SACRED MUSIC

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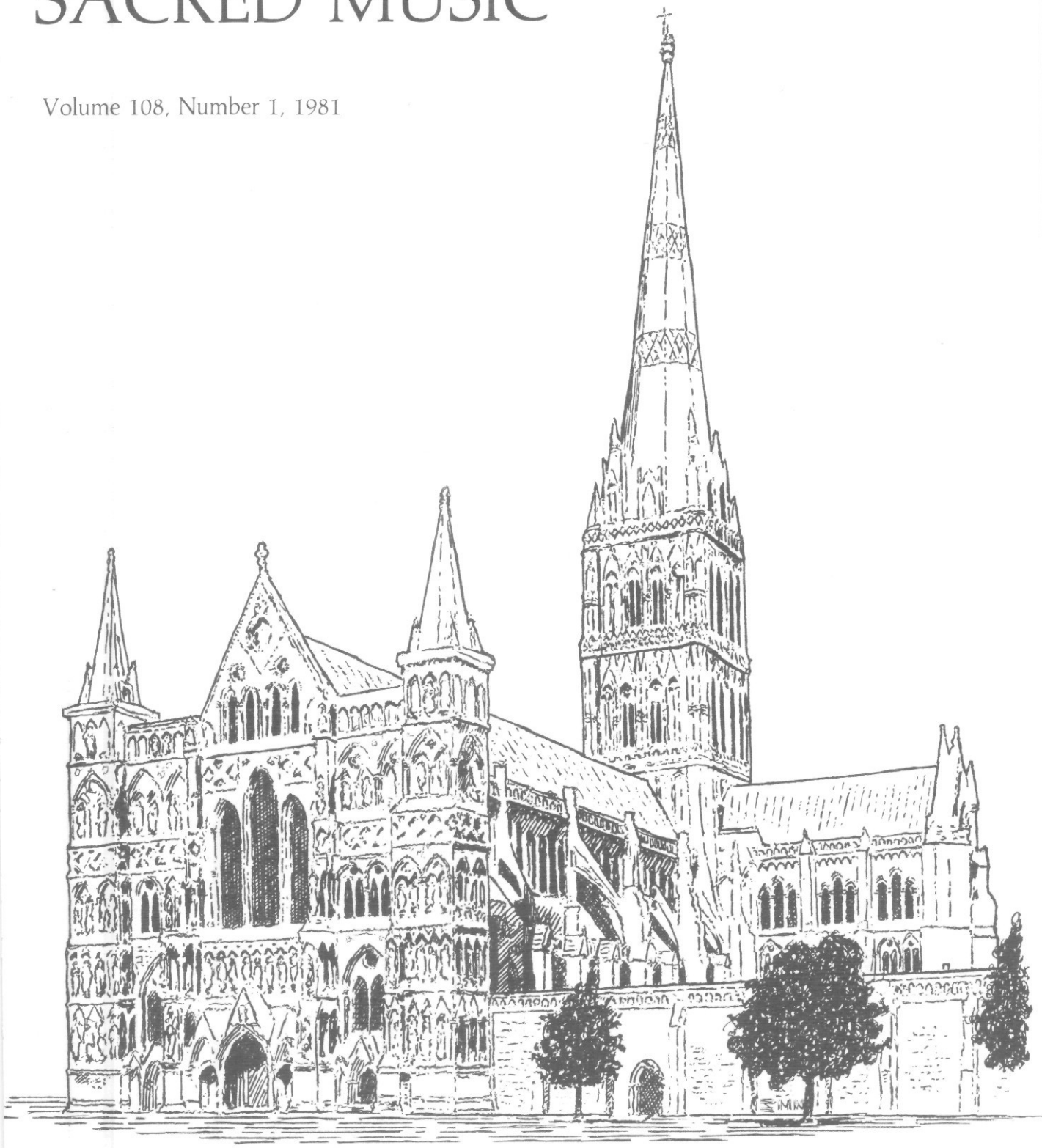

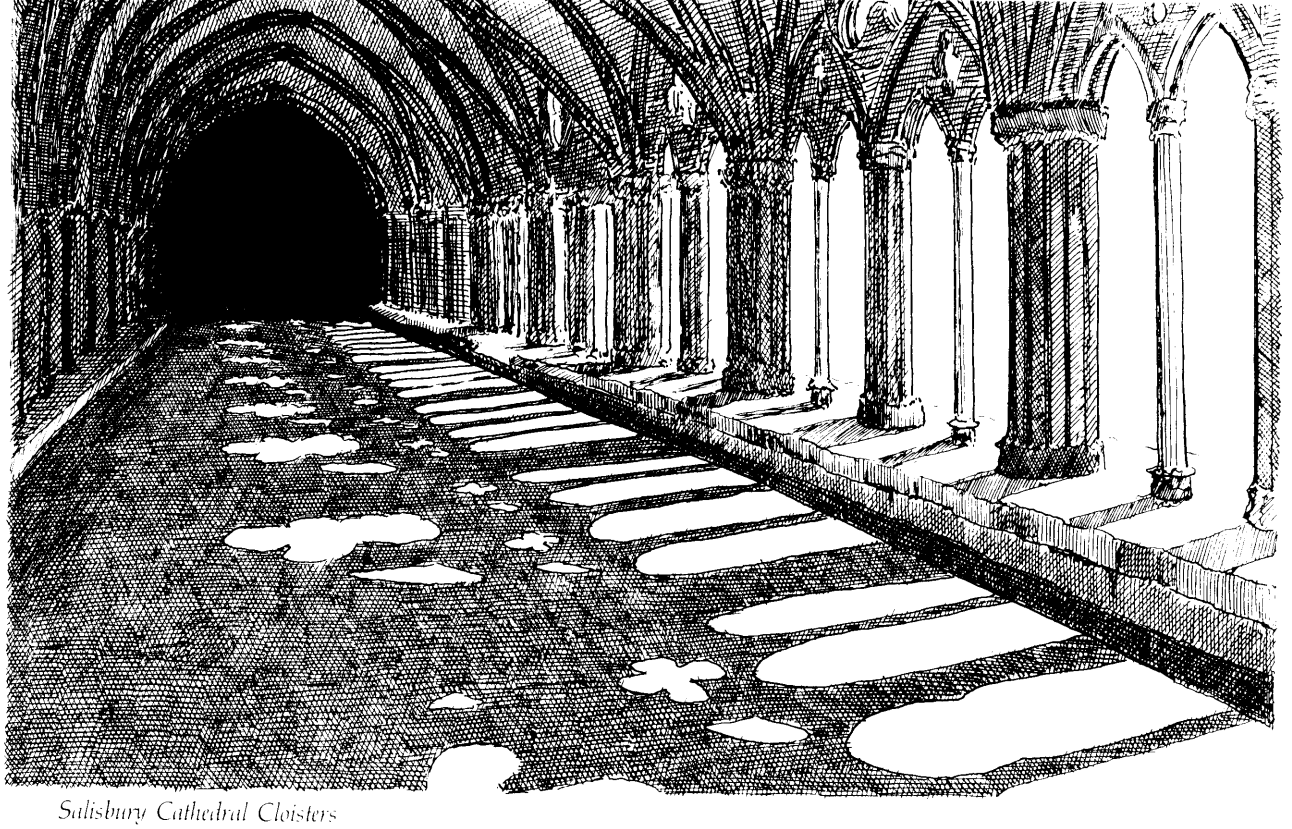

Salisbury Cathedral Cloisters

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Music for Review:
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Rev. Ralph S. March, S.O. Cist., Eintrachstrasse 166, D-5000 Koln, 1, West Germany

Paul Manz, 7204 Schey Drive, Edina, Minnesota 55435

Membership, Circulation and Advertising:
Earl D. Hogan, 3800 Crystal Lake Blvd., Minneapolis, Minnesota 55422

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Salisbury Cathedral.

FROM THE EDITORS

An Impoverishment?

The Constitution on the Sacred Liturgy issued by the fathers of the Second Vatican Council (para. 121) states: "Texts intended to be sung must always be in conformity with Catholic doctrine; indeed, they should be drawn from holy scripture and from liturgical sources." The wealth of the Roman liturgical books has been the source of inspiration for composers and performers and congregations for generations without end. Composers have set those texts for use in the liturgy with such art and for so many centuries that today a treasury of sacred music in nearly every style of composition exists from Gregorian chant through the various polyphonic periods to the present. Not only the texts of the ordinary parts of the Mass (*Kyrie, Gloria, Credo, Sanctus-Benedictus* and *Agnus Dei)* have received such treatment, but the far more extensive selection of the proper parts (introit, gradual, alleluia, offertory and communion verses or in their newer terminology: entrance song, responsorial psalm, alleluia, etc.) has been adorned with musical settings. The official liturgical texts have inspired and attracted musicians of every age.

But in recent years, one detects an abandoning of the official liturgical texts in favor of more general words that have little or no reference to specific feasts or Masses. The "general anthem" category causes an impoverishment of the Catholic observance of feasts and seasons. One day becomes just like any other if the liturgical texts themselves are replaced by non-specific words that are deemed applicable to everything.

Unquestionably, since the close of Vatican II, there has been an abandonment of composing for the ordinary of the Mass. Even in the vernacular, those texts are not receiving the attention of composers. The liturgists have tried to de-emphasize or even eliminate them from the Mass. The *Kyrie* has become an option among many other possibilities; the *Gloria* and the *Credo* are frequently omitted, even when the rubrics require they be sung; *Sanctus-Benedictus* and *Agnus Dei* are often replaced by acclamations or non-musical renderings. There has been an attack on the old *Missa Romana,* which for a thousand years inspired the creation of sacred music.

Now even the many variable texts of the proper parts of the Mass are being ignored. With the introduction of general anthems and hymns in place of the prescribed entrance texts or any other of the proper, changeable parts, what is there musically to distinguish Pentecost from Christmas, Ss. Peter and Paul from Passion Sunday, or Easter from the Assumption? Beside the readings, nothing! Every Mass becomes the same as every other Mass. By eliminating the liturgical texts of the ordinary and proper parts of the Mass, we have encouraged an enormous impoverishment of our liturgy.

What can be done to stop this disintegration of the Roman liturgy even further? First, eliminate the present growing abuse on the part of liturgists who are always seeking outside of the official liturgical books of the Roman rite for texts to use in their "creative" liturgies. Such a practice is not good and in fact is contrary to the very clear instruction of the Constitution on the Sacred Liturgy which states that "regulation of the sacred liturgy depends solely on the authority of the Church... and no other person, even if he be a priest, may add, remove, or change anything in the liturgy on his own authority." (para. 22). The Church has given us the texts in her official books; we should use them.

Secondly, curtail the practice of singing hymns at every Mass, a practice that reduces every feast, memorial or feria to a common denominator. It is the proper text that establishes the season or the feast. Hymns rarely can achieve such delineation or set such a clear idea of the liturgical celebration.

Third, shun the "general anthem" category in selecting music, even though one might think such pieces are practical since they can be sung often. And fourth, avoid Protestantizing the Catholic liturgy.

From a more positive viewpoint, use the texts of the Roman missal and *Graduale.* Note the feast and the season by using the texts assigned to them. Sing the proper entrance song, responsorial psalm, gradual, offertory or communion verses. Utilize the newly revised *Graduale Romanum* and the whole treasury of sacred music that the Vatican Council ordered us to foster. Encourage composers to set the official texts, both the ordinary and the proper parts, and urge the publishers to print them. When there is a market, the product will be forthcoming. Demand the rights of the musician to make the selection of musical settings of texts which come from the liturgical books, assigned by the Church itself for the feasts and seasons. Resist the efforts of liturgists to subject the musician to their whims in creating their special liturgies for which they seek texts that are not from the scriptures or the liturgical books.

The treasury of such musical settings is a rich heritage that we are obligated by the counciliar documents to use and to foster. In addition, composers of today should embellish that heritage with new settings for our time. Present practice of ignoring the official texts is an impoverishment and a restriction. What we need for true liturgical expansion is to be found in using the riches of our Roman books. R.J.S.

