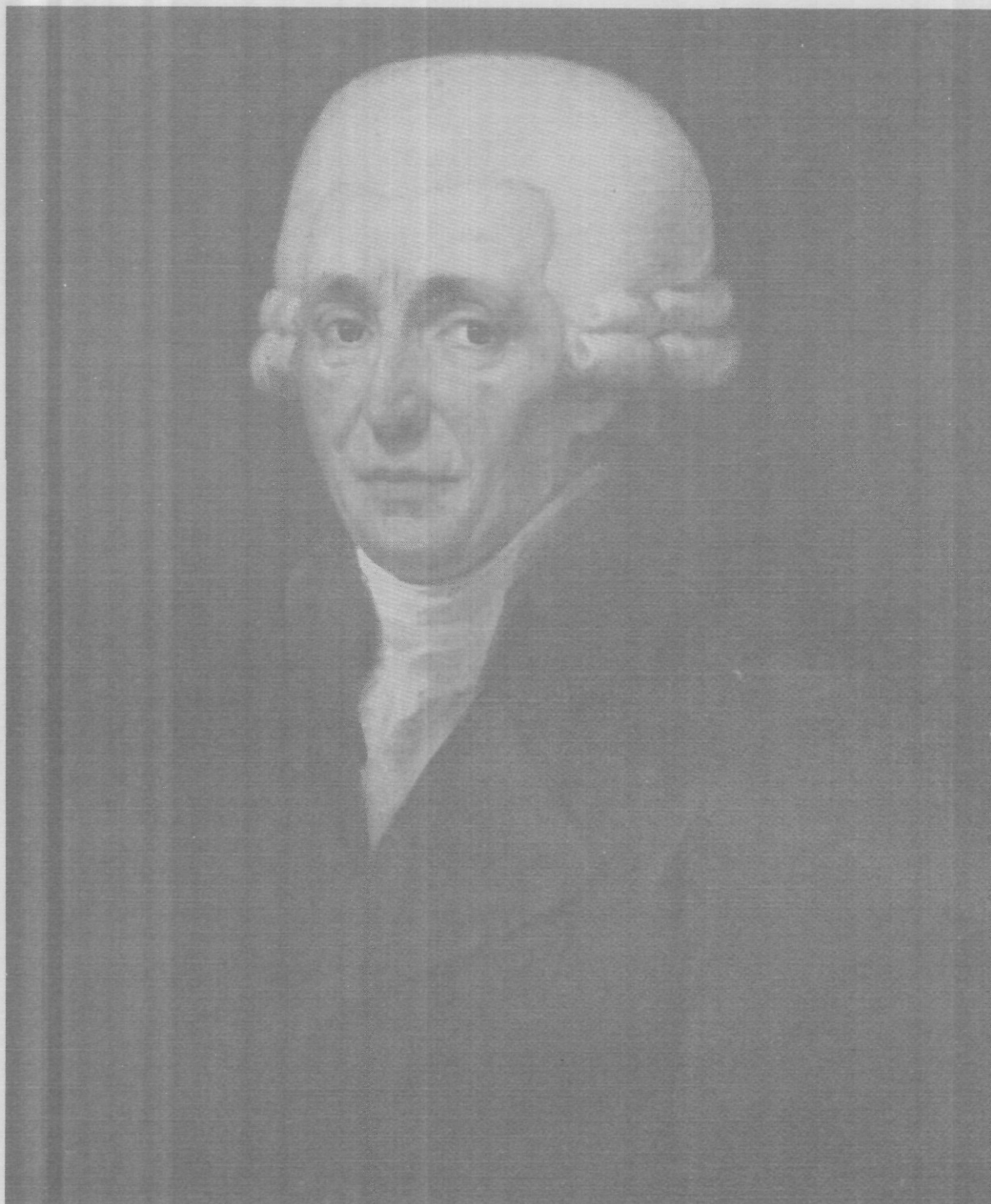
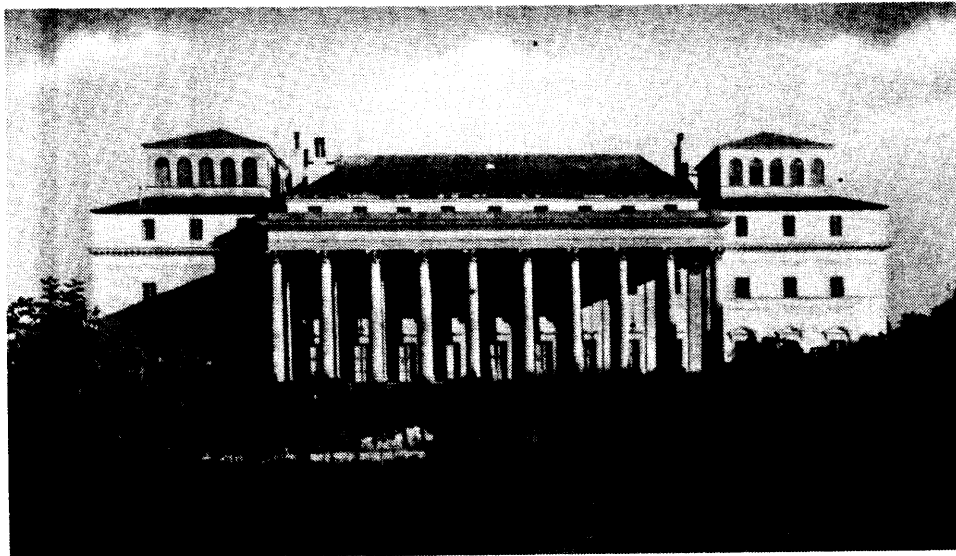


SACRED MUSIC

Volume 109, Number 4, 1982





Eisenstadt Palace, garden front.

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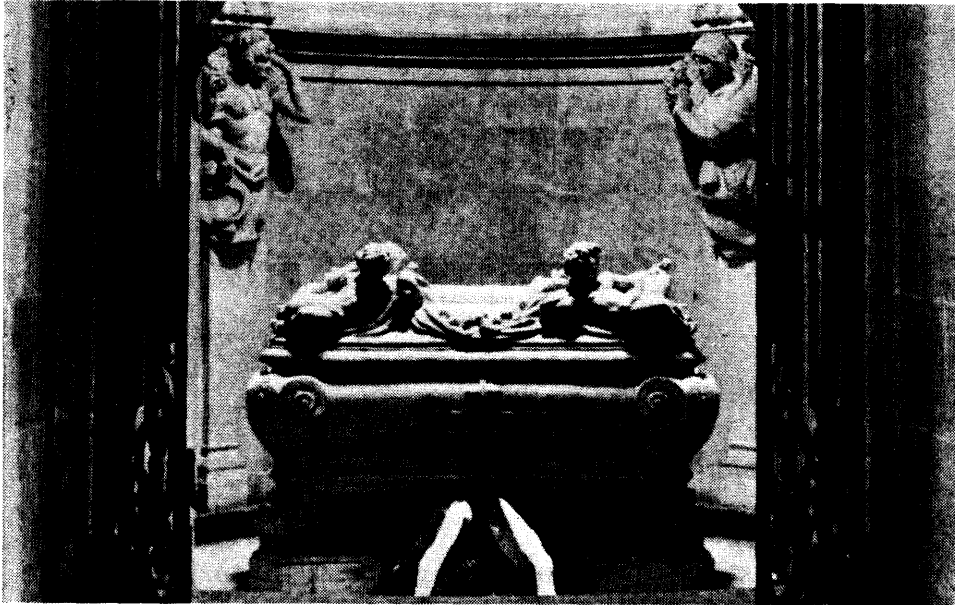
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Haydn-Mausoleum in the Bergkirche Eisenstadt.

FROM THE EDITORS

Haydn in Vienna: The Late Years (1795-1809)

In 1795 Haydn returned to Vienna once again to take charge of the musical program for the Esterhazy family, this time for Prince Nicolas II. The imperial ban against the use of orchestrally accompanied music in church had been lifted in 1792, and so Haydn was free to create Masses using full orchestra. The six great Masses composed during this period (*Missa in tempore belli* or *Paukenmesse*, 1796; *Missa in honorem b. Bernardi von Offida* or *Heiligmesse*, 1796; *Missa in angustiis* or *Nelsonmesse*, 1798; *Missa Solemnis in B flat major* or *Theresienmesse*, 1799; *Missa Solemnis in B flat major* or *Schöpfungsmesse*, 1801; *Missa Solemnis in B flat major* or *Harmonienmesse*, 1802) show the influence of Haydn's recent pre-occupation with the symphony. Using a full orchestra including drums and trumpets, their musical character corresponds well with the richness of Austrian baroque architecture. Supposedly when Haydn was criticized for writing music that was too cheerful for Church, he replied that at the thought of God his heart "leaped for joy" and he did not think God would reproach him for praising Him "with a cheerful heart." (D. J. Grout, *A History of Western Music*. New York: W. W. Norton, 1973, p. 493). Although the titles of two Masses make reference to the troubled historical period, the prevailing ethos in the Masses is one of faith and devotion.

During this period Haydn also wrote two great oratorios, *The Creation* and *The Seasons*. Both show the influence of Handel whose work Haydn had come to know in London.

Finally, it is said that the same qualities can be attributed to Haydn's music in general and to his person: originality, unfailing inventiveness, imagination, integrity as a musical craftsman, fundamental simplicity, natural charm and latent humor.

