at St. Ann Chapel in Palo Alto.

*Reverend Deryck Hanshell, S.J.*, was formerly master of Campion Hall at Oxford University and at present is working at the Apostolic Delegation in London, England.

*Virginia A. Schubert* is one of the editors of *Sacred Music*. With her Ph.D. from the University of Minnesota, she is professor of French literature at Macalester College in Saint Paul, Minnesota.