Music and Architecture

For several years *Sacred Music* has illustrated its pages with photographs of architecturally significant Catholic churches, beginning with those of the United States in the year of our bicentennial. In 1977, we featured the romanesque and gothic architecture of France, and then the baroque of Austria and Germany. Last year we printed photographs of the churches of Spain. We will continue this year with the cathedrals of England, beginning with Salisbury. The cover of each issue will be a reproduction of an original drawing created by Stephen Morgan Wanvig, Twin Cities free lance artist, from sketches and photographs he made while visiting England.

We believe that church architecture has an integral relationship to sacred music because of their common purpose, the worship of God. The architects, artists and artisans who created, for example, a great cathedral like Chartres, needed to provide a building of a size, proportion and disposition suitable for its purpose. However, it is obvious that they understood their purpose to be more than merely functional. They had instructional and inspirational goals and sought to attain a certain level of artistic achievement in their work which corresponded to the building's use as the house of God. Extensive research, done primarily by Emile Mâle, has shown that every aspect of the construction and decoration of Chartres cathedral is intended to convey symbolically the relationship of the created universe to its Creator, as well as to recount the history of mankind from the ancient classical world through the Old and New Testaments. The church is a three-dimensional representation of a theological treatise and corresponds closely to the great work by Vincent of Beauvais called the *Speculum Majus* or *Great Mirror*.

The names of those who built Chartres are unknown to us, as are the names of most of those responsible for the creation of most medieval churches. They can however all be identified as masters and their works are masterpieces. This leads to my next point. A church must not only be of suitable size and proportion with a sacred iconography. Through the quality of materials and craftsmanship it must also express the best of our collective talents. In the review of *Una Voce* (France), printed elsewhere in this issue, there is a reference to an article in the secular French press criticizing the "reign of formica" in certain French churches and the plastic chairs stacked so high that they block a significant fresco or work of art. What a contrast to Chartres where each single piece of stained glass in the twelfth century windows of the facade is said to be of the quality of a semi-precious stone.

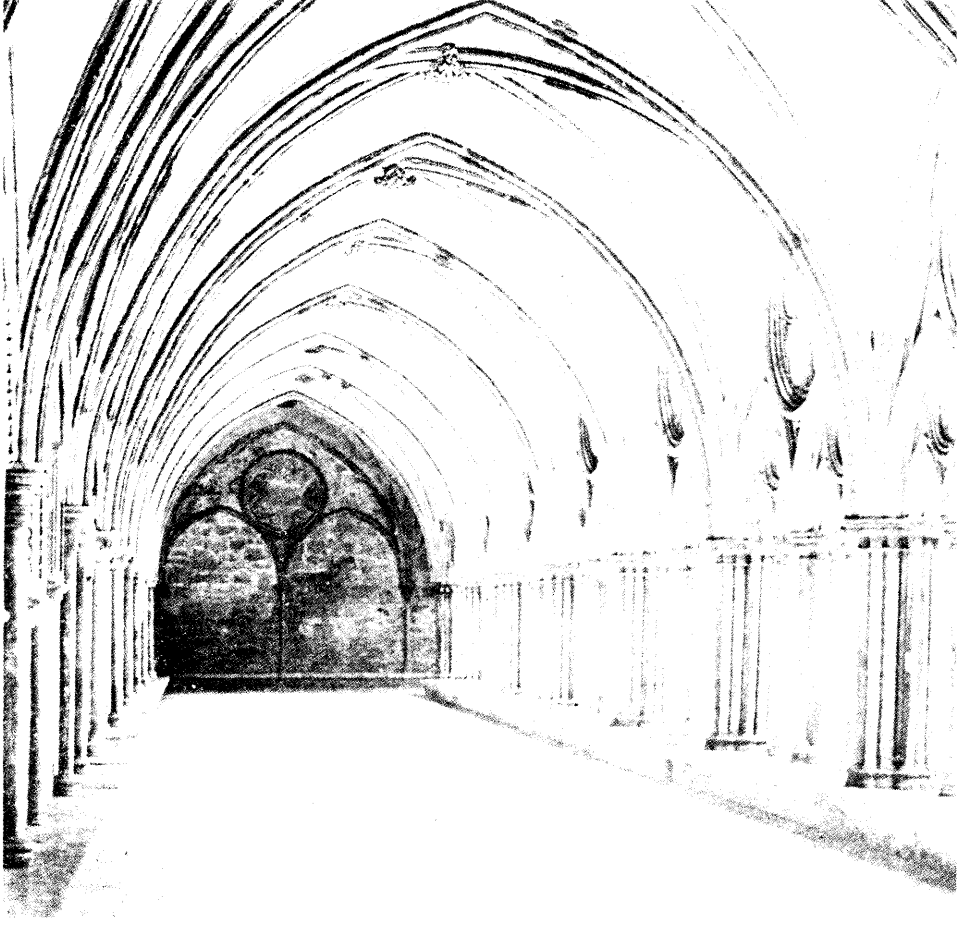
Other great churches from other historical periods express the same high artistic standards applied to the same end. The fact that we can identify the architects and artists responsible for the eighteenth century baroque churches of southern Germany and Austria (the names of Dominikus Zimmerman, Jakob Prandtauer, Johann-Michael Fischer and Balthasar Neumann come to mind), should only serve to make such achievements seem more possible to the contemporary mind.

A great church then, whether romanesque, gothic, baroque, or modern, through its size, shape and proportion, its program of decoration, and its high artistic standards, serves as a place conducive to a communication between human beings and their Creator. Sacred music and the ceremonies of the liturgy are the organizing principles that facilitate the official public expression of the relationship of creature to Creator in

adoration, thanksgiving, petition and penance.

Just as we accept the sacred nature and suitable qualities of various styles of church architecture, we also recognize that sacred texts can be set in various musical styles. Moreover, choir directors and choirs who have traveled through Europe and who have had the experience of singing in churches built in various styles have remarked that there is a correspondence between musical and architectural styles. Gregorian chant sounds better in a romanesque or gothic building. The complexities of Palestrina rise to the dome of St. Peter's Basilica, roll around there and return, enhanced, to the listener, while Haydn and Mozart reverberate best through a baroque building. Ceremonies too need to fit the architectural and musical styles so that the grandeur and grace of choir and orchestra singing, for example, a Haydn Mass do not dwarf the principal action of the Mass going on at the main altar.

The challenge and admonition to the contemporary artist, craftsman, composer, liturgist or choir director seems clear from a study of artistic creations of other ages. If the stained glass workers at Chartres created glass the quality of semi-precious stones, then formica, plastic and pop melodies are not appropriate or good enough for God — or even for us. V.A.S.



The Cloisters.

WORDS OF THE HOLY FATHER

Sacred Music

(In a homily given in September, 1980, to the Italian Association of St. Cecilia, Pope John Paul II spoke on the subject of truly sacred music. Excerpts of that address are printed here.)

The Church has stressed and stresses "sacred," applying it to music intended for the liturgy. This means that, through her centuries-old experience, she is convinced that this description has an important value. In music intended for sacred worship, Pope Paul VI said, "not everything is valid, not everything is lawful, not everything is good."

Music intended for the liturgy must be "sacred" owing to the special characteristics which allow it to be an integral and necessary part of the liturgy itself. "Sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites." (Second Vatican Council, *Sacrosanctum Concilium* #112). Just as the Church, with regard to places, objects, and clothes, demands that they should have a fitness adapted to their sacramental purpose, so, all the more, in the case of music (which is one of the highest visible signs of liturgical sacredness), she wishes it to possess a fitness in keeping with this sacred and sacramental purpose, by means of special characteristics which distinguish it from music intended, for example, for entertainment, diversion, or even piety understood in a wide and generic sense.

The Church has declared what are the musical types that possess *par excellence* the artistic and spiritual fitness in keeping with the divine mystery: they are Gregorian

chant and suitable polyphony. In a period in which appreciation and taste for Gregorian chant is widespread, and its excellence universally recognized, it is necessary that in the places for which it came into being, it should be brought back and put into practice, according to the degree of ability of the individual liturgical communities, in particular with the reintroduction of the most significant passages and of those which, owing to their facility and traditional practice, must become the common songs of the Church... It is necessary that in the liturgical musical practice of the Latin Church, new importance should be given to the immense heritage that civilization, culture and Christian art have produced in so many centuries.

Sacred music is an expression and manifestation of faith — of the faith of the Church and her members.

The Pipe Organ

(On April 11, 1981, Pope John Paul II blessed and inaugurated the new mobile pipe organ which will accompany the liturgy celebrated in St. Peter's Square. The instrument is a gift of the Federal German Republic. On the occasion the Holy Father delivered the following address which is reprinted here from the English language edition of *L'Osservatore Romano* for April 21, 1981.)

Mr. President,

Right Reverend and honored guests!

With special joy I receive, in your presence, at today's ceremony, the mobile organ which the chancellor of the Federal German Republic, Helmut Schmidt, had announced on the occasion of his visit to the Vatican on July 9, 1979, as a gift of the Federal German government for the Holy See. Through the liturgical solemnity I set it up officially in its service, which — as the donation document says — is to consist above all in accompanying and helping to give form to the services in St. Peter's Square by its playing.

Today's meeting is a welcome occasion for me to renew once more my hearty thanks, already expressed, to the chancellor and government of the German Federal Republic for this valuable and beautiful gift, and to request you kindly, Mr. President, to convey them personally with a special word of gratitude and esteem, on your return to the German capital. I likewise thank all the persons who have helped in any way in the implementation of this joyful initiative and have also contributed with their presence to make this inauguration ceremony an impressive one. I name here as their representatives the president of the Consociatio Internationalis Musicae Sacrae, the prelate, Prof. Dr. Johannes Overath, upon whom fell to a great extent the organizational planning and execution, and the organ builder, Dr. Werner Walker-Mayer, from whose workshop, with its rich tradition, a large number of organs of excellent quality have already come. To you and to all those present here, especially the president representing the chancellor, I bid a hearty welcome and express my special thanks.

The pipe organ belongs in its elementary parts not only among man's oldest musical instruments, but in the course of history has even won a royal place of honor among them. Already in the early centuries of Christianity, it was introduced to Europe via Byzantium and the Frankish court, and it at once became the traditional and favorite

musical instrument in the Latin Church. Indeed, in your German homeland, organ music — thanks to the progressive perfection of organ technique — produced masterpieces of the highest art and religious expression. It is enough here just to mention the name of Johann Sebastian Bach. Organ music still enjoys special popularity in your country today, and even high personalities of public life are, as is known, skilled in it.

Just recently the Church, by no less an authority than the Second Vatican Council, has solemnly urged that the pipe organ should be held "in high esteem" in the Latin Church as its traditional musical instrument; for, the Constitution on the Liturgy declares, "its sound can add a wonderful splendor to the Church's ceremonies, and powerfully lifts up men's minds to God and higher things" (*Sacrosanctum Concilium*, n. 120). It is more than a lucky chance that it is an organ built in Germany which from now on — in the spirit of the council — will embellish the solemn services in St. Peter's Square, to the greater praise of God and to the spiritual development of men. May it, with its wonderful, winged sound, bear the hearts of the faithful in prayer and the song of the Church up to God and make them, as a result of the happy experience of taking part in the Eucharist, able to serve God in their lives with joyful hearts. Music itself becomes speech, where words are silent (cf. Augustine, *Enarrationes in Psalmos*, 32). It proclaims the ineffable, the inexpressible. For the wordless music of the organ can, in its unique way, signify and interpret the liturgical mysteries and foster "worship in spirit and truth" (Jn. 4:23). May its language, understandable beyond all frontiers and for all men, become a messenger of love and peace!

In happy gratitude for this ceremony and meeting today, I pray in particular for the gift of Christian joy for all those present here and all those who took part in this gift, and I willingly impart to them the Apostolic Blessing.

The Sistine Choir

(On April 18, 1981, the Holy Father received in audience the Pontifical Sistine Choir and delivered the following address.)

Beloved singers of the Sistine Choir!