This 250th anniversary year, 1982, has brought all lovers of Haydn's music great happiness because of the many special occasions when it was played. May the Masses be ever more widely performed and recognized as expressions of faith and joy!

Archbishop Weakland

In *Worship* (Volume 57, Number 1, January 1983), Archbishop Rembert G. Weakland of Milwaukee has an article entitled "The Bishop and Music for Worship." A rather rhapsodic piece, it touches many subjects but overlooks many others that are important to a consideration of the subject of music for worship today. But the over-all impression one receives from reading the archbishop's article is that his position is passé. What he writes reflects the era of the sixties. He is not up-to-date, just as so many theologians who cling to outmoded ideas that have been superceded and passed by. Along with Rahner, Küng, McBrien and Curran, Weakland has not come into the eighties. There is a new pope in Rome who is leading the Church in the spiritual, liturgical and theological implementation of the Second Vatican Council after the confusion and misunderstandings of the sixties which have been generally discredited and laid to rest.

As the editors of *Sacred Music* have always maintained, the decrees of the Second Vatican Council will be put into practice, sooner or later. The obstacles raised by theologians and liturgists who had their own ideas will be overcome and the decrees of the highest authority in the Church, the pope with the council, will ultimately be effected and the Church will blossom. Pope John Paul II, who was active in the council and responsible for much of its work, is leading the way to the full and true implementation of the decrees of the fathers. The ideas that have proved to be so disastrous and so contrary to the wishes of the council already are waning, even though a few continue to peddle the out-dated and discredited notions of what they thought the council should be.

It is interesting that nowhere in the archbishop's article does the word "sacred" occur. Yet the fathers of the council continually refer to "sacred music." It is more interesting that nowhere in his article does the archbishop refer to the sixth chapter of the constitution on the sacred liturgy of the council, which deals explicitly with *sacred* music. And nowhere does he mention the significant and authoritative instruction of 1967 from the Holy See, entitled *Musicam sacram*. Rather he mentions only such outdated authors as Joseph Gelineau and the document, *Music in Catholic Worship* (1972) of the Music Advisory Board of the Bishops' Committee on the Liturgy.

In implementing the decrees of the council (as in everything else), one must always see clearly. But the confusion in this article is unfortunate: between sacred and secular, between music for the congregation and music for the choir, between music for liturgical texts and that for devotional texts, between music of former eras and music to be composed today, between what can be well performed by competent choral and instrumental groups and what must of necessity be simpler for less capable groups — all is run together and combined with the old complaints and clichés.

The damage has been done. The reforms begun by Pope Pius X, including the restoration of Gregorian chant, have been derailed. But the destruction of the sixties and seventies is over. The Church is moving on. The Holy Father is fulfilling the decrees of the council. It will be accomplished in all the areas considered by the fathers, including the liturgy. Unfortunately some still continue to peddle the false ideas and experiments of the past. In most fields, when there is a new development stemming from an authoritative source, those who ignore it are left in its wake. To be left in such a wake is to be passé. Such seems to be the position of the archbishop.

What is the new development? Read the sixth chapter of the constitution on the sacred liturgy. Read the instruction of 1967, *Musicam sacram*. See what is being done at the Pontifical Institute of Sacred Music in Rome. Observe what is being done by the Consociatio Internationalis Musicae Sacrae based in Rome. Note that there is a symposium on Gregorian chant scheduled for June in Washington. Tune into a

televised Mass celebrated by the Holy Father. The future means "sacred" music; it means choirs and *scholae*; it means increased congregational singing according to its abilities; it means Gregorian chant in its favored place along with the great music of the past; it means new music for choirs and for congregations both in Latin and the vernacular languages. It means that what the fathers of the council ordered and what the Holy See made specific in the various instructions that followed on the council will ultimately be put into practice. The pity is that it has taken so long.

R.J.S.

Cardinal Bernadin

It has become fashionable in the last decade or so to refer to almost anyone who goes near a church as a "minister." We have "ministers of the Word," or lectors; "ministers of music," or cantors and organists; and so on. One is tempted to refer to the parish engineer as a "minister of the furnace," whose patron saints would presumably be the Three Young Men, and to one who sweeps the church as a "minister of the broom," possibly enjoying the patronage of St. Martha.

This is a rather far cry from the pre-Vatican II days when the word "ministry" was applied almost universally to mean "ordained ministry," starting with sub-diaconate, and proceeding through priesthood. Considerable confusion in the Church has resulted from the extension of the term to cover almost any church-related activity.

Perhaps one of the most serious results of such confusion is the startling decline in vocations to the priesthood and to religious life in general. Many causes have been suggested for this, but the confusion noted above certainly cannot be ruled out. It is difficult, in the parlance of the economist, "to sell" a concept whose uniqueness has become questionable.

Cardinal, or as he then was, Archbishop Bernadin shed much light on this problem in an address he gave at the dedication of the new library at St. Mary's Seminary in Cincinnati ("The Future of Church and Ministry," *AIM - Aids in Ministry*, Spring 1983, p. 4-8). His whole talk, essentially in three parts, was a look at the future, but the last part is of particular interest. It is subtitled: The Need to have a Correct Understanding of Ordained and Lay Ministry: How the Two Differ and How They are Intimately Related. His Eminence makes a very clear point of the necessity to distinguish between the two kinds of ministry in the Church. It is a "crucial element for the future effectiveness of the Church," he says, that this difference be always kept in clear focus, and most vitally he points out that failure to do this can create difficulties which are both counter-productive and frustrating:

The Second Vatican Council was certainly clear in its teaching. While emphasizing that all Christians, because of baptism and confirmation, have a responsibility for the mission and well-being of the Church, it also affirmed that the difference between the priesthood of the faithful and the ministerial priesthood is one of kind or essence, not merely degree. The egalitarian spirit of our times, however, prompts us to downplay differences in roles and responsibilities. Such fuzziness in the case of ministry presents many problems.

The Cardinal points out some of the problems if this difference of essence rather than degree is not kept in clear focus. Most significantly, he says, "Finally, it contributes to the decline in vocations to the priesthood and religious life. If there is no real difference between priesthood, religious life, and the lay state, why be a priest or sister?"

FROM THE EDITORS

His Eminence's concern is both real and valid. These are indeed "egalitarian times," and there is in particular a tendency to a confusion of thinking over the right function of non-ordained ministry, perhaps due to applying a principle which so far seems not to have been applied to the ordained.

Ordained ministry, as far as I know, is never conferred *in order* that the recipient may "feel a fuller person," or may "share more completely in the life of the Church," or "be brought to a better understanding."

Can we say the same about non-ordained ministry? How many lectors, appointed primarily because they feel they want to be, stumble through the readings, often with something less than the edification of the faithful? How many extraordinary ministers of the Eucharist are appointed so they may feel "closer to the altar?"

Perhaps one of the ways in which the Cardinal's distinction could be implemented is by ensuring that a difference is perceived between ordained and non-ordained *ministers*. It would be a short step for this to carry over into perception of a difference in *ministry*. The difference which needs most clearly to be perceived is one of function; a difference of dress helps this perception. But we must stop pretending that there is no difference between the clerical and lay state, and that almost everything a priest can do, a layman can do also.

Until this essential difference is brought clearly into focus, as His Eminence calls for, that lack of focus will continue to contribute both to the shortage of vocations and indeed to the lack of credibility of the Church.

H.H.

Music In Our Church Schools

Beginning in the 1920's and continuing on into the 60's, the teaching of music, both sacred and secular, in the parochial schools across the country improved and grew. Children were taught to read notes, even the Gregorian notation. They were trained to sing in parts. They developed a considerable repertory of patriotic songs, hymns and some art songs. Instrumental training was not as extensive as the vocal programs, but many schools had bands and even orchestras. Teachers were trained and most religious communities of teaching Sisters took the position of music teacher seriously and provided adequate preparation for classroom music. In many schools not only were individual classroom teachers well prepared but professional supervisors of the music program were working to coordinate and perfect the entire effort.

As the children learned music and came to appreciate it, they progressed into the high schools and moved along to more serious work and produced much fine choral music both in church and in concert. Above all, a love of singing was instilled in them. Those who went to seminaries were trained further, building on the basis begun in the parochial schools. National music teachers associations provided for help in more remote areas and enabled an exchange of ideas. What the teaching congregations of Sisters accomplished in a few years is of historic record and truly a glory in the story of American Catholic education.

But where is it now? What has happened to the teaching of music? What has become of note reading, patriotic songs, traditional hymns and the cultivating of good taste in music? We all know. One is reminded of the quotation from Jeremiah used in the liturgy for the feast of the Holy Innocents: "A voice was heard in Rama, lamentation and great mourning; it was Rachel weeping for her children, and she would not be comforted, because none is left."

WHY HAYDN WROTE HIS CHURCH MUSIC

(This article is taken from *Singende Kirche*, Volume 29, No. 4, quarterly of the Austrian bishops' church music commission. John Harty translated it from the German.)

Haydn wrote his church music for divine worship in its many forms and varieties, which occupied a large place in everyday life and thought during his time.

This basic statement would not necessitate dedicating an entire article to this theme. But in the following lines, the reasons why he composed will be examined and the relationship between the place of the original performance and his shaping of the work will be studied. Haydn developed as a composer from the very practice of music, and he always had the possibilities of its creation with him during all his work.