For some time I have been wanting to meet you, who play such a great part in making the pontifical ceremonies solemn with your singing. I cordially greet your well-deserving conductor, Mons. Bartolucci, and then each of you, who, with generous dedication and exquisite artistic taste, devote yourselves to the execution of sacred polyphony, in the service of the liturgy, and therefore in the service of the Lord. This meeting, on the eve of the solemnity of Easter, gives me pleasure; it offers me the opportunity to express to you my sincere affection, my deep appreciation and my great gratitude. Your singing is liturgy, it is prayer, it is participation in the divine sacrifice that Jesus Christ renews on the altar during every Mass. It helps the faithful to raise their hearts to God. And the name of the Sistine Choir is, as you know, well-known all over the world, for its performances. Well, take holy pride in this, but let it also be a stimulus for a more and more convinced and diligent commitment on your part.

I would like to be able to talk to you longer and to glance with you at the documents

of the magisterium of the Church concerning music and sacred chant.

Beginning from St. Gregory the Great up to my immediate predecessors, the Church has always dedicated particular solicitude to this important part of the liturgy.

In the encyclical *Musicae sacrae disciplinae* (25 December 1955), Pius XII affirmed that music must be included among the many great gifts of nature with which God has enriched man created in his image and likeness: together with the other liberal arts, it contributes to spiritual joy and to the delight of the soul (Part I).

This applies all the more to sacred music. St. Pius X wrote, in fact, in his famous *Motu proprio, Tra le sollecitudini* (22 November 1903): "Sacred music as an integral part of the solemn liturgy, shares its general purpose, which is the glory of God and the sanctification and edification of the faithful. It contributes to increasing the dignity and the splendor of ecclesiastical ceremonies... in order that, by this means, the faithful may be more easily stimulated to devotion and fit themselves better to receive the fruits of grace, which are characteristic of the celebration of the sacred mysteries."

For this purpose the holy pontiff added that sacred music must possess in the highest degree the qualities peculiar to the liturgy, that is, holiness, beauty of form and universality.

The constitution *Sacrosanctum concilium* of the Second Vatican Council on the sacred liturgy stressed clearly the great value of song and opened it to new forms, always according to the same purpose, which is "the glory of God and the sanctification of the faithful" (cf. n. 112-121).

It is a precious body of doctrine, still valid, which I exhort you to meditate upon, to make your own, so that your effort to achieve performances that are always magnificent may be accompanied also by your spiritual sensitivity and the joy of serving God and souls.

Beloved in Christ, may these reflections spur you to sing better and better, with your voices and with your hearts! May the Sistine Choir be an example to all the churches of Christianity! I wish you this with apostolic anxiety!

May the joy of the Risen Christ always fill your hearts! May Easter make you understand more and more that the whole of life must be a song of goodness and innocence, by means of the grace that Jesus has earned for us with his passion, death and resurrection.

May the Blessed Virgin, who composed with her life a symphony of supreme beauty, accompany you in your service. See to it that your singing is always a *Magnificat* in her honor!

While I cordially express in return my best wishes for a happy Easter to each of you and to all the members of your families, I impart to you my Apostolic Blessing.

HERBERT HOWELLS, ANALYSIS OF A LASTING COMMITMENT TO MUSIC FOR CHURCH AND CATHEDRAL

Herbert Howells was born on October 17, 1892, in Gloucestershire, England. His immediate contemporaries were Ivor Gurney, Arthur Bliss, Arthur Benjamin, Eugene Goosens, Peter Warlock, E.J. Moeran, Arnold Bax, and John Ireland. (Vaughn Williams was born twenty years prior to Howells, and Frederick Delius — Howells admired his music's "flow and continuity"[1] — was thirty years his senior.) He began formal music studies at the organ with Sir Herbert Brewer at the Gloucester Cathedral in 1905 and received a scholarship to the Royal College of Music in 1912, where he began five years of study with Charles Villiers Stanford.

Although Howells did meet Vaughan Williams in 1910, they did not become close friends until after World War I. Many have spoken of his early compositions as being influenced by Vaughan Williams, but Howells states in concrete terms that he and Vaughan Williams "reacted to things musically in a very similar way."[2] In his own estimation, it was not "a question of influence, but also of intuitive affinity."[3] Both men were attracted by Tudor music, plainsong, and the modes, but Howells was never a collector of folk songs as was Vaughan Williams, who traced the topography and history of the traditional music of England.

Howells held several academic positions in his native England, the most notable being the musical directorship at the St. Paul's Girls' School, where he succeeded Gustav Holst in 1935. That year also witnessed the most tragic event of his life — the death of his son, Michael Kendrick Howells. It affected him so deeply that he stopped composing for several years. At the request of his daughter, who convinced him that a return to composing would allow him to vent the intense emotion locked inside, Howells began writing again. From that moment to the present, Howells has demonstrated a profound personal commitment to composing sacred music, and more specifically, music for the Anglican Church. The *Hymnus Paradisi* (1938), one of his largest works — scored for double chorus, soloists, and orchestra — was his initial step in what would later be seen as a sizable quantity of sacred music. (Ironically, the *Hymnus Paradisi* would become the best known of his works, yet the least performed.) A few secular works have been written since 1935, but the scales which balance the genre of his works have been tipped heavily towards sacred expression.

Concerning the style of his sacred music: what had once been a slow evolution of intricate and complex craftsmanship was sped on its way to the point where it has placed his music accessible only to the finest of choirs. He admits to writing music that is far too difficult to perform in the smaller parishes and villages, but finds a need, as Nicholas Webber states, "to identify with the pursuit of an excellence lacking at the village level."[4] As well, he admits to writing unusual chords — added note chords occasionally with minor seconds or complicated inversions — and is drawn to cyclic and motivic principles. Christopher Palmer speaks of his music as being unified in its diversity, and rather comically describes it as being "masochistic, the exquisite

intermingling of pain with pleasure."[5]

Performing a detailed study of Howells' music is by no means an easy task. He is a very unorthodox writer whose music cannot be conveniently categorized. No "left-wing" or "right-wing" status can be properly attributed to him because he is both traditional and progressive. He employs elements of Tudor music, Gregorian chant, plainsong, pentatonic scales, whole-tone scales, and exotic scales in his music. Such a juxtaposition of old and new devices[6] clouds any such attempt to label his music.

For the purpose of this presentation, it is necessary to examine, in some detail, some of his shorter choral works. These were chosen to represent seven decades of his sacred writing. While some of the pieces may be familiar to many church musicians, it is hoped that all will eventually play a part in the services of churches whose concern for quality anthems and serious new music for the Church affords them the necessary investment of time and energy that it takes to rehearse and perform adequately such music. The seven pieces — title, year composed, and publisher — are as follows:

A Spotless Rose	1919	Galaxy
My Eyes for Beauty Pine	1925	Oxford
Like as the Hart	1941	Oxford
Behold, O God our Defender	1952	Novello
Thee will I Love	1970	Novello
The Fear of the Lord	1976	Oxford
Sweetest of Sweets	c.1978	Oxford

Above all, Herbert Howells is a musician whose sensitivity to his chosen text is sublime. He shows no signs of impetuous or cliché-ish handling of music with the text, but rather a union of musical purpose with linguistics, sentence structure, and word emphasis. *A Spotless Rose* exemplifies the free-flowing phrases for which Howells has a passion; as well, this phrasing remains a part of his style in the most recent works. His texts and their phrasing demands are quite varied through the years, however, and it should be understood that Howells' developments in harmony and formal structure produce phrases that sound unique and fresh with each new work. He chooses texts from a variety of sources — the Psalms and scriptures from the Bible, traditional verses, and poems from various authors — and his application of music to these texts is accomplished in such manner that truly animates the sum total of his efforts.

The music of Howells speaks a highly sophisticated dialect. Though it contains a few elements which breed a certain familiarity throughout his works, the music forges ahead with new form and innovative harmony. The earlier anthems generally make use of A-B-A form. As Howells matures, he develops a more flexible style of construction that is more sensitive to the inclinations of any given text. It is a "motivic" style — one that allows any number of rhythmic, melodic, or harmonic patterns to be repeated throughout a given piece. *Thee will I Love* shows quite clearly his motivic style of composition.

Howells is not a contrapuntalist in any sort of "classical" sense, where subject and answer play a role in the music, but rather one whereby employing a host of subtleties that keep linear movement and interaction of voices and accompaniment or a contrapuntal level. Such interactions are readily seen in *The Fear of the Lord,* where the accompaniment repeatedly bridges gaps left between choral phrases and often does so using the motivic material which is so vital to the music.

If Howells' music seems to become more and more dissonant, it is partially due to an increase in the amount of voices (parts), and not exclusively to a modified harmonic scheme. There are many harmonic traits that are ever present in his style, such as the frequent use of inverted chords, pivoting seventh chords, ninth chords, parallel fourths, major/minor cross relationships, and the use of unisons; indeed, all of these elements are common throughout his music. It is the addition of voices with added-note chords and the more involved rhythmic and metric construction that cause the average listener, and even a very good one, to lose himself in the mystery of the music.

His resolutions to a diatonic chord — pure or otherwise can occur at almost any point in a measure concluding a phrase. The time-line dividing those works which allow the bar line to play a traditional role in phrasing and those that do not appears to be drawn after the 1941 anthems. In the overall accounting of his works, however, that date must be brought back to the year in which the *Hymnus Paradisi* was completed — 1938. It becomes clear, by examining this masterpiece, that the prognostications for certain traits in all of his future compositions are there. In the case of his anthems, it is merely a matter of a few years before they too are caught up in the new Howells style — a style which never blindly leaps into a new horizon, but rather one that steadily courts "progress."

No discussion of Howells' music would be complete without a thorough evaluation of tonality and the final cadence, for which he is considered a variegated innovator. From the very early anthems, Howells appears to hide the tonal nature of his pieces. There is usually some relationship between the key signature and the opening chord progression, but that may be the extent of the association. Two of the later anthems studied show almost no kinship to the key signatures that are given throughout — *Thee will I Love* and *Sweetest of Sweets*. It is this de-emphasis of tonality that gives his music the freedom to travel towards realms of expression not achieved by any other composer. It is, in fact, a highly personal style, intensely spiritual, with little indication of being experimental.

Since he rarely allows strong cadences to occur until the final choral cadence of an anthem, those are exquisitely and masterfully handled. Only *My Eyes for Beauty Pine* contains a traditional V to I cadence. The others employ a variety of concepts which become, what one begins to expect of Howells, the unexpected. With these unusual but delightful cadences, there emerges several perceivable traits that become a trademark of his music. As follows, they are: (1) the IV to I bass line — seen in *A Spotless Rose*, *Like as the Hart*, and *Behold, O God Our Defender*, (2) the common-tone connection other than that found in a V to I cadence — as appears in *The Fear of the Lord* and *Thee will I Love*, and (3) the chromatic (or sliding) cadence — shown in *Sweetest of Sweets*. These are not by any means the only patented cadencial structures, and several of the pieces, such as *A Spotless Rose* and *Behold, O God Our Defender*, incorporate elements of two or all of the three listed above.

Another curious mannerism of Howells is his frequent reharmonization of repeated materials. *Like as the Hart* contains several subtle differences in the harmony of the accompaniment from the first statement to its repetitions later in the anthem. Whether the returns of certain sections are modified subtly or blatantly, Howells clearly demonstrates that he wants a continuing flow of new energy and life in the music.

There are many more distinctive features of Howells' works. They offer a wealth of

material which certainly deserves more examination than given here. A simple gaze at his music evokes a great deal of curiosity. It could be that his muses are silent to all other composers, and what they place upon his ear is quickly ingested by a keen musical mind — one which he truly possesses.

To understand fully a composer such as Herbert Howells, one must become familiar with the Anglican Church and the role music plays within the service, since most of his sacred music is specifically designed for that function. The anthems, of course, have a much broader application, being used by churches of virtually all denominations.

Part of the Anglican heritage is seen in the use of boy soprani — known as "trebles." While few church choirs, outside of the Anglican tradition, invest the extra effort needed to attain such a luxury, some serious considerations ought be given to training female voices to accomplish a similar singing style. By limiting the intensity of the vibrato, if not completely eliminating it, the production of a clear and lofty soprano line could be accomplished with the female voices.