His first Masses, the *Missa brevis alla cappella*, and the *Missa brevis in F*, almost certainly originated in a private chapel and were consequently performed for the first time by an ensemble from the cathedral choir. When one bears in mind that scoring for two solo sopranos with a four-part mixed choir was not the common practice in the Viennese church music tradition of the time, one is almost persuaded to accept the possibility that Haydn intended the solo parts in the *Missa brevis in F* to be for his brother Michael and himself.

In the 1750's, he produced a number of small works for church which probably have some connection with both large and small church services for which he was responsible in those years. None of these works can be precisely dated, nor does one know the particulars about their composition. Many more may indeed be lost. The four hymns in C major, for example, for the Corpus Christi procession, sung at each altar during the procession, may be from the 1750's or the 1760's, but they certainly were not intended for the great Corpus Christi processions as they were so elaborately carried out in Vienna. Their whole musical structure is geared to simpler and smaller situations. The same thing is true, in other respects, of the second cycle of four hymns for the Corpus Christi procession, composed in 1768 and thus probably intended for Eisenstadt. The fact that in both cycles the choir is accompanied by a small ensemble of winds, strings and organ should not surprise us, since, as a rule, at a Corpus Christi procession the complete church music establishment took part, and a positiv organ was brought along.

On May 12, 1756, Haydn's first love, Therese Keller, took the veil at the Claretian convent, Saint Nicholas on the Singerstrasse. For that festive event, Haydn composed his *First Organ concerto in C major* and a *Salve Regina* in E major. Since organ concertos were usually performed then instead of the gradual or offertory verses, strange as it may seem to us today, they must be regarded as liturgical music. In 1782, the Claretian cloister was abolished and the furnishings sold, and three years later the church and the convent were demolished. The organ had previously been appraised by Gottfried Malleck and Anton Pfliegler.

As conductor for Count Morzin, Haydn had to attend exclusively to the musical life of the court, even though at the main residence of the count near Pilsen, the Castle of Lukavec, there was a large palace orchestra. When Haydn became assistant conductor at the court of Esterhazy, all areas of profane music were assigned to him, and the church music remained in the hands of the court conductor, Gregor Joseph Werner. Therefore, it should not surprise us that during these years the emphasis in Haydn's composing lay in profane music. We do not know what his first *Te Deum*, which appeared before 1765,

HAYDN

was intended for, since even after Werner's death in 1766, Prince Nicholas I of Esterhazy scarcely expected any composition of church music. In the late 1760's Haydn probably wrote a few small church works for Eisenstadt, but the large works were for occasions not related to court activities. Thus in 1766, the so-called *Caecilienmesse* was surely in its final form, intended for the Viennese Cecilian Society of Musicians. The title page of the original score bears the name *Missa Cellensis*. That group annually celebrated its patronal feast of Saint Cecilia with a high Mass in the Cathedral of Saint Stephen. That form of a sung Mass had come originally from Italy, but there was a long tradition in Vienna for using it at those services which were musical and especially festive. Its purpose and place of performance account for its pretentious character.

In 1767, Haydn composed his *Stabat Mater*, a work he was very fond of. Since we are sure that Haydn always composed with a special motive or a particular performance in mind, we can only be astonished that no information is available about this very important work. In 1768, he conducted a performance of the *Stabat Mater* in the Church of the Barmherzigen Brüder in Vienna and another in the Church of Maria Treu of the Piarist Fathers. In both cases, extra musicians were hired to supplement the usual number employed in those churches.

Haydn was very ill during 1770-71 for a long period. His brother Michael was anxious to come from Salzburg to visit him in Vienna. As a thanksgiving offering for his recovery, he wrote the *Salve Regina* in G minor for four solo voices, strings and organ. This accounts for its being perhaps the most personal of Haydn's compositions.

Another of Haydn's Masses dates from this period, 1768-69. It came to be known as the *Great Organ-solo Mass*, although he himself called it the *Missa in honorem Beatae Virginis Mariae*. As the organ in the Bergkirche was not built until 1797 (if indeed the Mass was intended for that church), the organ solo was played for the first time on a single manual organ of an unknown builder. Partially reconstructed, this organ is today in the Burgenland National Museum. However, if the Mass was performed for the first time in the parish church in Eisenstadt, then we know nothing about the organ used. The principal organ in that church, which still exists today, was built by Gottfried Malleck in 1778. Two decades later he built the organ in the Bergkirche.

We have better information about the *Little Organ-solo Mass*. The original score is preserved in the archives of the Friends of Music Society in Vienna. It has no date, but it undoubtedly comes from the mid-1770's (1777 at the latest), and since it is dedicated to Saint John of God, it is connected with the convent church of the Barmherzigen Brüder in Eisenstadt. That church still has an organ built as a positiv by Johann Franz Frey in 1732, which must originally have stood in another church. It now has a pedal which is a later addition, perhaps put on when it was brought to this church, or even later. But this is not important, because in playing the Mass, if the pedal was not there, it only meant that more had to be done on the manuals. The musical forces employed in this Mass are completely tailored to the narrow space of the choir loft, and so the vocal and instrumental parts are scored most frugally. In churches where larger spaces were available twice the number of voices, but rarely more, were possible and customary.

In the mid-1770's, possibly in 1775, Haydn added two trumpets to the instrumentation of the *Great Organ-solo Mass*, and in doing so, he gave the orchestra a more brilliant and festive character, enlarging on the rather mellow sound produced by the two horns and the two English horns. The most important sources for this second draft lie in the music archives of the monasteries of Melk, Gottweig and Saint Florian. They give no reasons, however, why the revision was made.

Haydn wrote a Mass in 1782 for the Viennese civil servant, Anton Liebe Edler von Kreutzner, which he himself called *Missa Cellensis*. It would be unusual if one were to think that von Kreutzner had intended the Mass for the pilgrimage church at Mariazell,

but it certainly was intended to be sung at one of the various devotional services in Vienna connected with the picture of Our Lady of Mariazell. A work intended for performance in Vienna demanded that the composer consider the musical traditions of the local church, and on the other hand, he could put certain demands on the performers. The fugues of this Mass fulfill both these provisions.

With fair assurance, a larger work from this earlier or middle creative period in Haydn's life can be associated with his employer, Prince Nicholas I of Esterhazy. It is the *Missa Sancti Nicolai*, dating from 1772. The title alludes to the connection, and the parts used at the first performance appear to have been copied in great haste from the original score. The Mass, therefore, must have been written very shortly before the feast of Saint Nicholas on December 6. This is not surprising since in that year the prince stayed at his summer palace of Esterhazy far into the fall of the year, the occasion for the composition of the famous *Farewell Symphony*. Thus, one might be able to see in the *Nikolaimesse* an expression of Haydn's gratitude to the prince for his appreciation, a new Mass written unexpectedly and in haste.

Connected also with Haydn's Eisenstadt duties are the song for advent, *Ein Magd, ein Dienerin* (A Maid, a Servant), and an air for advent, *Mutter Gottes mir erlaube* (May the Mother of God Grant Me), both dating from the 1770's. After the death in 1773 of the organist and orchestra member, Franz Novotny, a noteworthy composer and a close associate, Haydn took over his duties in winter when he was in Eisenstadt. One of these duties was to play the organ for the *Rorate* Masses in advent. It was the custom to celebrate these Masses in honor of the Blessed Virgin with music composed in a florid counterpoint, even though the usual character of music in advent was penitential and without instrumental accompaniment, simple in nature. But a special repertory had developed for the *Rorate* Masses which expressed the joy of the anticipation of Christmas. As a rule the proper and even the ordinary texts of the Mass were sometimes omitted entirely or in part, and hymns or arias with German texts were substituted. These demanded a special type of musical setting for which many composers provided appropriate works. The texts are directed solely toward Mary and express at times the spirit of repentance but at others an anticipated joy at the birth of the Redeemer. They almost always beg the Queen of Heaven for her help and support. They are set for solo voice, strings and organ. Sometimes a second voice or a pair of horns may be added. Haydn's pieces conform exactly to this pattern: soprano, strings, two horns and organ. *Ein Magd, ein Dienerin* and *Mutter Gottes mir erlaube* are examples; the first is for soprano, strings, two horns and organ, while the second is scored for soprano and alto, strings (without viola) and organ.

Two more pieces in this florid, contrapuntal style with German texts, composed somewhat earlier, were for Christmas time and can be included in music of pastoral genre: *Horst Nachbar, ha sag ma* and *Ei wer hatt' ihm das Ding gedenkt*. Both are for solo voice and a small instrumental ensemble.

Haydn apparently did not compose any church music for eight years after the completion of his *Mariazeller Mass* in 1782. It was fourteen years before he wrote another Mass. The *Libera*, which has no date, was probably written after the death of Princess Maria Elizabeth Esterhazy in 1790. This interruption of his creating of church music is noteworthy, but it should not give occasion to false interpretations. In 1783, the Emperor Joseph II issued a decree on music for divine worship. This reform had far-reaching effects. Some speak of a suppression of church music, but this is not true. What happened most probably was that restrictions were imposed that brought on a sobering and simplification of liturgical practice. Many forms of church music were no longer used. Others, like organ Masses for choir and continuo (not to be confused with organ-solo Masses) were now more in demand. Composers conformed to the style which had

become the mode of the day. They wrote works that were not large-scale or very attractive, and certainly it would not have justified commissioning Haydn to produce such repertory, especially since he composed almost always only on commission or by mandate.

After the restrictions were rescinded because of widespread displeasure and the demand for more elaborate music for divine worship once again flourished, Haydn again found occasions to compose Masses.