Unfortunately, the availability of much of Howells' music is limited. With almost all of it published in England, and the fact that a seventy-plus-year catalogue is rarely maintained properly by any publisher, it is no wonder a sizable amount of his music is difficult to obtain — especially in the United States.

Once a desired piece is hopefully acquired, the musical challenge is issued. Preparing a Howells work for performance is by no means an easy task, but it is one that is certainly worthwhile. His music demands substantial discipline in rehearsal and concentration in performance. And adding to a long list of demands made by the music, Howells, in his more recent works, has opted to replace tempo and style markings in English with those of Italian. (Not that Italian, in and of itself, presents a problem, but the use of many finite and uncommon words makes it necessary to have an Italian dictionary at hand. How else can one interpret the likes of *spazioso, teneramente, con richezza, attivitamente, incalzando, distinto, estinto,* or *risvegliato?* The latter, by the way, means — rousing.)

Christopher Palmer writes that Howells' music contains an "inner logic."[7] All too often such terms are used by musicians as a convenient blanketed description, a segment of the truth, or an oversimplification of personal observation. (In this case, perhaps it is all three.) What is remarkable about his music is that it does contain numerous structures which are part of a traditional compositional style, yet each piece, as a composite of those structures, is as concise and unique as can possibly be achieved by a composer of such enormous output.

Reportedly, Howells has commitments to complete several more commissioned works over the next several years. All signs indicate that he will honor those commitments, bringing to all of us his profound musical craftsmanship in the art of sacred music. It is a new decade, and Howells has seen many. A man of such spiritual determination just may compose his way to the advent of another.

Listed below is a near comprehensive list of Howells' sacred choral music which has been published. A few works may have been overlooked; nonetheless, it is the most accurate accounting of his works to date. The publisher, as well as the date composed or date of copyright, has been included. The asterisk (*) denotes those works still in print. This list was researched and verified by Clifford Hill at the Princeton University Store, music department, in Princeton, New Jersey.

Three Carol Anthems:		
*A Spotless Rose	Stainer & Bell	comp. 1919
*Sing Lullaby	Stainer & Bell	comp. 1919
*Here is the Little Door	Stainer & Bell	comp. 1919
Four Anthems:		
*O Pray for the Peace of Jerusalem	Oxford	comp. 1941
We have heard with our Ears	Oxford	comp. 1941
*Like as the Hart	Oxford	comp. 1978
Let God Arise	Oxford	----
		comp. 1974
Miscellaneous Anthems:		
*Antiphon	Oxford	© 1978
*Behold, O God our Defender	Novello	comp. 1952
Blessed are the Dead	----	----
*Come, My Soul	Oxford	comp. 1978
Coventry Antiphon	Novello	----
*Exsultate Deo	Oxford	comp. 1974
*The Fear of the Lord	Oxford	comp. 1976
Four Anthems to the Blessed Virgin Mary	----	----
Haec Dies	----	----
Hymn for St. Cecilia	Novello	comp. 1961
*My Eyes for Beauty Pine	Oxford	comp. 1925
*One Thing have I Desired	Novello	comp. 1968
The Shepherd	Curwen	----
A Sequence for St. Michael	Novello	© 1961
*Sweetest of Sweets	Oxford	© 1978
Tryste Noel (from Carols for Choir III)	Oxford	© 1978
Motets:		
*Take Him, Earth, for Cherishing	H.W. Gray	comp. 1964
Three Motets:	Novello	comp. 1949
God is Gone Up		
King of Glory		
Where wast Thou		
Communion Service Settings:		
*Collegium Regale	Novello	comp. 1956
*Coventry Mass	Novello	© 1969
English Communion Service	Oxford	----
English Mass	Novello (rental)	comp. 1956
Missa Aedis Christi	Novello	comp. 1958
Missa Sabriensis	Novello (rental)	----
Missa sine Nomine	Novello	comp. 1922

Morning Canticles:		
Benedictus	Novello	----
Jubilate Deo	Novello	----
**Preces and Responses*	Novello	comp. 1967
Te Deum	Novello	----
Te Deum & Benedictus (Canterbury)	Novello	----
**Te Deum & Jubilate* (Collegium Regale)	Novello	comp. 1944
Te Deum & Jubilate (St. George's, Windsor)	Novello	----
Evening Canticles *(Magnifcat & Nunc Dimittis):*		
B Minor	Novello	----
Collegium Magdalenae Oxoniense	Novello	comp. 1970
**Collegium Regale*	Novello	comp. 1945
**Dallas Canticles*	Randall Egan	comp. 1975
**Evening Service in G Major*	Stainer & Bell	comp. 1918
Hereford	Novello	comp. 1969
**Holy Trinity, Chichester*	Novello	comp. 1967
Holy Trinity, Gloucester	Novello	comp. 1946
New College, Oxford	Novello	comp. 1949
**Sarum*	Novello	comp. 1966
St. John's, Cambridge	Novello	comp. 1950
**St. Paul's, London*	Novello	comp. 1952
St. Peter's, Westminster	Novello	comp. 1957
TTBB in C Minor	Novello	----
Westminster	Novello	© 1956
**Winchester*	Novello	comp. 1967
Worcester	Novello	comp. 1951
York Minster	Novello	----
Miscellaneous Works:		
**Hymnus Paradisi*	Novello	comp. 1938
Nunc Dimittis & Gloria	----	----
Stabat Mater	Novello (rental)	----

C. D. RUSCIANO

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1. Christopher Palmer, *Herbert Howells, A Study* (Borough Green: Novello and Company Limited, 1978), p. 15.
2. Ibid., p. 11.
3. Ibid., pp. 11-12.
4. Nicholas Webber, "Herbert Howells at 85," *Music and Musicians*, Vol. 26 (October 1977), p. 26.
5. Palmer, *Herbert Howells, A Study*, p. 20.
6. The 'new devices,' having their historic and cultural origins, are new only in their application to Western music.
7. Christopher Palmer, *Herbert Howells, A Study* (Borough Green: Novello and Company Limited, 1978), p. 25.

THE OFFICE OF CANTOR

It was in the constitution on the liturgy, *Sacrosanctum concilium*, that the Second Council of the Vatican wrote its paean on sacred music. Sacred music, declared the Council, "forms a necessary or integral part of the solemn liturgy." Specifically stressing that it is not merely an aesthetic adjunct to the liturgy, the council fathers insisted on "the ministerial function exercised by sacred music in the service of the Lord." Taking a laudably Catholic view, they ordered that the "treasury of sacred music is to be preserved and cultivated with great care."[1]

But if these desiderata of preserving and cultivating were to be achieved, prescient observers knew that much of the burden of renewing sacred music would necessarily fall to trained professionals. Canonists seem to have realized this more tardily. It was nearly four years after the conciliar document that the Sacred Congregation of Rites in its instruction *Musicam sacram* enjoined somewhat airily that "provision should be made for at least one or two properly trained singers..." But by 1970 the law saw the need for greater structure. That year the *General Instruction on the Roman Missal* made specific provision for the cantor and assigned him particular duties. Two years later in his apostolic letter *Ministeria quaedam* which radically restructured the minor orders, Pope Paul VI presumed that the office of cantor was generally in existence and that its incumbents regularly functioning. More recently in his apostolic letter *Dominicae Cenae* Pope Paul II spoke of "readers and cantors" in the same breath. That the cantor should be yoked (even syntactically) with the far more frequently found reader suggests that the cantor has arrived canonically.[2]

But if the cantor is to appreciate the dignity and responsibility of his office, he must know something of its history. The office of cantor is a very ancient one in the Church. Its history goes back to the primitive Church and is linked to that of the minor orders.

In the ancient Church there was no clear distinction between office and order, such as canonists later developed. Structures were fluid. The life of canon law in this early age was very much experience rather than logic. In the expression of Amalarius of Metz, *cressente ecclesia crevit officium ecclesiasticum.*

The most ancient office or order in the Church — other than the apostolic orders of bishop, priest and deacon — is that of lector. Christians continued the ancient synagogue practice of calling upon a member of the congregation to read the scriptures during worship services. Perhaps because of the circumscribed number of lettered Christians in the early Church, the function was soon transformed into an office.

Later offices did not arise uniformly throughout the Christian world. In the eastern churches there were generally three minor orders — lector, cantor and subdeacon. The order of cantor is distinctly enumerated by the Council of Laodicea in the fourth century as among the clergy. Since the Trullan Council of 692 only these three orders have remained in the East. To this day these three orders remain in the Syrian, Maronite, Chaldean and Malabar churches.[3]

In the west a more varied picture was to be found. The Council of Carthage in the late fourth century listed lectors, cantors and porters as among the clergy. In Rome, by contrast, there never appears to have been an order called cantor. By the early third century, according to a list by Pope Cornelius, the Roman clergy had become fixed at those very orders which existed in the Latin Church immediately before *Ministeria*

quaedam, viz., porter, lector, exorcist, acolyte and subdeacon.[4]

The Roman minor orders owed their development to a peculiar mixture of Roman geography and Roman conservatism. The city of the seven hills was early divided into seven ecclesiastical districts, each in the care of a deacon. When the burdens of the diaconal office became too great for these seven men, the conservative Romans created a new order of inferior clerics (the subdeacons) rather than ordain more than the apostolic number of seven deacons and disturb the boundaries of the ancient ecclesiastical districts. Later, when even more assistants to the deacon were required, the same process was repeated. A new order of acolytes (in Latin, *sequens)* was created rather than impair the seven-fold symmetry. Pope Cornelius reports that there were seven subdeacons and forty-two acolytes in Rome. Thus, there were not only seven ecclesiastical districts but also seven minor clerics in each with one of the seven subdeacons at their head. In fact, it seems that the order of acolyte was an almost purely Roman phenomenon. There are scattered references to it outside the City but only there did it enjoy a long and fixed existence. In Spain and France, for example, the office was largely unknown until the Carolingians.[5]

In Rome where the liturgy in primitive times was quite simple the functions of the cantor were probably performed by the lector. The Mass of the catechumens or liturgy of the word had been derived from the Jewish synagogue service which consisted of scripture readings, psalm singing, a sermon, and a number of prayers. In the Jewish rite the psalms and canticles interspersed between the lessons were sung by special singers while the congregation sang the refrain. The whole service was in fact the first part of a *Missa cantata.* The Christians followed this practice and used chant rather than the speaking voice, which did not enter Christian worship until the early middle ages.[6] Consequently, the lector would not have "read" the lessons in our sense of the word; they would have been chanted.

The peace of Constantine brought considerable change to the liturgy. The stark Roman liturgy was thereafter continually leavened by the more developed liturgies of the east. For the next two or three centuries Rome became a net liturgical importer and numerous eastern ceremonies were adopted into the sober Roman liturgy. Sacred music did not go unaffected. It was one of the chief beneficiaries as the Roman liturgy grew in beauty and splendor.

These liturgical and musical developments in turn had an impact on the Roman minor orders. As it happened the growth in the demand for sacred music in Rome occurred just about the time that the Roman lector was losing his function as a reader of scripture. By the time of Gregory the Great the lector had yielded this function entirely to the subdeacon. When Gregory forbade deacons to sing the gradual, the trend was definitely toward converting the lector into a musician.

Moreover, certain changes in secular society were not without their effect. As the Roman Empire declined and the dark ages approached, schools more and more were abandoned and education became largely a product of apprenticeship. Vocational decisions now had to be made at a quite early age and the Church conformed to this secular practice. The upshot was that very young boys came to be ordained lector.

In Rome and the few other large cities they were gathered together in the care of a subdeacon who was called the precentor. Thus sprang up the famous *scholae cantorum.* In name they were lectors. In fact they were choir boys. The *schola cantorum* conducted in

the Lateran palace became quite famous. If in the past century Rome's Ecclesiastical Academy has been the nursery of popes, in the early middle ages that function was performed by the Lateran *schola cantorum.*[7] Of the primitive order of lector nothing survived in Rome except the name. The lector had ceased to read. In Rome he only sang. Again Roman conservatism probably asserted itself to prevent a change and the old name lingered long after it had ceased to reflect the actual function of these youthful ecclesiastics.