Contrary to the classification given in the Hoboken catalog, Haydn's first Mass after the interval of restriction was his so-called *Heiligmesse*. It was written for the service celebrating the name-day of the Princess Maria Hermenegeld Esterhazy at the Bergkirche in Eisenstadt in September of 1796. Following closely on this was the *Paukenmesse*, written for the first Mass of a Piarist priest, Pater Joseph Hofmann. The occasion took place on December 26, 1796, in the Piarist Church in Vienna's Josephstadt district. The priest's father had commissioned Haydn to do the work which had its first performance in Eisenstadt by the palace orchestra and choir the following September. The four Masses that followed were intended for name-day services in honor of the princess: *Nelsonmesse* (1789), *Theresienmesse* (1799), *Schöpfungsmesse* (1801), and *Harmonienmesse* (1802). They were all composed for the Esterhazy choir and were performed for the first time in the Bergkirche.

The scoring of the Masses reflects precisely the forces available in the musical establishment maintained by the prince. Later increased demands conform to the expanded forces in the choir and orchestra. The new organ, built by Gottfried Malleck in 1797, was suitable to Haydn's compositions too. In fact, he draws attention to it quite boldly in the latest works when he gives the organ sections that must have seemed to those present to be rather like concertos. The organ solos in the *Nelsonmesse* of 1798 and in the *Schöpfungsmesse* of 1801 are nothing more than a proof that in writing he considered the forces he had to use. As orchestra conductor of the princely court he was qualified to determine the instrumentation in the prince's orchestra and also to settle questions concerning organs in the churches under the prince's patronage.

Finally, it should be noted that only a small portion of Haydn's church music was written for his own court chapel. The *Te Deum* from the later 1790's was commissioned for the Empress Marie Therese, wife of Franz II; it was composed for the royal court's choir in Vienna. It is also certain that a specially selected ensemble from the cathedral first performed the *Caecilienmesse*. But the remaining sacred works in a wide variety of forms were written for a diverse cross section of supporters and many types of musical life in the Church of his time. Often the immediate motive for a composition was forgotten because the work so quickly became the general property of church musicians. Haydn's popularity as a church composer is attested to not only by the rapid and voluminous circulation of his works but by the attributing to him of works that he never wrote. Many of his instrumental and profane pieces were included in the repertory of various churches after being revised by local musicians. All this happened in Haydn's case in a degree that is not equaled among other composers. It was done intentionally by enterprising copyists who were able to find a better market for their efforts or sometimes it happened through error in attributing authorship. Surely one is led to think of Haydn on hearing a good piece of church music. But the question of erroneous attributions is an interesting theme that must be dealt with separately.

OTTO BIBA

A LATIN HIGH MASS IN UPPER MICHIGAN

(Two professors at Michigan Technological University in Houghton describe their experience in introducing their students to the musical and literary treasures of the ancient Roman liturgy.)

PART I

"Next season we are going to perform a Mass," I said to the Chamber Chorus. Their response was quite enthusiastic; the twenty-voice ensemble is committed to performing quality choral literature. I suggested the possibility of a variety of settings from early renaissance to twentieth century. The members seemed eager to do a sixteenth-century Mass.

I brought in a number of settings from my library, and we gathered around the piano to do some reading. Among the composers were Palestrina, Lassus, Victoria and Byrd; the voicings ranged from three-part to five-part. After making a few comments about the various settings, the chorus members left the final selection to me. I chose Byrd's *Mass for Five Voices*, because of its beauty, clarity of form, contrapuntal art, and its appropriate voicing for the Chamber Chorus, SATTB. Besides, I liked it.

The thought occurred to me that, in order to really understand renaissance polyphony, an acquaintance with Gregorian chant would be very helpful. And further, to comprehend truly the function of the music, it should be performed in its intended context: the liturgy.

I approached Father Glen Weber, pastor of St. Ignatius Loyola Roman Catholic Church about the possibility of presenting a complete Mass using sixteenth-century liturgy. The suggestion was met with enthusiasm. Father Weber and Charles Nelson would take care of the ecclesiastical concerns and I would prepare all of the music.

At the next chorus rehearsal I asked the members if they might be interested in performing the Mass in a liturgical setting. I informed them that a full liturgy included the chants for the particular Mass celebration. The ordinary would be Byrd's *Mass for Five Voices*, and the propers and responses would be Gregorian. In addition, we would need to prepare several motets for communion. A good deal of time would be spent studying Roman liturgy as well as the mechanics of chant and polyphony.

I inquired of the chorus as to how many were practicing Roman Catholics. Six responded. I then asked the others about their interest in spending a large portion of the next year's season preparing for a liturgical celebration

The responses were quick. It seemed that all of the members had participated in concert performances of Masses and motets, but they had not had the opportunity to perform in the ecclesiastical context. They viewed this project as a history lesson and as a broadening experience for each of them as informed choral singers. The members pointed out another important consideration: a liturgical performance would draw a much larger audience than a concert performance. This proved to be true.

There remained only one problem to be resolved: how does a chorus which is an official activity of a state university participate in a liturgical function? To my surprise, the university administrators gave their wholehearted approval for this project as an educational experience.

The study of chant provides a number of benefits to a choral ensemble. First of all, there is the challenge of unison singing. As we worked on the chants the entire chorus participated, but when the music was learned, we divided the chants into those which would be performed by men's voices and those which would be performed by women's voices. Octave doublings of chants were not a part of the performance practices during the fifteenth and sixteenth centuries. Another of the benefits to be derived from learning to sing chant is the idea of performing rhythms which are not metric. This free

rhythmic concept is essential to an accurate stylistic performance of polyphonic music as well as chant.

The conducting of chant is a challenge to choral directors because there are no regular units to be conducted; conventional conducting patterns are irrelevant. The coordination of chant performance is achieved by conducting phrases. A phrase consists of a "rise group" called the *arsis*, and a "fall group," the *thesis*. Accents occur in the phrases only in accordance with the natural accentuation of the Latin text. The gestures used by the conductor to direct these phrases are called *chironomy*. To develop facility in chironomy takes study and practice. Since most choral directors do not have the time or the opportunity to be involved with chant performances on an extensive basis, there is a tendency to superimpose metric gestures on the chant; this should be avoided.

The preparation of Byrd's Mass did not present unusual problems because this style of music was familiar to most of my singers. However, the experience of learning to sing chant had a definite effect on the rhythmic interpretation of the polyphony. The flow of the individual lines, like chant, is organized into groups of two's and three's. This concept was at first difficult for the singers to understand because of the layout of the score. The music appeared to be metered since bar lines were used. Of course, those bar lines were the insertion of the editor and were not Byrd's. In order to comprehend the rhythmic organization of each part, it became necessary to bracket the actual groupings. This consideration of rhythmic performance is absolutely essential to realizing the beauties of polyphonic music. The singers were confronted with the necessity of singing an independent melodic line which must retain its rhythmic integrity while fitting into the sonority of the full ensemble. This concept must be the focus for conductor and singer alike in order to realize an artistic performance of polyphonic music.

The extra music which I selected for presentation during communion and for the recessional was chosen also from sixteenth-century compositions. Included were motets by Palestrina and Lassus. By using the music of sixteenth-century composers, we assured the authenticity of our presentation.

In retrospect, I consider the Mass project to be one of the real highlights of my career, and I would encourage other choral directors to engage in similar undertakings. They will bring growth musically and artistically, and chorus members will refine their skills and expand their knowledge of music history. The audience will appreciate a commitment to authenticity and accuracy of style, and by providing them with a very special choral experience it will attract them to future presentations.

MILTON OLSSON

PART II

The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: ... but other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action. (Art. 116)

Since the close of the Second Vatican Council, these words of the *Constitution on the Liturgy* have been ignored more often than they have been heeded. Because of this, a whole generation of Catholics has grown up never witnessing the Latin liturgy performed as it should be — to the accompaniment of the sacred music written for it. Today's university students may have heard their parents tell of the ritual of the solemn Mass or reminisce about the choral presentations at midnight Mass, but they have never experienced them. Others might also, perhaps, have attended concerts where they have heard performances of the great liturgical masterpieces — but that is not the same.

The unique magnificence of the Roman liturgy lay in the fact that it surrounded the sacred mysteries with the finest of the arts: music, action and visual effects. The architects designed the churches with their stained glass, statuary and ordered spaces; the liturgists arranged the ritual to focus attention on the essential truths of the faith; while the greatest musicians of western civilization set the sacred texts to the finest music ever composed. Combined, these elements formed what many have called the most moving liturgical action ever created by the mind of man. Unfortunately, it is rarely seen in the second half of the twentieth century.

Thus, when Milton Olsson of Michigan Tech's music faculty asked me if I would be interested in helping him prepare a sixteenth-century Mass to be performed in its proper setting — the celebration of the liturgy itself — I eagerly assented. Not only would this give me the opportunity of attending this celebration, but it would also allow all of the students of our university to experience the Roman liturgy in its traditional form. Since I had grown up and been an altar server in the years before the council, I still knew the rudiments of the rubrics which were to be performed. Dr. Olsson was committed to having the music performed flawlessly; I was determined that the liturgical action would be carried out as well.