Outside Rome the order of lector developed differently. In the rural areas of Italy into which Christianity was penetrating between the sixth and tenth centuries, the lector became the priest's apprentice. Selected and installed by the priest, the latter also taught the lector his letters and psalmody and the rites, rubrics and canons of the Church. In the countryside clerical training was purely by apprenticeship.

A similar arrangement obtained in Spain. In the countryside the lectorate was a youthful training stage for the priesthood. In the cities of Spain, however, lector was the title of a chorister as in Rome. Indeed, in Spain any student at a cathedral school was called a lector and the school was often called a *schola lectorum.* Thus, in the urban west, pace the name, the order of lector had become the order of cantor. Since elaborate liturgical music was still restricted to pontifical functions, there was little need for cantors in the countryside. Hence, the lector's functions were different there.

In France a distinct order of psalmist or cantor did appear. Several sacramentaries between the sixth and twelfth centuries contained an ordination service for cantor. By the late tenth century this Frankish development had even made its influence felt on Rome and we hear that Pope John XIII, elected in 965, had received the order of cantor.[8]

There are many vestiges of the importance of the order of cantor in the early middle ages. Testifying to the lofty position of the cantor is the fact that the precentor, the head of the *schola cantorum,* generally became one of the chief dignitaries in most cathedral and collegiate churches. Moreover, it should be recalled that down to our own day the *Roman Pontifical* contained a rite for the induction of a cantor. The fact that the rite is contained there attests that it was anciently reserved to the bishop to confer it. This is eloquent of its former importance. Finally, it is notable that the office of cantor developed external trappings indicative of its enhanced stature. Once content with the alb of a simple cleric, by the twelfth century the cantors had adopted the cope as their special vestment. The cope in fact was commonly called the *cappa cantoris.* So splendid had the cantors become by the high middle ages that Pope Innocent III included them in the six orders of clergy appointed to accompany the pope in procession.[9] As the papacy had reached the apogee of its temporal power under Innocent, this was no mean compliment.

With the development of polyphony sacred music became increasingly the preserve of specialists to whom the cantor surrendered his functions. The office of cantor tended to become only a capitular dignity. Office and function were severed and soon the office became a sinecure. Its chief value was the rich prebend or revenues annexed to it.[10]

Cantor was not among the minor orders which Trent chose to revive. That council settled on the list of Pope Cornelius which survived until 1972. But in any case Trent never succeeded (as it wished) in reviving the minor orders as permanent offices.[11] The

office of cantor survived as a lay office, however. The French in America, for example, would not have thought of doing without it even in very modest parishes. Even the first canonical parish in St. Louis, Missouri, erected in 1776, was equipped with a cantor. St. Louis was then only a small fur-trading town. Most of its 700 parishioners were French although the government officials were Spaniards and the pastor a Luxembourg Capuchin.[12]

Hopefully this brief account of the history of the office of cantor will have suggested something of its antiquity and the splendour of its heritage. If in doing so it will have assisted in the preservation and cultivation of the treasury of sacred music, it will have achieved its goal.

DUANE L.C.M. GALLES

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1. *Sacrosanctum Concilium*, no. 112, 113, in Austin Flannery, O.P., ed., *Vatican Council II:* The Conciliar and post conciliar documents (Northport, N.Y., 1975).

2. Flannery, *op. cit.*, pp. 86, 181-182, 430; Apostolic Letter, *Dominicae Cenae* February 24, 1980 (Wanderer Press) p. 17; in his Apostolic Letter, *Ministeria Quaedam* of 15 August 1972 Pope Paul VI radically revised the minor orders, abolishing first tonsure and annexing entrance to the clergy to ordination to the diaconate. Of the previous orders of porter, exorcist, lector, acolyte and subdeacon, only lector, acolyte and subdeacon were retained. The pope further ordered that "these (latter) offices will now be reduced to two, that of lector and that of acolyte, and the functions of the subdeaconate will be divided between them."

3. F.L. Cross, *The Oxford Dictionary of the Christian Church* (Oxford University Press, 1974) p. 919; Felix M. Capello, S.I., *Tractatus Canonico-Moralis de Sacramentis* IV (Turin, 1949) 65, 508; Walter Croce, S.J., "Die niederen Weihen und ihre hierarchischen Wertung", 70 *Zeitschrift fur Katholische Theolgie* (1948) 254.

4. J.E. Davis, "Deacons, Deaconnesses and the Minor Orders in the Patristic Period", 14 *Journal of Ecclesiastical History* (1963) 6; Gabriel Le Bras, *Histroire du Droit et des Institutions de l'Egliss en Occident* (Paris, 1970) III, p. 99.

5. L. Duchesne, *Christian Worship, its Origin and Evolution;* a study of the Latin Liturgy up to the time of Charlemagne (London, 1931) 5th ed., pp. 343-345.

6. Dom Gregory Dix, *The Shape of the Liturgy* (London, 1960) pp. 37, 141.

7. Croce, *op. cit.*, pp. 269, 264; for clerical education in the early medieval period see Johann M. Lungkofler, "Die Vorstufen zu dem Hoheren Weihen nach dem Liber Pontificalis", *66 Zeitschrift fur Katholische Theologie* (1942).

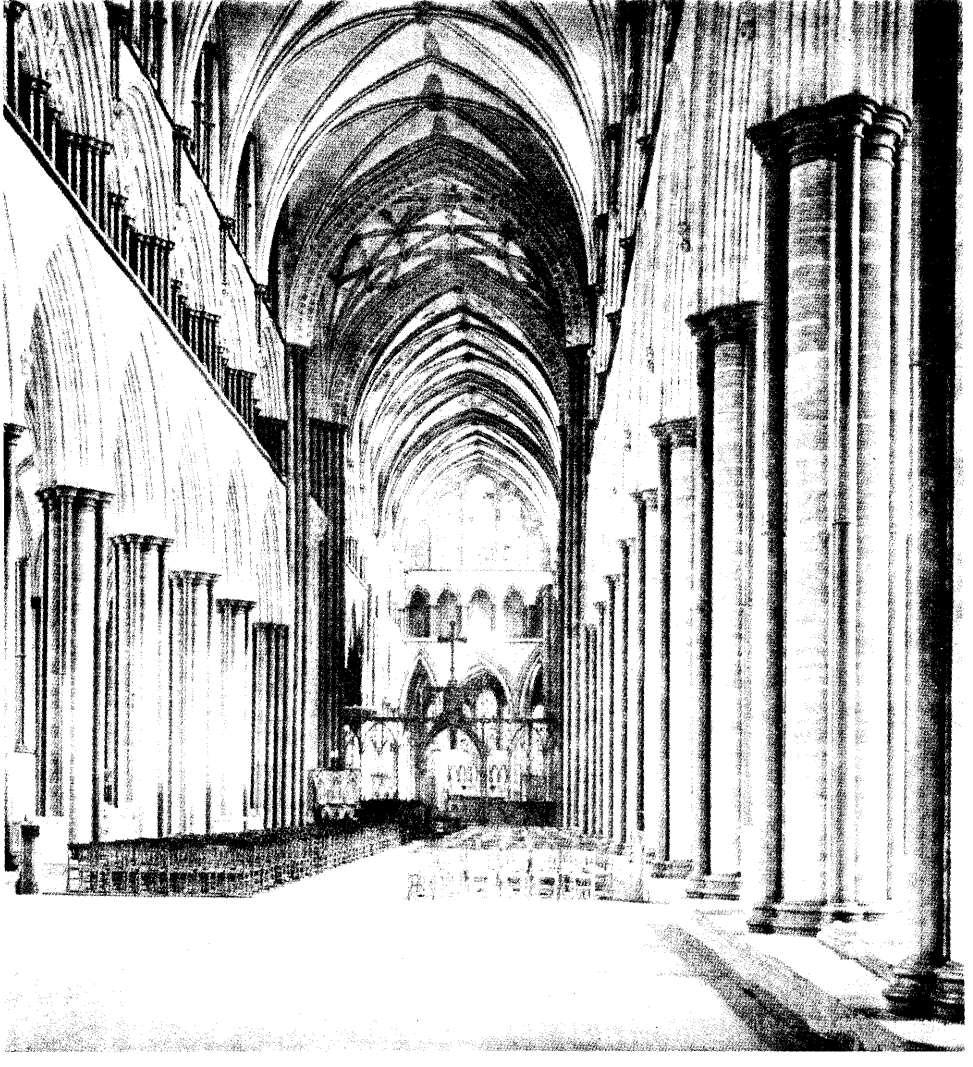
8. Michel Andrieu, "Les Ordres Mineurs dans l'ancien rit romain", 5 *Revue des Sciences Religieuses* (1925) 246. 249.

9. Lucii Ferraris, *"Biblioteca Canonica Iuridica Moralis Theologica,* (Romae, 1890) VI, p. 396; *Pontificale Pomanum Summorum Pontificum* (Taurini, 1951), p. 393; Edmund Bishop, *Liturgia Historia;* Papers in the Liturgy and Religious Life of the Western Church (Oxford University Press, 1918) p. 264, 267. It was Innocent III, incidentally who raised the subdeaconate to a major order in 1207. Cross, *op. cit.*, p. 919. The *Roman Pontificale's* prayer at the conferring of the office of cantor is typically Roman in its conciseness and beauty: "Vide, ut quod ore cantas, corde credas, et quod corde credis, operibus comprobes".

10. On an ecumenical note an analogous development can be observed in the Anglican Church. The historian of the secular college of vicars-choral of York Minster attributes the extinction of the corporate life of the college to clerical marriage and the advent of four part music. Frederick Harrison, *Life in a Medieval College;* the story of the Vicars-choral of York Minster (London, 1953) pp. 215, 238.

11. Croce, *op. cit.*, p. 309; Trent envisioned the minor orders as having a dual function. For those intent on the priesthood, the minor orders were to provide the practical side of their clerical education to complement the intellectual training in the seminary. For those clerics not intent on the priesthood or major orders, the minor orders were to be life-long beneficed offices. Underscoring the seriousness of Trent's desire to re-establish the minor orders as permanent offices, the council fathers were even willing to admit to minor orders "si coelibes non erunt suffici possunt etiam coniugati vitae probatae." *Ibid.*

12. John Rothensteiner, *History of the Archdiocese of St. Louis* (St. Louis, 1928) I, 146.



The Nave, Looking East.

SEMIOLOGY AND THE INTERPRETATION OF GREGORIAN CHANT

(This article was published in *Divini Cultus Splendori*, a *Festschrift* prepared in honor of Joseph Lennards of the Netherlands on the occasion of his eightieth birthday. Mr. Lennards has devoted his life to the study of Gregorian chant and its teaching through the Ward method. The translation from the French was made by Virginia A. Schubert.)

It is fitting to honor a recognized Gregorianist like Joseph Lennards, enthusiastic disciple of Dom André Mocquereau, with a discussion of the ideal of the founder of the school of Solesmes.

This ideal was proclaimed throughout a long scientific and artistic career which began when a young monk of Solesmes undertook a study of chant more by duty than by choice, and consequently came to realize its incomparable value. Thus, beginning with the general introduction to *La Paléographie musicale* of 1889 and continuing to the *Monographie Grégorienne VII*, written in 1926 to refute Dom Jeannin's theory of dividing chant into measures, one finds different formulations of the same very clear affirmation: "It is in the great variety of notations of neums that one must seek the light on every aspect of Gregorian chant." (*Paléographie musicale*, XI, p. 19) The path was thus laid out,

but it was a long and difficult one to follow.

Is this surprising? When a musical repertoire, which was first only memorized and then fixed on parchment by procedures that were more or less precise, was submitted over several centuries to a deadly and sometimes sytematic degradation, the result is that such a repertoire is so deformed that its true nature can no longer be imagined. For all intents and purposes its tradition has truly been destroyed.

Efforts attempted to correct the resulting errors have the expected results, for the means employed are generally taken from the principles of classical or modern music and are not adapted to the special characteristics of Gregorian chant. The risk is that such attempts to correct errors really result in deforming the chant in another way. It is a vicious circle. If one observes that Gregorian chant is evolving in a negative way, one does not know how to correct that state, being ignorant of the way it was sung originally.