My first step was to contact Fr. Glen Weber, pastor of St. Ignatius Loyola Church in Houghton, Michigan, who was to be the celebrant. Fr. Weber had served as assistant at this church in his first years as a priest and remembered being assigned to celebrate the Sunday high Mass quite often. Nevertheless, during one of our first conversations, he confessed to being somewhat nervous about doing it under these circumstances. "I haven't said a Mass in Latin in over ten years," he remarked, "much less tried to sing one!" Yet he, too, was determined that everything would be done correctly. "Many people who grew up with and loved the Latin liturgy will be attending this Mass," he said, "and everything must be as it should be." I was also fortunate to have the assistance of Peter Petroske, a seminarian who was spending his service year at St. Ignatius. He was very eager to participate in a Latin Mass and was a great help.

Before anything concrete was attempted, a series of meetings was held between Dr. Olsson, myself and the members of the clergy so that the musical and liturgical aspects could be more easily coordinated. To facilitate this, it was decided that a booklet would be printed up for the use of the choir which would contain all the texts of the Mass and the rubrical details so that the singers could more easily follow the liturgical action and perform more confidently. During the preparation of this, Fr. Weber and I carefully went over the texts of the feast and the psalms in the *Liber Usualis* to be certain of perfect accuracy. Because of changes in the church calendar, the present texts do not agree with the traditional forms we were going to employ. Also at that time, several technical decisions were made (such as the inclusion of the *Vidi Aquam*) which were included in the booklet.

Once this text was prepared, I began meeting with the choir during their regular rehearsals to explain the liturgy and their part in it. I quickly discovered that Dr. Olsson had already prepared the way with much background which made my job all that much easier.

Earlier in this article, I mentioned the three elements which make up the splendor of the liturgy: the music, the setting and the action. Dr. Olsson was well on his way to achieving the perfection of the music and, because of the wisdom of its pastors, St. Ignatius would be the perfect setting for our Mass. Built at the turn of the century, when the upper peninsula of Michigan was basking in the prosperity of the biggest copper-mining boom in the history of this country, no expense was spared on the building's construction. Its high altar and extensive stained glass windows are still intact as are the side altars and shrines which form the appropriate backdrop. An ample choir-loft, placed to enhance the sounds of the choir, has often been used for choral concerts and now would again serve its original purpose. This left only the third element: the liturgical action itself.

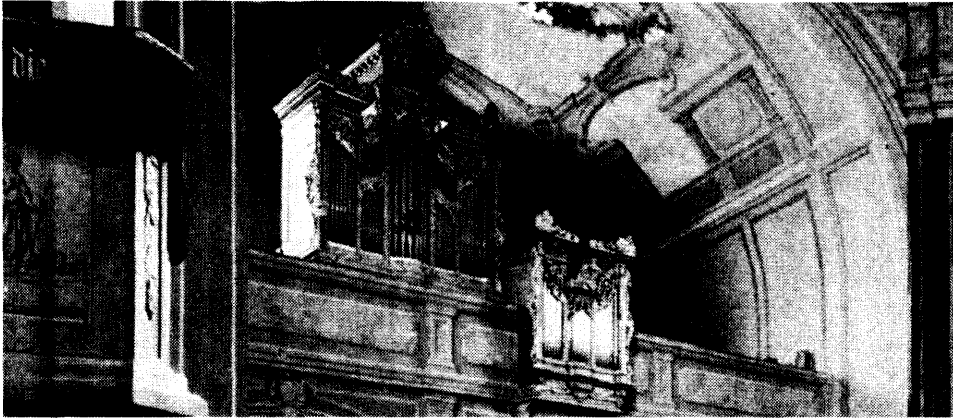
Once the choir began practicing with the booklets in hand, Fr. Weber, Peter Petroske and I spent much time in meetings and in church, going over the actions and movements of the Mass. Since the liturgy calls for the participation of several altar boys as well, their training also had to be taken into account. St. Ignatius is blessed with a multitude of servers, but Fr. Weber decided that only the older boys would be involved since they had to learn what, for them, would be wholly new actions. After much study, Peter did most of the training and had everything letter perfect by the time we all worked together.

On Friday evening, April 23, the choir, its director, the celebrant and his two masters of ceremonies met in the church for a preliminary run-through. As it turned out, this rehearsal revealed several inconsistencies in the way things had been prepared, but we were able to straighten out all such problems through a process of start and stop practices. Thus, by Saturday morning, when everyone gathered for a full dress rehearsal, practically everything had been straightened out and the result was all we had hoped for.

Because Fr. Weber had placed a story in the diocesan paper and announcements in all the neighboring parish bulletins, and since the university publicity outlets had been operating at full efficiency, word of our Latin Mass had been widely spread. Mass was scheduled for three o'clock Sunday afternoon and by two-forty-five the church was full so that many had to stand. It was a beautiful spring afternoon with the sun pouring through the stained glass windows to be seen in shafts amid the clouds of incense provided by our enthusiastic thurifer.

When the steeple bells announced the hour and the procession moved up the center aisle to the Gregorian chant of the introit, the elements combined as they were meant and during the rest of the afternoon, produced a moving and beautiful act of worship and reaffirmation of faith.

CHARLES NELSON



Bergkirche organ.

A CHRONICLE OF THE REFORM

PART IV: *Musiam sacram*

With the close of the Second Vatican Council in December of 1965, church musicians began the work of implementing the decrees on music promulgated in the constitution on the sacred liturgy. The first international effort was organized by the Consociatio Internationalis Musicae Sacrae and the Church Music Association of America. The congress held in Chicago and Milwaukee, August 21 to 28, 1966, undertook to implement the two major challenges given musicians by the council fathers: *actuosa participatio populi* and the permission for an extended use of the vernacular languages. Pope Paul VI had erected the Consociatio in his chirograph of November 22, 1963, *Nobile subsidium liturgiae*, giving it the express mission of implementing the decrees of the council and furthering international meetings and discussions of developments in sacred music. With a roster of scholars, composers and practicing musicians of international reputation, the Consociatio had the potential to solve the problems presented by the introduction of the vernacular languages, the more extensive involvement of the congregation in singing, the employment of modern techniques of composition, the use of various instruments and the need for maintaining a truly sacred character in all music used in divine worship.

However, opposition to the Consociatio and its efforts was manifest very early. On an international level, *Universa Laus*, an organization led by Father Joseph Gelineau, S.J., openly worked against the Consociatio and its leaders. On the American scene, the American Liturgical Conference was the chief opponent. It worked through groups within the Church Music Association of America led by Archabbot Rembert G. Weakland, O.S.B., and through persons associated with the Bishops' Committee on the Liturgy which was directed by Father Frederick R. McManus. The editor of *Worship*, Father Godfrey Diekmann, O.S.B., also played a leading role along with other journalists in fostering the tenets of *Universa Laus*. In time, the Music Advisory Board, set up under the Bishops' Committee on the Liturgy, became a tool for these groups in their efforts to oppose the Consociatio and its program to implement the decrees of the council on sacred music. The common denominator of the struggle was soon seen to be the conflict between the liturgists and the church musicians. The battle was fought in Europe and in the United States.

Universa Laus had its origin at an assembly of liturgists and musicians that met in Lugano, Switzerland, April 20 to 22, 1966, with the encouragement of Abbot Raimund

Tschudy of Einsiedeln and Bishop A. Jelmini, president of the Swiss conference of bishops. Previous sessions of a similar kind had been held in Cresus in 1962, at Essen in 1963, at Taizé in 1964, and in Freiburg in Switzerland in 1965. The announced purpose of the gatherings was to study chant and music in their place in liturgical celebrations. At the Freiburg meeting nearly three hundred participants came from thirty-two countries, and at Lugano a selected group of seventy came from sixteen countries including America and Australia. Historical, liturgical, pastoral and technical studies were presented by Helmut Hucke, H. Leel, Bernard Hujbers, Luigi Agustoni, G. Stefani, Lucian Deiss, Joseph Gelineau, and Abbot Raimund.

Favorable comments on the activities of *Universa Laus* were printed in *Musik und Altar*, published in Freiburg in Breisgau, in *De Linie* from Holland, in *Herder Korrespondenz*, and in *Notitiae*, the organ of the newly created Consilium for the Implementation of the Constitution on the Liturgy. An article in *Notitiae* noted the Holy Father's reply to a letter sent to the Vatican by the assembly at Lugano.

... the association has received the praise and the felicitations of the Secretary of State: "The sovereign Pontiff has accepted with benevolence the letter addressed to him by both of you, Don Luigi Agustoni and Erhard Quack, informing him of the results of the assembly of Lugano, and also of the foundation of an international group for the study of chant and music in the liturgy, under the name of *Universa Laus*. This initiative has appeared opportune to His Holiness in this special period in which the development of the various directions in the department of liturgical chant and music has led to so many delicate problems. Therefore he has been pleased to invoke God's blessing on the newborn association and sends to the three chairmen and to all the members the apostolic blessing asked for.

This letter was sent on May 11 by Monsignor Angelo dell' Acqua, *substitutus*, to Father Joseph Gelineau, S. J., who together with Dr. Erhard Quack and Don Luigi Agustoni form the praesidium of the new association.¹

When it became clear that *Universa Laus* was promoting opposition to the *Consociatio Internationalis Musicae Sacrae*, which had been officially erected by Pope Paul VI, another letter was issued by Monsignor dell' Acqua, July 16, 1966, addressed to Monsignor Johannes Overath, president of the *Consociatio*, and to Father Joseph Gelineau, a director of *Universa Laus*.

As you are aware, there was established with the pontifical chirograph, *Nobile subsidium liturgiae*, of November 22, 1963, the *Consociatio Internationalis Musicae Sacrae*, which is the only international association of sacred music approved by the Holy See; moreover, any eventual duplication is useless and harmful.²

Another letter concerning *Universa Laus* from the Secretariate of State, dated July 29, 1966, was addressed to Monsignor Overath saying that the Holy Father is of the opinion "that the matter involves a superfluous duplication (*inutile duplicato*), and this group should either place itself under the *Consociatio* or dissolve itself." Much of the conflict surfaced in Chicago and Milwaukee during the Fifth International Church Music Congress.

While the battle raged around the official status of the two groups and what kind of approbation could be obtained from the Holy See, the real conflict lay in the place of

sacred music in the liturgy and the implementing of the directives of the council. The position of *Universa Laus* was clearly stated in Father Gelineau's *Voices and Instruments in Christian Worship*,³ a volume that received strong criticisms in many languages.⁴ The position of the *Consociatio* was clearly outlined in the papers delivered at the Chicago-Milwaukee congress.⁵ The final clash would occur over the publication of the 1967 instruction, *Musicam sacram*, issued jointly by the *Consilium* for the Implementation of the Constitution on the Liturgy and the Sacred Congregation of Rites. Monsignor Iginio Anglès said of the preparation of the instruction:

As you know we had to fight many a battle over this instruction, as the liturgists did not want to hear about the true value of good church music in the liturgy. They tried to destroy everything that belonged to the old Roman rite. The Holy Father showed much personal interest in this instruction. Sometimes he accepted an article composed by the liturgists, though we were against it. But in spite of this, the fundamental principles of church music were preserved.⁶

In the United States, during the 1966 congress and following it, the battle developed along similar lines to those in Europe. The Church Music Association was affiliated with the *Consociatio* and (with the exception of its president, Archabbot Weakland) stood in support of the principles outlined by the papal international association. On the opposite side, supporting *Universa Laus*, were the liturgists as represented by the Liturgical Conference and many members of the official bodies set up by the American bishops and dominated by Father Frederick McManus. These were the Bishops' Committee on the Liturgy and its Music Advisory Board.

Father McManus was in close relationship with Father Annibale Bugnini, secretary of the *Consilium* for the Implementation of the Constitution on the Liturgy in Rome. Together with Father Johannes Wagner of Trier and Canon George A. Martimort of Paris, they promoted the liturgical innovations that were so devastating to church music both in Europe and in America. The resistance of the church musicians to the activities of these liturgists and even efforts at discussions about the disagreements were characterized by Father Bugnini, speaking at an Italian liturgical convention on January 4, 1968, as "four years of musical polemics."⁷ Controversy was noted even in Rome between the Congregation of Rites, long the authority in liturgical and musical matters for the universal Church, and the newly established *Consilium* for the Implementation of the Constitution on the Liturgy, of which Father Bugnini was secretary.

As Father Bugnini used the *Consilium*, so in the United States the liturgical revolution against the Roman rite and its treasury of sacred music was led by Archabbot Weakland as chairman of the Music Advisory Board of the Bishops' Committee on the Liturgy. He and Father McManus achieved the ends set forth by *Universa Laus* through the official American agencies organized to fulfill the directives of the council. Since Father McManus was a part of the *Consilium* and also the International Committee for English in the Liturgy (ICEL), he was the key man in introducing into the United States all the plans of *Universa Laus*.⁸ He worked through the Bishops' Committee on the Liturgy, the Liturgical Conference, *Worship* and the Music Advisory Board.

The Music Advisory Board was set up in 1965 to assist the Bishops' Committee on the Liturgy in musical matters. It had been the proposal of the Church Music Association of America that, as in England and in Germany, such advice be sought from the existing national association of musicians instead of organizing still another group, but the suggestion was not taken. With the introduction of the vernacular into the sung liturgy, questions of chants for both priest and people had to be solved. Other problems concerning the education of church musicians for the vernacular changes, professional

training for church musicians and teachers of church music, new hymnals, the position of the pipe organ in new churches and many other matters were to be brought to the attention of the experts appointed to the board.

According to Archbishop Paul Hallinan, secretary of the Bishops' Committee on the Liturgy, the new board was to be made up of "musicians, music critics and authorities in pastoral liturgy."⁹ He further stated that the bishops were seeking advice about a broad statement on the principles of sacred music, the selection of a musical setting for the Our Father, and help for seminaries. Members appointed to the board in 1965 were: J. Robert Carroll, Monsignor Richard B. Curtin, Louise Cuyler, Rev. Francis J. Guentner, S.J., Paul Hume, Theodore Marier, C. Alexander Peloquin, Rev. Richard J. Schuler, Robert Snow, Rev. Eugene Walsh, S.S., and Archabbot Rembert G. Weakland, O.S.B. The first meeting was in Detroit, Michigan, May 4 and 5, 1965. Archabbot Weakland was elected chairman and Father Schuler, secretary. Father McManus announced that he was the liaison with the bishops and spoke about sacred music in the new liturgical legislation. Archbishop Deardon, chairman of the bishops' committee, and other members of that committee welcomed the members. Although it was not as yet obvious, the stage was now set to accomplish in sacred music what the Liturgical Conference had achieved in the renovation of the rites and ceremonies. The plans of *Universa Laus* could now be implemented despite the wishes of the Consociatio or the Church Music Association of America. In fact, some members of those organizations would even be involved in carrying out the work. In a word, the Music Advisory Board was intended to become a rubber stamp in the United States for the proposals from *Universa Laus* as presented to it by Father McManus. The Benedictines, Father Godfrey Diekmann and Father Rembert Weakland, were cooperators, one as editor of the liturgy magazine, *Worship*, the other as chairman of the Music Advisory Board. A few musicians on the board fought against the introduction of the plans of *Universa Laus*, but they were out-numbered and were eventually replaced on the board by more cooperative advisors.¹⁰

Typical and perhaps most interesting of the innovations engineered through the Music Advisory Board by Father McManus, Father Diekmann and Father Weakland was the "hootenany Mass." The scenario began in April 1965, when Father Diekmann delivered an address entitled "Liturgical Renewal and the Student Mass" at the convention of the National Catholic Educational Association in New York. In his speech, he called for the use of the "hootenany Mass" as a means of worship for high school students. This was the kick-off of a determined campaign on the part of the Liturgical Conference to establish the use of profane music in the liturgy celebrated in the United States. *Universa Laus* had already begun a similar effort in Europe.¹¹ In September 1965, the Catholic press began to carry reports of the use of hootenany music by those in charge of college and high school student worship. In February 1966, the Music Advisory Board was called to meet in Chicago, with an agenda that included a proposal for the use of guitars and so-called "folk music" in the liturgy. It was clear at the meeting that both Fr. McManus and Archabbot Weakland were most anxious to obtain the board's approval. The Archabbot told of the success of such "experiments" at his college in Latrobe, Pennsylvania, where, during Mass, the students enthusiastically had sung, "He's got the Archabbot in the palm of His hand." Vigorous debate considerably altered the original proposal, and a much modified statement about "music for special groups" was finally approved by a majority of one, late in the day when many members already had left. But once the rubber stamp had been applied, the intensity of the debate and the narrow margin of the vote were immediately forgotten. The Music Advisory Board had fulfilled its function; it had been used.

The press took over. American newspapers, both secular and ecclesiastical, announced that the American bishops had approved of the use of guitars, folk music

and the hootenany Mass. Despite repeated statements from the Holy See prohibiting the use of secular music and words in the liturgy, the movement continued to be promoted in the United States and in Europe.¹² Deception played a part, since American priests were allowed to think that the decision of the Music Advisory Board was an order from the bishops themselves. In reality, an advisory board has no legislative authority, nor does a committee of bishops have such authority. Decisions on liturgical matters need the approval of the entire body of bishops after a committee has received the report of its advisors and submitted its own recommendations to the full body.¹³ The hootenany Mass never came to the full body of bishops; it did not have to. The intended effect had been achieved through the announcement of the action of the Music Advisory Board and the publicity given to it by the national press. It was not honest, and further, it was against the expressed wishes and legislation of the Church.¹⁴

There are other examples of the introduction of the ideas of *Universa Laus* and the progressive liturgists that involved confusion and even deceit. The gullibility of the American clergy and their willingness to obey was used. A confusion was fostered in the minds of priests between the Bishops' Committee on the Liturgy and the Liturgical Conference, which indeed had interlocking directorates. As anticipated, most American priests failed to distinguish between the releases that came from them, taking the proclamations of both as being the will of their bishops. Meanwhile, the official directives of the post-conciliar commissions in Rome rarely reached most American priests. They knew only the commentaries on them provided by the liturgists both nationally and on the diocesan level. As a result, the altars of most American churches were turned *versus populum*; choirs were disbanded; Gregorian chant was prohibited; Latin was forbidden for celebration of the Mass in many dioceses; church furniture and statuary were discarded. These innovations which distressed untold numbers of Catholics were thought to be the orders of the Second Vatican Council. Rather, they were the results of a conspiracy whose foundations and intentions have yet to be completely discovered and revealed.