Instead of beginning by attempting to define Gregorian chant and to classify it as one type of music or another, it must be studied in itself, and its notation must be re-constructed as best one can. Before commenting on the interpretation of a musical work that one can no longer hear, the musical score must first be studied. According to the program of Dom Mocquereau this brings us back to the original notation as the only primary source since the first medieval theorists have almost nothing to say on the subject. The least we can do is study these notations, which are the oldest and richest in all kinds of indications, in every way possible so that no precious detail escapes us. Every manuscript and every family of notation should be examined carefully before enlarging the investigation by comparing the diverse families among themselves.

The first job, which is paelographic in nature, consists of deciphering and classifying the various ways of writing the neums. This foundation is necessary before undertaking more refined and interesting research.

When the same manuscript includes signs for neums that are different in form but intended to represent the same series of sounds (there are at least twelve different forms for the torculus in the first documents from St. Gall), it must be observed first that the choice made between these signs is conscious and coherent. A certain sign is used in all the cases where the same musical context is found. As soon as the intention of the writer is thus verified for each of the signs, one must ask what is the meaning *(logos)* of these signs *(semeia)* that are so clearly differentiated and used with such care? Why does the neum take this form here and another there? The answer to this question is the very object of semiology. A comparison between the writing used to represent the neums on deforming musical compositions more or less severely.

It follows then that in a chant competition the elimination of a candidate would give sanction to a serious blow struck at "traditional data" for we would no longer have true Gregorian, but something else that would not be of the same interest to us.

Interpretation necessarily takes place beyond and above the "semiological date." Starting with material that is re-established in this way as exactly as possible it will create authentically beautiful pieces. Just as in all music, the person interpreting it must take a position personally, using his taste, his sensitivity and culture, while respecting the limits established by semiology. Semiology marks off the terrain in which one can maneuver at will. However, if one moves outside of the limits, one will fall into subjectivity or fantasy.

It is therefore not the role of the contemporary musician to decide the value of a certain Gregorian performance if he does not first have the proper training. Whether he approves or condemns, his judgment will not be justified. If he shows a preference for a performance that does not respect historical truth, such a performance would in no way be justified. If, to the contrary, he criticizes another that follows the indications of the most ancient manuscripts, it would in no way effect the science of semiology. The performer does not attain his goal if he does not manage to give to the chant the life that belongs to it in a strictly Gregorian ethos, satisfying at the same time prayer and musical art. This is for us an excellent reason to justify the publication of instruments of studies that allow the re-discovery of what Gregorian chant was like in its origins.

In 1863-64, Michael Hermesdorff had already edited in Trier his *Graduale* in which paleographic signs in type face were placed above the staff. Dom Mocquereau did more by copying in his own study copy as well as in his choir copy the neums from the oldest manuscript from St. Gall. The *Gradual Neume* was undertaken without any idea of publishing it. The goal was simply to facilitate and support a greater familiarity with Gregorian chant which was becoming ever better understood and appreciated. The publication was only decided on later because of constant requests from students. Today the *Graduale Triplex* which adds to the square notes of the official edition the neums of Laon 239 and St. Gall performs a still greater service.

Who would ever have the idea of advising all the faithful to use these perfected books? They are for those who know how to read and for those who want to learn and perfect themselves in the most authentic tradition. It is an efficacious antidote against empiricism and the inevitable errors of too simplistic methods.

As for those who continue the original criticism directed against Dom Mocquereau on the differences in the various families of notation or those who propose to put off until doomsday the applications of recent semiological scholarship, they seem to be ignorant of two things. On the one hand, they do not take into consideration the fact the one hand and the word and the melodic text in which they are found on the other hand provides well-known criteria.

However, the relationship that exists between semiology and interpretation is less well understood. Semiology is not a method for performing Gregorian chant as some have believed. It is rather a science that searches for and learns to read what the first writers wrote, and even, what they intended to write. Semiology belongs to the realm of solfeggio, for it brings out the diverse values between sounds and re-establishes an original hierarchy between them that must be followed in performance at the risk of that appearances are often deceitful. Various ways of writing neums, even those that seem at first opposite, can lead to the same performance when one knows how to interpret the neums in the context of their own notation. On the other hand, one can ask if it is possible to imagine an end to the re-discovery of Gregorian chant? Semiology is an historical science, and consequently, it is called upon to investigate indefinitely. It is a facile and worthless evasion to wait for the end of the research before performing.

Placed as we are during a period when there is an undeniable renewal of Gregorian chant, we cannot disappoint the hope that is born especially among the young. We must do everything in our power to give them a solid and authentic instruction which corresponds to their aspirations.

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REVIEWS

Choral

Magnificat and *Nunc Dimittis* by Neil Saunders. Roberton Publications. $.85.

Of the many inspired compositions of the canticles of the divine office, these settings of the *Magnificat* and the *Nunc Dimittis* stand apart as truly exceptional works. As five part *a capella* arrangements, these pieces require a competent and sensitive choral ensemble. The musical challenges presented include complex rhythms, meter changes, and swift harmonic departures from the original key. The text is English, and a truly outstanding feature of these compositions is the close union of text and music. These are contemporary works, yet they retain a musical conservatism that keeps them well within the scope of church appreciation and performance.

O Lord, Turn Thy Wrath Away by William Byrd, ed. by John Carlton. SSATB. Theodore Presser Co. $.65.

This renaissance motet exemplifies Byrd's flowing, subjective, and harmonic style of polyphony. Each line moves easily with avoidance of unusual leaps, dissonances, or rhythmic complications. This piece does require, however, full range for each voice part, particularly the tenor. It may be sung *a capella* or accompanied, and the text will allow general use, although use during penitential seasons might be most appropriate.

Kyrie from the *Missa Brevis* by Andrea Gabrieli, ed. by Walter Ehret. SATB. Theodore Presser Co. $.55.

A brief, diatonic setting of the *Kyrie*, this piece still retains musical interest and harmonic beauty despite simplicity. *A capella* performance is specified, and both the English and Greek texts have been included.

MARY GORMLEY

Angelus Domini by Orlando di Lasso. SSATB. Unicorn Music Co. $.70.

This famous Easter motet is published with both Latin and English texts. The perennial problem of putting translations to renaissance polyphony is not solved, and it is much better to use the original Latin in performance. The stirring Alleluia section will be useful for many Sundays during Eastertime. It is good to see new editions of classical repertory.

Magnificat and Nunc Dimittis by Vincent Persichetti. SATB, organ. Elkan-Vogel. $.95.

Commissioned by Ithaca College, this setting of Mary's prayer is reverently and interestingly presented. Somewhat chromatic and very rhythmic, the piece is challenging but not too difficult. Contrasts rising from the text are well displayed and make for a variety of dynamics. The text of both pieces is English. Duration for both is about nine minutes. It is a composition that college choirs will find very worthwhile.

The Empty Tomb by Joseph Roff. SATB, narrator, soloist, organ. Thomas House Publications. $2.00.

The text is from Luke 24: 13-35, the account of the two disciples on the way to Emmaus. The setting is in the form of a sacred cantata, alternating passages by narrator, three male soloists and choir. The harmonies are dissonant but the vocal skips are not difficult and the choir is always supported by the organ. There is no liturgical use for this in the Roman rite, but it may form part of a vesper hour. It can provide a choir with an introduction to the cantata literature which is so rich.

Praise the Father and the Son by Tomas Luis de Victoria. SAB. Augsburg Publishing House. $.55.

Accompaniment is optional in this arrangement by Robert S. Hines of a renaissance piece, published here without its original Latin text. A useful, three-part motet honoring the Blessed Trinity, it will find many opportunities for performance. There are no difficulties of range, rhythm or melodic progressions.

As Pants the Hart for Cooling Streams, David Herman, ed. SATB, organ and optional clarinet. Augsburg Publishing House. $.60.

The text (in Latin, *Sicut cervus)* is from the Psalms and set here to the hymn tune, *Martyrdom* by Hugh Wilson (1764-1824). A variety of performance practices gives interest, with the instrument alone, soloist, duet settings and four-part chorus. The text is suitable for many occasions, including even a funeral.

Spirit of God, Descend upon my Heart by Kenneth Jennings. SATB, a capella. Augsburg Publishing House. $.60.

The text is attributed to George Croly (1780-1860), and while not a liturgical source, it is useful for Pentecost. Voices are paired and move frequently in two-part imitation. The rhythms, voice leading and ranges are not difficult, even when performed without instrumental accompaniment. A modest use of dissonance adds bite to the forte passages which form an interesting climax.

Oh, Worship the King, Theodore Beck, arr. SAB. Augsburg Publishing House. $.60.

The *Hanover* tune is attractively arranged to the text of Robert Grant (1779-1838). A variety of performance practices gives interest: organ, choir and congregation; trumpet or flute with soprano descant; SAB *a capella* choir; choir and congregation with descant. A useful piece with a familiar text and a well-known melody that can involve the congregation and give the choir an active part.

Out of the Deep by John Alcock. SAB. Oliver Ditson Co. $.45.

The first verse of the psalm, *De profundis,* this arrangement by Robert Field is a useful and affective setting, particularly for a funeral or for the last Sundays of the church year. Only one minute in duration, it is available also for SATB. The accompaniment is the realization of the figured bass.

Blessed are the Dead by Henrich Schütz. SSATBB. Abingdon. $.90.

Taken from his *Geistliche Chor-Musik* of 1648, and edited by Walter Ehret, this beautiful piece is worthy of revival. Both German and English texts are provided. The only difficulty lies in the division of soprano and bass sections of the choir, but the beauty of the voice leading and contrapuntal texture makes this a piece worth working at. It is a good selection to begin the autumn season.

The Heavens Declare the Glory of God by Heinrich Schütz. SSATBB. Abingdon. $.90.

Another Schütz motet for the same voice arrangement, this is a more useful text and can well serve as a recessional for any festive occasion. Taken from Psalm 19, both English and German versions are given. An accompaniment, which doubles the voices, provides adequate support.

I will bless the Lord by Joseph Roff. SATB, organ. G.I.A. Publications. $.60.

A setting of Psalm 34:1-3, this can be used as a recessional or as an offertory. Variations in meter from 7/8 to 2/2 and some mild dissonance need not give trouble if rhythmic indications are followed and an adequate support from the organ accompaniment is provided.

O Lord, our Lord by Joseph Roff. SATB. Thomas House Publications. $.70.

The composer pairs voices in imitation in this setting of Psalm 8. Employing very traditional harmonic material, without rhythmic problems, this is within the capacity of most parish choirs.

R.J.S.

All You Works of the Lord, Bless the Lord by Kenneth Jennings. SATB, organ. Augsburg Publishing House, $.70.

A contemporary setting of the canticle of David, this exciting piece employs rapid meter changes with sharp rhythmic accents, which unite the music to an English text. Frequent forte-piano juxtaposition adds to the excitement of the piece, and the recurring use of open fourths and fifths lends a festive appeal. The accompaniment is written specifically for organ, with registration changes indicated in the score. Awkward intervals, numerous accidentals, and meter changes may prove to be challenging to the choir, although the voices move in unison rhythm, and few demands on range are made (only an occasional high G in the soprano). A short fragment each for soprano and tenor solo is included. Longer in duration than most church anthems, this work merits consideration as an addition to modern choral repertoire.

A Great and Mighty Wonder, arr. by Jan Vermulst. SATB, keyboard, $B^{\flat}$ trumpet. North American Liturgy Resources, $.40.

An often neglected, but well-loved carol, *A Great and Mighty Wonder* is given a simple but lovely setting in this arrangement by Jan Vermulst. The verses alternate between unison choir (congregation) with keyboard and trumpet, and four-part *a capella* harmony. With its familiar, beautiful melody and appropriate text, this piece could easily become a Christmas favorite.

O Praise Ye The Lord by Claude Debussy, ed. by Philip Brunelle. SATB, organ. Durand & C^{ie}, $.60.

The final chorus from *The Martyrdom of Saint Sebastian,* this work exemplifies the color, contrast, and finesse of Debussy's compositions. Much of the interest of this piece lies in the organ accompaniment, which is entirely independent of the musical content of the chorus. Specific registrations are included to enhance the coloristic effect. Although the choral parts are not difficult, often moving along scale tones in similar motion, this work nonetheless requires a strong choir, able to sing independently over a complex accompaniment. Both French and English texts are provided. A worthy representative of French impressionism, this piece offers a beautiful and inspired addition to church choral literature.

Jesu, Joyous Treasure by G.P. Telemann, ed. by Joan C. Conion. SATB with strings and continuo. Augsburg Publishing House, $2.25.

Jesu, Joyous Treasure is a short, seven movement cantata based on the popular chorale *Jesu, meine Freude*. Technically easy, it is well within the scope of church performance. The chorus parts show primarily homophonic treatment, with a few points of imitation, and occasional running passages. Both German and English texts are provided. Two solo arias, together with recitatives, balance the chorus movements. Written for soprano and baritone, they function also as viable solos apart from the cantata. It is scored for violins, viola, and continuo, but additional instrumental parts are available separately, and the score calls for a solo obligato instrument in the soprano aria. A minimum of editing is observed, and references are made to the original score.

Jesus Christ Is All Victorious by J.S. Bach, ed. by Leonard Van Camp. SATB, organ, optional C instrument. Augsburg Publishing House, $.65.

This edition of the Bach chorale *Sleeper's wake* from Cantata 140 has several commending features. It is written in the key of C major, which places the chorale parts comfortably within the vocal range of the singers. An optional score for C instrument is included to double the soprano melody line of the accompaniment. Since this melody is written for right hand alone, the editor's inclusion of figured bass suggests the possibility of performance of the melody line entirely by the instrumentalist. The text is in English, and is scored for unison choir. Because the chorale is traditionally sung during advent, an additional text has been provided to allow general use throughout the church year.

MARY GORMLEY

Magazines

SINGENDE KIRCHE, Volume 28, Number 3, 1980-1981. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Many of the articles in this pre-Easter issue of the Austrian church music journal refer in some way to one of the editors of *Singende Kirche*, Dr. Josef Schabasser, who died on January 4, 1981. Dr. Schabasser was born in Vienna in May 1909 and attended a *Gymnasium* (high school) for seminarians near Vienna. There he met and studied with the man who is known to all Austrian church musicians, Monsignor Franz Kosch. From him, Dr. Schabasser gleaned the necessary fundamental musical training which formed the basis for his early musical activity as a young priest and his later advanced studies at the Academy of Music in Vienna. He was ordained a priest in 1933 and assigned to a parish where he immediately became the choir director, among his other duties. Although the outbreak of the war made further studies difficult and, of course, hindered the normal musical activity of many church choirs, Dr. Schabasser continued to do what he could. After the war, he was one of the founders of *Singende Kirche* while holding workshops and seminars all over Austria in the successful struggle to rebuild the structures of Austrian church music. The editors of *Sacred Music* wish to express their sympathy to the family and friends of Dr. Schabasser. *R.I.P.*

Elizabeth Koder-Bickl has an article describing the musical plan for Eastertide at the parish where she is the choir director. The contribution seems to be by way of suggestion and example to other parishes in Austria. Otto Biba writes of the rebuilding of the Bruckner organ in the old cathedral in Linz, Austria. Apparently, the reconstruction occasioned some difficulties and uncovered the history of the instrument prior to Bruckner's rebuilding of it. But the most interesting article in this issue is Josef F. Doppelbauer's, "Church Music Between Art and Object For Sale." Doppelbauer, a composer, remarks that in the "land of the free" that our western world is, there are many legal restrictions on the composition and performance of music. First, he describes the practice, apparently common in German-speaking lands (and elsewhere as well, it would seem), of copyrighting certain texts and then allowing only certain composers to set these texts to music. Even then, there is usually a royalty that must be paid to the author for setting the words to music. This, of course, frustrates composers. First, because of the royalty, but, more importantly, because the one who holds the copyright may control who has the right to set the music. As a result, composers set only older texts which have passed into the public domain. In church music, this practice makes certain hymn texts almost impossible to set. In addition to the difficulty with composers, the singing of these compositions, especially new ones, is protected by the copyright. Thus, royalties must be paid to obtain the music and to sing or play it. Of course, this added expense, proper to a degree in secular spheres, cripples church choirs. The choirs then return to singing older compositions, *e.g.*, the Latin settings of the ordinary from the classical and romantic composers. Doppelbauer points to the net loss

these practices cause the Church: fewer and fewer new compositions.

There are hints in his essay that some of the mass of regulations which are apparently just now being extended to church music and sacred texts, are the result of the liturgical reform. Since the radical reformers stress there is no sacred, the state feels justified in treating church music the same as secular music. It would be ironic, remarks Doppelbauer, that such an attitude would indirectly cause a return to the Latin Austrian church music of past centuries: the exact opposite of what the reformers fondly desire. It seems that Doppelbauer, himself, has suffered somewhat from these regulations for, at one point, he suggests that the next step will be to copyright the text of the Bible and require royalties to be paid when the sacred text is read. (This is already a reality in the United States, where publishers of hand missalettes must pay royalty for use of the copyright translations of the Bible.) In suggesting the absurd, he seems to be attempting to demonstrate the impossibility of some of the recent decisions regarding church music in the courts of West Germany and Austria.

R.M.H.

UNA VOCE KORRESPONDENZ, Volume 10, Number 4, July-August 1980. *Bi-monthly journal of Una Voce (Germany).*

The first two articles in this summer issue of *Una Voce Korrespondenz* are commentaries on the controversy (in some circles) over women's ordination. Aimé-Georges Martimort traces the prohibitions against women serving at or near the altar since the founding of the Church. The second part of his contribution outlines the reforms introduced by the Second Vatican Council while the third part is a judgment on the current situation. He concludes that any attempt to extend the privileges already granted by the Church is part of the program launched by some in the Church to bring women to priestly ordination. The second article by Andreas Schönberger is a thumbnail sketch of the current (as of last August) articles in magazines and newspapers of France and West Germany regarding the ordination of women. While it is said that this seems to be a worldwide problem, one should always remember that our view is somewhat narrowed by the amount of literature published in the western nations. Little comes from the East where the Church is oppressed or from the Third World where the Church is not yet so established that a strong Catholic press is flourishing. Thus, we may think it is a worldwide problem because it is discussed in so many different journals from so many different countries. But I would doubt that women's ordination is a controversial issue in Poland or Nigeria! These countries are silent for the lack of the means of communication. If they had those means, I think we, in the West, might be surprised at what we would hear.

Ulrich Lange has an article "telling it as it is." He discusses the liturgical reform, the catechetical situation, and the sacrament of Penance. Klaus Gamber has two articles on ecumenism and the issue concludes with a contribution from Raphael von Rhein regarding the new language in the new rite. He points to the reluctance to use transsubstantiation and other words which embodied in a clear way the teachings of the Church. Does the change in words reflect an attempt to change the teaching, not by the official magisterium, but those responsible for suggesting some of the new words?

R.M.H.

UNA VOCE KORRESPONDENZ, Volume 10, Number 5, September-October 1980. *Bi-monthly journal of Una Voce (Germany).*

This issue of the periodical of the German Una Voce organization is composed of two articles. The first is an extensive and rather thorough examination of the orations of the new *Ordo Missae* on Sundays and feast days. Such articles, summaries of research in themselves are not easily reduced any further in a review, but the author, Rudolf Kaschewsky, does conclude that not one single change of the many that were made was necessary. Further, most of the substantive changes caused some harm and did no perceptible good. In almost every instance, the change weakened the expression of the faith or obscured it. It should also be noted that Kaschewsky compared the Latin text of the *Novus Ordo* with the Latin text of the previous Tridentine Mass. Therefore, there may be further changes in the translations into the vernacular languages. Of course, in all this one must remember that the judgment "harmful" is dependent on the point of view of the one judging. Many would agree with Kaschewsky, but there would be some who would vociferously argue that the new missal is a vast improvement and that the changes in the orations did help.

The second article on the priesthood by J.P.M. van der Ploeg summarizes the viewpoint of the radical left in Holland. The priesthood is a mere managerial position to which one is elected by the community.

The bishop is only a higher manager. There is no fundamental change in a man when he is ordained and in fact, anyone, not excluding women, could be chosen for these "managerial" positions. Those arguing for this view contrast the position of the early Church (read: before 1000) with that of the medieval Church (read: after 1000). We are, of course, the heirs of the medieval Church and we must return to the pristine period before that. Van der Ploeg correctly sees that this is nonsense and defends the Church's teaching on the priesthood. However, he does not see some of the problems inherent in an attempt to justify dogmatic conclusions, one way or the other, through the use of history. Such an examination would, at any rate, require a separate article.

R.M.H.

UNA VOCE (France). Number 96, January-February, 1981.

This issue is devoted almost entirely to materials gathered as a response to a letter sent by Cardinal Knox of the Congregation for Divine Worship to the bishops of the whole world asking for their evaluations of the interest in the Latin liturgy and the Tridentine rite as it exists in their diocese. These are the specific questions:

1. A. Are Masses in Latin celebrated in your diocese?
   B. Is there a continual demand for a Latin liturgy? Is such a demand growing? diminishing?
2. Is there a demand in your diocese for Latin Masses according to the Tridentine rite? How strong and large are the groups who request the Latin Tridentine Mass? What motivates them to make this request?

Answers were to be sent to Rome by October 31, 1980.

Although Cardinal Knox's letter was dated June 19, 1980, the officers of Una Voce only learned of it in the fall, and, at that time, wrote to each bishop of France to give their opinions. They only received four letters acknowledging receipt of their letter and no substantial replies. Una Voce delegates were also encouraged to write to their local bishops. Many of those letters also went without reply or acknowledgement, although two representatives did have meetings with their bishops to discuss the matter.

What distressed the officers of Una Voce in France was the fact that their organization was not contacted directly by the French hierarchy to give its response to Cardinal Knox's questionnaire, nor was there any attempt made to survey the opinions of Catholics in general. If the French bishops did answer Una Voce's letter to them it was to explain that they had asked their diocesan liturgical commission to answer the survey. Given the well-known bias of these commissions and of the National Center of Pastoral Liturgy, one could only be discouraged by what these answers probably contained. Several bishops actually seemed annoyed by Una Voce's interest in the subject.

A strong response to Cardinal Knox's questionnaire also came from various other countries of the world. The Una Voce organization in Germany asked Allensbach, a national public opinion poll, to take a survey which produced the following results: 15% of practicing Catholics in Germany favor regularly attending Mass in Latin and another 31% would attend Masses in Latin from time to time. As for Gregorian chant, 60% of German practicing Catholics deplore the fact that Gregorian chant is not regularly sung in churches.

On another matter, it is always interesting to read remarks quoted from the French secular press about the Church. In an article entitled "Splendors and Miseries of Parisian Churches," which appeared in *L'Express* (Dec. 20-26, 1980), Pierre Schneider comments on the condition of churches in Paris: "Often the clergy is not less indifferent to the treasures of the Church than the public. It is significant that the sanctuary where the paintings are treated with the greatest respect is St. Nicolas-du-Chardonnet, stronghold of the friends of Archbishop Lefevre. At St. Merri, administered by the pastoral center of Halles-Beaubourg, a pile of plastic chairs hides the frescoes by Chasseriau. The clergy of our century have a tendency to translate the Church of the poor by poor Church and to confuse the reign of God with the reign of Formica..."

To close this review on a happier note, an announcement from Rome states that Masses in Latin with Gregorian chant sung by the students of the Pontifical Institute of Sacred Music are being celebrated regularly at the Church of St. Ignatius and that attendance is very large and growing.

V.A.S.

Books

The Organ Music of J.S. Bach by Peter Williams. Cambridge University Press, 32 E. 57th St., New York, N.Y. 10022. Vol. I. 365 pp.

This scholarly but at the same time most practical work is truly welcome and very useful. For teachers of organ it provides the reference work to which all serious students must be directed, and for the amateur organist or lover of organ literature, here is a definitive

compilation of information on performance practices, manuscript sources, harmonic analysis and historical development through centuries of performances.

Included in the volume are studies of the preludes, toccatas, fantasias, fugues, sonatas, concertos and some miscellaneous pieces. There are many musical examples, a very useful glossary of terms, adequate indices and an extensive bibliography which is mostly in German and French but with some English titles.