The Church is clear in what is its liturgical reform. The documents for an on-going work, begun by Pius X and slowly developed through several pontificates, reached their fullness in the council and the later instructions that undertook to implement the will of the council fathers. Formulating the specific details of the liturgical renewal fell to the pontificate of Pope Paul VI. In the area of sacred music, the most significant document was the instruction of March 15, 1967, *Musicam sacram*.¹⁵

The text of the instruction was bitterly fought over, and both sides, liturgists and musicians, ultimately came away with less than they were expecting. Monsignor Anglès and Monsignor Overath presented the scholarly and practical positions of the church musicians in face of pressure for experimentation and triviality that would lead to the destruction of art, reverence and the treasury of sacred music, the heritage of the Roman Church through fifteen centuries. Their chief opponent was Father Bugnini. Pope Paul VI himself took an active part in determining the final draft.¹⁶ In the final analysis, the church musicians were satisfied at having saved the Church's musical heritage and were ready to carry out the requirements of the instruction, but what was ordered by the authority of the Church has not yet been achieved, chiefly because the liturgists wanted even further innovations. They were not ready to have the liturgy determined by an instruction; they were not yet finished with their experimentation and innovation. Even another instruction of September 5, 1970, has not succeeded in putting an end to innovations and so-called experimenting, now rechristened "creativity."¹⁷

Musicam sacram clearly presumes the use of the ancient form of the *Missa Romana cantata* (*Kyrie, Gloria, Credo, Sanctus-Benedictus, Agnus Dei*) in its thousand-year development musically, and gives detailed directions for using it involving the participation of the

congregation. But that traditional structure, the ordinary and proper parts of the Mass, has ceased to be a vital entity to contemporary liturgists. Further, *Musicam sacram* clearly states that the distinction between solemn, sung and read Masses is to be retained; but the liturgists from the beginning have refused to accept that order. Again, *Musicam sacram* has a detailed listing of the various degrees of participation by singing, but the liturgists have never observed the order of priority established by the instruction. Also, the "treasury of sacred music," mentioned in the constitution on the sacred liturgy of the Second Vatican Council, is carefully guarded and its use commanded, including the polyphonic settings of the ordinary of the Mass produced over the past six centuries by the greatest composers of every age; but the liturgists have all but eliminated this heritage as a reality in worship.

Not the least important point made by *Musicam sacram* is found in its very title, "sacred music." This reaffirms the statement of the council that the purpose of church music is the "glory of God and the sanctification of the faithful." Some were trying to assert that all things are sacred, and thus all music was suitable for the liturgy. They were in fact saying that nothing is "sacred," and the result was a desacralization. The instruction reaffirms the on-going tradition that begins with the patristic age.¹⁸ Pope Paul VI himself spoke several times on the subject of sacred music. On April 15, 1971, he addressed a thousand religious dedicated to the work of liturgical music at a national convention of the Italian Society of Saint Cecilia held in Rome, repeating the admonition that "all is not valid; all is not licit; all is not good." The secular, the cheap, the inferior and the inartistic "are not meant to cross the threshold of God's temple."¹⁹

Musicam sacram, in its nine chapters and preface, lays down general norms about sacred music, directives about musical personnel, orders about the Mass, the divine office and other rites; it treats of the use of Latin and the vernacular; it promotes congregational singing and fosters the creation of new music; it gives instruction about the use of instruments, directives for composers and for establishing music commissions. The always present question of a sound education for performing musicians and composers is emphasized along with the musical training of those preparing for the priesthood. Appreciation of what is "sacred" and what is "beautiful" in music demands long and well-directed study.

What had been the principal problem preventing the reforms of Pius X from being fully implemented in the United States — inadequate musical and liturgical formation — now was compounded as total amateurs invaded the areas of composition and performance, contrary to the directives of *Musicam sacram* and against the warnings of professional church musicians. Encouraged by liturgists who lacked musical learning, many amateurs began to sing, play and compose under the false idea that they were fulfilling the commands of the council for active participation. They were, in fact, breaking the rules of the highest authority in the Church. Texts to be sung in church are to be taken from the Holy Scriptures or liturgical sources²⁰, but all kinds of secular ballads and songs have become commonplace. A *sensus ecclesiae* should determine the fittingness of musical forms and techniques for use in divine worship, but without proper training such a sense is not present or operative, even with all the good will and good intentions of many amateurs. What Pope Paul VI called "liturgical taste, sensitiveness, study and education," were demanded to carry out the directives of the 1967 instruction. Since they have been lacking in most of those who have assumed the church music positions in this country, the instruction, *Musicam sacram*, was never truly put into effect. It was obscured by a document prepared by the Music Advisory Board of the Bishops' Committee on the Liturgy, entitled "The Place of Music in Eucharistic Celebrations," which has done untold harm.

NOTES

1. *Notitiae*, Vol. II (1966), p. 198-199.
2. Secretariate of State, Dispatch N. 74270. Printed in *Musicae Sacrae Ministerium*, Anno III, N. 2-3 (Summer-Autumn 1966), p. 29.
3. Joseph Gelineau, *Voices and Instruments in Christian Worship*. Collegeville, Minnesota: The Liturgical Press, 1964.
4. Cf. *Response*, Vol. VII, No. 2 (1965), p. 104-107 (Reprinted in *Sacred Music*, Vol. 92, No. 3 (Autumn 1965), p. 83-88; *Musicae Sacrae Ministerium*, Vol. III, No. 1 (Spring 1966), p. 14-20.
5. Johannes Overath, ed., *Sacred Music and Liturgy Reform after Vatican II*. Rome: Consociatio Internationalis Musicae Sacrae, 1969. (English edition available from Church Music Association of America, 548 Lafond Avenue, Saint Paul, Minnesota 55103.)
6. Quoted from a personal letter sent to the author.
7. Cf. *Sacred Music and Liturgy Reform after Vatican II*, p. 17 (footnote).
8. Cf. Gary K. Potter, "The Liturgy Club," *Triumph*, May 1968, p. 10-14f.
9. Unpublished minutes of the meeting.
10. At its meeting, December 1 and 2, 1966, in Kansas City, Missouri, under the leadership of Archbishop Hallinan and Father McManus, the following were retired from the Music Advisory Board: Monsignor Curtin, Fr. Schuler, Fr. McNaspy, Louise Cuyler, Alexander Peloquin and Paul Hume. In their places the Archbishop appointed Rev. Paul Byron, Rev. John Cannon and Rev. Robert Ledogar. Also added were Dennis Fitzpatrick, Haldan Tompkins and Richard Felciano.
11. At the Chicago congress, the Allgemeiner Cacilein-Verband of the German-speaking nations had introduced a resolution against such profane music which had already begun to appear in Europe (See *Sacred Music and Liturgy Reform after Vatican II*, p. 182-185); news reports from Europe, including the city of Rome, report the use of beat music, youth combos and folk music; the reaction from the Vatican was also reported calling for an end to such abuses (*Minneapolis Star*, January 4, 1967) with Father Bugnini himself explaining that "everything profane and worldly must be excluded from church services."
12. Cf. *Declaratio Sacrae Rituum Congregationis et Consilii ad exsequendam Constitutionem de sacra Liturgia*, *Notitiae*, Vol. III (1967), p. 37-38. The text of Father Bugnini's meeting with journalists clarifies the official declaration. It is appended on p. 39-46. Some discrepancy appears in that what Fr. McManus is promoting in the United States is apparently contradicted by Fr. Bugnini in Rome.
13. Cf. *Acta Apostolicae Sedis*, Vol. LX, N. 6 (June 28, 1968), p. 361.
14. For a more extensive discussion of the hootenany Mass, see Richard J. Schuler, "Who Killed Sacred Music," *Triumph*, March 1969, p. 21-23.
15. Cf. *Sacred Music*, Vol. 94, No. 1 (Spring, 1967), p. 7-21. The Latin text can be found in *Musicae Sacrae Ministerium*, Vol. IV (Special number 1967), p. 1-16, and in *Notitiae*, Vol. III (March 1967), p. 87-108.
16. It is said that Pope Paul, in his own hand, wrote that he saw no reason why a polyphonic *Sanctus* could not be sung, thus correcting the false claim of the liturgists who wished to make that hymn into an acclamation always to be sung by the congregation. The Pope preserved the integrity of the *Missa Romana cantata*.
17. Cf. Robert A. Skeris, "The Third Instruction," *Sacred Music*, Vol. 98, No. 1 (Spring 1971), p. 3-8. The Latin text of the instruction may be found in *Acta Apostolicae Sedis*, LXII (1970), p. 692-704. Several criticisms have been made of the English translation that was widely circulated in this country. For an assessment of the implementation of the instruction, see Richard J. Schuler, "1967 Instruction — Ten Years Later," *Sacred Music*, Vol. 104, No. 3, p. 3-12.
18. The problem of the "sacred" is basic to the entire liturgical reform; violation of the "sacred" has been the chief scandal for most people. For literature on this subject, see "Pope Paul on Sacred Music," *Sacred Music*, Vol. 96, No. 2 (Summer 1969), p. 3-6; John Buchanan, "The Subject is Worship," *Sacred Music*, Vol. 96, No. 3 (Fall 1969), p. 3-11; Richard J. Schuler, "Humanism and the Sacred," *Sacred Music*, Vol. 96, No. 4 (Winter 1969), p. 3-6; Richard J. Schuler, "Pope Paul on Sacred Music," *Sacred Music*, Vol. 98, No. 2 (Summer 1971), p. 3-5; James Hitchcock, "The Decline of the Sacred," *Sacred Music*, Vol. 100, No. 4 (Winter 1973), p. 3-9; Deryck Hanshall, "Resacralization," *Sacred Music*, Vol. 103, No. 4 (Winter 1976), p. 3-12; Richard J. Schuler, "Sacred Music and Contemplation," *Sacred Music*, Vol. 106, No. 1 (Spring 1979), p. 23-26; Richard J. Schuler, "The Sacred," *Sacred Music*, Vol. 107, No. 3 (Fall 1980), p. 21-27.
19. Cf. *Sacred Music*, Vol. 98, No. 2 (Summer 1971), p. 3-5.
20. Constitution on the Sacred Liturgy, Art. 121.