A second volume, already published (cf. *Sacred Music*, Vol. 107, No. 2, p. 24), completes the work which is part of the *Cambridge Studies in Music* under the general editorship of John Stevens and Peter le Huray. This is not the first study of Bach's organ music, of course, but it is the outstanding attempt of our time and will remain such for many years. Each generation must address itself to such a treasury as Bach's organ literature is, bringing to the study all the contemporary tools of scholarship.

R.J.S.

NEWS

Dr. Mary Berry, founder of the Schola Gregoriana in Cambridge, England, conducted a one-week workshop in Gregorian chant and sacred polyphony at Lewis and Clark College, Portland, Oregon, March 27 to April 4, 1981. Activity concentrated on studying and preparing music for Mass and for vespers, at which Mass XVII, Monteverdi's *Cantate Domino*, Palestrina's *Stabat Mater* and Allegri's *Miserere* were among the pieces sung. Dr. Berry has recently published *Cantors: A Collection of Gregorian Chants.*

Sunday, May 24, 1981, was designated as "Choir Recognition Day" in Buffalo, New York, a yearly observance since 1958. Robert F. Schulz of Sacred Heart Church, Niagra Falls, New York, originated the idea and has been instrumental in fostering the growth of the recognition of the service given by so many loyal choir members.

Saint Michael's College, Winooski, Vermont, announced its fourth annual church music workshop, June 21 to 26, 1981. Staff members included William Tortolano, who is director of the workshop, Douglas Rafter of Portland, Maine, and Reverend Daniel Daley of the University of Vermont, Newman Center. Spanning a wide range of subjects, concentration was put on conducting, organ literature, hymnody and Gregorian chant.

The Oratory established at the Church of the Holy Family, Toronto, Canada, is the scene of Latin Mass each Sunday. In addition to Gregorian chant, the polyphonic music found frequently in the repertory of the choir under the direction of Peter Bishop, includes works of Victoria, Anerio, Byrd, Palestrina and other renaissance masters. The Christmas midnight Mass programmed Victoria's *Missa "O Magnum Mysterium"*, Hassler's *Cantate Domino* and Victoria's motet, *O Magnum Mysterium*, and on Christmas day, music included Palestrina's *Missa "Dies Sanctificatus," Resonet in laudibus* and Giovanni Bernardino Nanino's *Hodie nobis coelorum Rex.* The Oratory is the first of Saint Philip Neri's foundations to be made in Canada. Father Jonathan Robinson is pastor of Holy Family and the priest who established the Oratory there.

The choir of the Church of the Annunciation, Minneapolis, Minnesota, presented Joseph Rheinberger's *Stabat Mater*, April 5, 1981. Performed with string quartet, the work was conducted by Frank Blanchard. Evelyn Martin was organist.

Music at Christ's Church, Baltimore, Maryland, included the following compositions performed during Easter season: on Easter Sunday, *Missa de la Batalla Escoutez* by Francisco Guerrero; on Memorial Day, Philip Manwell's *Missa da Requiem 1981;* on Ascension Thursday, Jacob Handl's *Missa super "Ich stund an einem Morgen";* on Pentecost, Mozart's *Missa Brevis in C* (K. 220); and on Trinity Sunday, Byrd's *Great Service.* Philip Manwell is organist and choirmaster.

At Saint Andrew's Church, Fort Worth, Texas, Lee Gwozdz directed the choirs of Saint Andrew's and the visiting choir of Holy Family Church in Noel Goemanne's multi-media choral drama, *The Walk*, April 12, 1981. The premiere performance of the work was given a year ago at Saint Andrew's.

Gerhard Track has conducted the following sacred compositions at the Sacred Heart Cathedral, Pueblo, Colorado. On January 25, 1981, the Pueblo Symphony Chorale and members of the Mozart Festival Orchestra presented Jehan Alain's *Messe modale en Septour*, and the work was repeated at Memorial Day services. G.F. Handel's *St. John's Passion* was performed by the combined forces of the Bonn Youth Choir of Germany,

the Pueblo Symphony Chorale, the University of Southern Colorado Concert Choir and the Mozart Festival Chamber Orchestra, April 13, 1981. During the Eleventh Annual Mozart Festival, the premiere performance of Track's *Deum namque* for mixed choir, orchestra and brass ensemble was given by the combined choirs of the Pueblo Symphony Chorale, the Rocky Mountain Singers of Denver (Robert Lansing, director), the Lakewood Community College Choir of Minnesota (Robert Bobzin, director), and the University of Southern Colorado Concert Choir (Doyle Muller and William Kellogg, co-directors).

Easter Sunday Mass at the Church of the Holy Childhood, Saint Paul, Minnesota, was adorned with the music of Charles Gounod. Under the direction of Bruce Larsen, the schola cantorum sang the *Messe solennelle de St. Cecile* as well as selections for the proper parts of the Easter Mass by Gounod. Merritt Nequette was organist, and Mary Downey was guest organist. Soloists were Daniel Dunn, Stephen Schmall, Lee Green, John Schmall, Douglas Schmitz, William Ryan and Mathew Hahn. Father John Buchanan, founder and pastor of the parish, was celebrant.

The Saint Dominic Choirs, Shaker Heights, Ohio, presented a concert of sacred music, April 5, 1981, under the direction of Cal J. Stepan. On the program were the *Kyrie* and *Gloria* from Joseph Haydn's *Theresienmesse* and the *Kyrie, Gloria, Sanctus* and *Agnus Dei* from *A Contemporary Liturgy* by Jonathan Tuuk. Crandall Hendershott is organist.

Six parish choirs participated in the Festival for Christ the King at the Church of Saint Thomas More, Munster, Indiana. Present were the following groups: Saint Michael, Schererville, under the direction of Sylvia Mueller; Holy Name, Cedar Lake, directed by Anne Zimmerman; St. Joseph, Dyer, directed by Joseph Rehling; St. Joseph, Hammond, directed by James Jackson; St. Mary, Griffith, directed by Anne McAleer; and St. Thomas More, Munster, directed by Terrence Clark. Each choir sang two selections and then joined together to sing works by Yon, Pelz, Bach, Miller and Perosi. Organist was Sr. Beatrice Flahaven, O.S.B., and Terrence Clark conducted. Reverend Robert Weis is pastor of Saint Thomas More.

The choir of the Church of Saint Raphael, St. Petersburg, Florida, sang works by Gruber, Vermulst, Beethoven, Neidlinger, Bruckner and Handel during the Christmas season. Joseph Baber was the conductor. Mary Steingarten is secretary of the choir. Reverend Anton Dechering is pastor of St. Raphael's.

In celebration of the sesquimillennium of the birth of Saint Benedict, Saint John's Abbey, Collegeville, Minnesota, commissioned Paul Fetler of the University of Minnesota to compose a work in honor of St. Benedict. His *Missa de Angelis* was given its premiere performance at Saint John's Abbey on March 22, 1981. Combined for the occasion were the Saint John's University and the College of Saint Benedict's Chamber Choir, the Saint John's University Men's Chorus, the College of Saint Benedict Campus Singers and the monastic schola of the abbey. Axel Theimer conducted the vocal and instrumental groups. The work was repeated on March 27, at the Saint Paul Cathedral, Saint Paul, Minnesota.

Under the direction of Richard Proulx, music at Holy Name Cathedral, Chicago, Illinois, has included a wide variety of English and Latin works. Performing groups include the chamber singers, the gallery singers, handbell ringers, the boychoir, the contemporary choir, the cantors guild, the angelicum, the jongleurs and the congregational choir, each group having its own particular responsibility within the liturgical program. In addition to Richard Proulx, other directors are Jonathan Callahan, Chris Tamani and Father Robert H. Oldershaw. Sheila McAndrews and Larry Temsky are assistant organists. The Very Reverend Timothy J. Lyne is rector.

The Twin Cities Catholic Chorale has completed its seventh season of orchestral Masses at the Church of Saint Agnes, Saint Paul, Minnesota. Twenty-nine Masses, sung on Sundays outside advent and lent, included 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;* Beethoven's *Mass in C;* and Gounod's *Messe solennelle de Ste. Cecile.* During lent and advent and the summertime, a schola sings Gregorian chant under the direction of Paul LeVoir. Mary Gormley is organist. Soloists are Sarita Roche, soprano; Karen Johnson, contralto; Vern Sutton, tenor; and Maurice C. Jones, bass. Instrumentalists are members of the Minnesota Orchestra. Monsignor Richard J. Schuler is conductor.

One of the editors of *Sacred Music,* who regularly reviews the German language magazines, Richard M. Hogan, was ordained to the holy priesthood, May 30, 1981, at the Cathedral of Saint Paul, Saint Paul, Minnesota. A graduate of the College of Saint Thomas and the Saint Paul Seminary in Saint Paul, he studied at the University of Munich on a Fulbright scholarship and completed the Ph.D. degree at the University of Minnesota in medieval history. Father Hogan celebrated his first solemn Mass at the Church of Saint Agnes, Saint Paul, Minnesota, on May 31, 1981. The Twin Cities Catholic Chorale sang Joseph Haydn's *Paukenmesse* with the proper parts sung in Gregorian chant. Members of the Minnesota Orchestra played Handel's *Concerto for Organ in B flat,* Mozart's *Epistle Sonata* (K. 278) and Purcell's *Trumpet Voluntary.* Sarita Roche sang Mozart's *Exultate Jubilate* at communion time.

At the Church of Saint Agnes in Concord, California, Father Paul Schmidt celebrated the Mass for the Fifth Sunday of Lent with special music provided by the Contra Costa Chamber Chorus, directed by Paul Perry with Kathleen Fleming as organist. Hans Leo Hassler's *Missa Secunda* and J.S. Bach's cantata, *Halt im Gedachtnis* were on the program. The celebrant chanted the Eucharist prayer in Latin and the congregation sang several hymns, the *Credo* and *Pater noster* as well as the responses.

R.J.S.

EDITORIAL NOTES

About the Pictures

The cover of this issue is an original drawing of Salisbury Cathedral, created by Twin Cities free lance artist Stephen Morgan Wanvig, from drawings and photographs made during a trip to England. Salisbury, dedicated to the Blessed Virgin Mary, was begun in 1220 by Bishop Poore and consecrated in 1258. Like the other great medieval cathedrals of England, Salisbury was Roman Catholic until it was taken over by the Anglicans at the time of Henry VIII.

Salisbury Cathedral is renowned for the harmony and uniformity of its exterior style, and the graceful spire, added in 1320, seems to complete its pyramidal conception. It is built of a beautiful stone, little changed in color after seven centuries. The interior of the cathedral exhibits fine proportions and harmony of design, but it is less satisfying than the exterior because of various restorations during which architects and artists have imposed different styles upon it. In the eighteenth century Wyatt re-arranged the interior to make it more neat, and in the nineteenth century Sir Gilbert Scott made changes to correct Wyatt's work. Recent repainting of tombs has restored some color to the aisles. The triforium gallery of the nave has exceptionally fine tracery. Attached to the cathedral is a well-preserved thirteenth century cloister.

V.A.S.

CONTRIBUTORS

Dom Eugene Cardine, O.S.B. is a monk of Solesmes Abbey in France and professor of Gregorian chant and paleography at the Pontifical Institute of Sacred Music in Rome. He has been very active in the revisions of chant and the publication of the new liturgical books following the Second Vatican Council.

C.D. Rusciano is a resident of Dallas, Texas. He has a composition degree from North Texas State University and a master's degree in theory from Kent State University in Ohio.

Duane L.C.M. Galles studied at Saint John's University in Collegeville, Minnesota, and at the University of Minnesota. He holds a bachelor's degree from George Washington University and a master's degree from Minnesota, as well as the J.D. from William Mitchell College of law in Saint Paul, Minnesota. At present he is a student in the canon law faculty of St. Paul University, Ottawa, Canada.

Stephen Morgan Wanvig is a free lance artist in Minneapolis, Minnesota. A graduate of the University of Minnesota in 1972 with a major in art, he specializes in portraits and ink drawings.