REVIEWS

Choral

Music for Holy Week and Easter recently received for review includes these titles:

Crux fidelis by Jean-Jules Aimable Roger-Ducasse. SATB, organ. Durand, S.A. (Agent: Theodore Presser Co.). \$.55. The medieval Latin hymn and a good English translation are set in an interesting modern idiom that can be most effective for a good choir and soprano soloist with an independent organ part. A rather mystic and spiritual quality, particularly French, surrounds the piece and makes it worthwhile.

Ave verum by Camille Saint-Saens. SSA, keyboard. Theodore Presser Co. \$.50. The Latin text is useful for Holy Thursday and for Eucharistic adoration anytime, but the English "translation" has little to do with the original words or the Holy Eucharist. The alto part lies low.

O Sacrum convivium by Kenneth Leighton. SS, soprano solo, organ. Alexander Broude. \$.65. Written for boys voices, this very charming piece has an interesting organ part quite independent of the flute-like runs for the sopranos. A section of Alleluias precludes the use of the entire piece for Holy Thursday. There is no English text.

O Blessed Jesus by Felice Anerio. SATB *a cappella*. Oliver Ditson Co. (Agent: Theodore Presser Co.). \$.50. Charles Marshall has edited this sixteenth-century motet and supplied an English text along with the original *O bone Jesu*. Easy and filled with reverence, this is a most useful selection from the great polyphonic repertory.

Alas! They have taken Jesus by Thomas Morley. SATB *a cappella*. Oliver Ditson Co. (Agent: Theodore Presser Co.). \$.55. The Latin text, *Eheu! Sustulerunt Dominum*, is well translated by the English which fits the music well. Edited by Charles Marshall, this is a useful polyphonic motet for Easter, the words of Mary Magdalen which are not often song. It is not difficult.

O See my dark Eyes by Tomas Luis de Victoria. SATB *a cappella*. Theodore Presser Co. \$.55. A touching setting of a beautiful text, *Caligaverunt oculi mei*, this is not difficult polyphonic writing and a very useful motet for passiontide. The English translation is well fitted to the music.

Ubi caritas et amor by Lennox Berkeley. SSATB *a cappella*. Chester Music (Agent: Alexander Broude). \$1.50. Commissioned for the celebration of the fifteen hundredth anniversary of the birth of Saint Benedict, this motet was first sung at Westminster Cathedral in London in 1980. The chromaticism requires a good choir with true pitch and accurate intonation, but once learned this is a most useful and effective composition in a somewhat dissonant idiom.

Christ being raised from the dead by Philip Moore. SATB. Robertson Publications (Agent: Alexander Broude). \$.85. The keyboard part is intended only for rehearsal, but it may be needed for performance. An interesting setting, intended as an introit, the independence of the parts, a lively tempo and a freedom of rhythm give a feeling of the joy of Easter.

O Queen of Heaven by John C. Phillips. SSA *a cappella*. Robertson Publications (Agent: Alexander Broude). \$.85. The text is not the Easter *Regina coeli* but a fifteenth-century carol employing a few phrases from the Latin anthem. Straightforward, the rhythms are simple but a degree of dissonance marks the piece as contemporary.

O Queen of Heaven, be joyful by Antonio Lotti. SATB *a cappella*. Oliver Ditson Co. (Agent: Theodore Presser Co.) \$.50. This is the liturgical anthem of the Blessed Virgin for Eastertime with both Latin and English texts. Lotti's setting is well known, festive and not difficult. A *Regina coeli* should be in the repertory of every choir.

The Lord is ris'n indeed by William Billings. SATB *a cappella*. Oliver Ditson Co. (Agent: Theodore Presser Co.). \$.50. Easily grasped and easily appreciated, this early American piece is a joyous Easter composition, well worthy of use and not difficult.

He is risen! by David Eddleman. SATB, brass quartet or organ. Coronet Press (Agent: Alexander Broude) \$.60. The directions indicate that the piece should be sung "with excitement." It is a kind of Easter fanfare with traditional harmonies and without choral problems.

Ye Sons and Daughters of the King by Volckmar Leisring. SATB, brass quartet or organ. Coronet Press (Agent: Alexander Broude). \$.60. A very festive motet on a traditional text with traditional harmonies and rhythms, this makes a fine Easter piece, especially if accompanied by brass ensemble or a bright organ.

God is gone up by Philip Moore. SATB *a cappella*. Robertson Publications (Agent: Alexander Broude). \$.85. A festive and exuberant setting for the feast of the Ascension, this piece need not be difficult since it is almost totally diatonic and with easy voice-leading.

The parts are independent and very active. Texts for the Ascension are not frequently set; this is a welcome addition.

At the Lamb's high Feast we sing by Eugene Englert. SATB, organ, optional trumpets and timpani. Coronet Press (Agent: Alexander Broude). \$.75. Traditional in harmony and rhythm, an independent organ part enhances the choral writing which is not difficult. Sections for the male voices alternate with the treble parts and form a triumphal anthem.

The Exaltation of Christ by Charles Forsberg. SATB a cappella. Augsburg Publishing House. \$.70. Two choirs, one a *tutti* and the other a solo choir of twelve to sixteen voices, are required since at times the harmonies are spread over six or more parts. This is a showy piece for a well-trained and competent ensemble capable of very low as well as often high notes. The composer dedicated it to the Saint Olaf Choir in Northfield, Minnesota.

Two non-liturgical, dramatic compositions for the Easter season are:

The Empty Tomb by Joseph Roff. SATB chorus; soloists: baritone, two tenors. Thomas House Publications, P.O. Box 6023, Concord, CA 94520. \$2.00. This sacred cantata is easily learned and can form an effective presentation for a Sunday afternoon in Eastertime. The bulk of the piece is solo work, and the choir sections are not difficult. Adequate organ support is provided.

St. Peter's Denial of Christ by Marc-Antoine Charpentier. SSATB, solists, organ. Theodore Presser Co. \$2.95. This setting, dating from the seventeenth century, has a Latin text, although its original title was in French, *Le Reniement de St. Pierre*. It is fifteen minutes in duration. With good soloists and choir, it can provide a powerful meditation for a Good Friday Service.

Settings of psalm texts continue to dominate the releases from many publishers. With a re-emphasis on the singing of psalms in the revised Catholic liturgy, many of these are useful for the meditation periods after the readings, at the offertory and during communion time. Among the many interesting compositions available, the following are of value:

Be joyful in the Lord by Andre Campra, ed. by Robert J. Powell. Unison, organ. Augsburg Publishing House. \$.70. The text is Psalm 100: 1-3.

Sing to the Lord a New Song by Donald Busarow. SATB with congregation and brass. Augsburg Publishing House. \$.80. The text is Psalm 98.

Blessed are the People by Robert J. Powell. SATB, organ. Augsburg Publishing House. \$.60. This is Psalm 33: 12, 13, 17, 19.

God is our Refuge and our Strength by Alan Hovhaness. SATB, organ, orchestra. Alexander Broude. \$.90. This is Psalm 46: 1-5, 7. A large work for good choir.

For Thou, O Lord, art Sweet and Mild by Richard Zgodava. SATB, organ. Augsburg Publishing House. \$.80. The text is a composite of psalms.

Happy the Nation by Joseph Roff. SATB, organ. Willis Music Co. \$.60. The text is Psalm 144: 12-15.

Be Still, and Know that I am God by Joseph Roff. SATB, organ. Thomas House Publications. \$.70. The text is Psalm 46: 8-11.

As the Hart Longeth by R. Evan Copley. SATB, a cappella. Augsburg Publishing House. \$.60. This is Psalm 42: 1, 2, 4, 5.

Star of the Sea Eucharistic Liturgy by Carroll Thomas Andrews. SATB, congregation, organ. G.I.A. Publications. \$1.50. Based on the hymn, *Ave Maris Stella*, from the *Saint Basil Hymnal* of 1889, this is a straight-forward setting of the English texts of the ordinary of the Mass with a few additions (Alleluia, Amen and a troped *Kyrie*) and without a *Credo*. The congregational parts can easily be learned from memory and fit well into the four-part work of the choir. Traditional harmonies and good voice-leading make this a useful and easy Mass for an average choir.

A Mass for All Seasons by Carroll Thomas Andrews. SATB, congregation, organ. G.I.A. Publications. Ten years old, this Mass continues to be a useful setting easily mastered and scored for both SATB and SA or TB. The harmonies are traditional, and much pairing of parts and unison sections add to the ease of learning. There is no *Credo*. The other sections of the ordinary are based on musical themes taken from fifteenth, sixteenth and seventeenth century pieces.

Twelve Simple Kyries by Carroll Thomas Andrews. Unison, organ. G.I.A. Publications. \$2.50. These settings for the congregation alternate with a cantor whom the people imitate in a litany-like fashion. Range of pitch is good, and the melodies are simple and easily learned even without a separate text for the congregation. A variety of meter adds to the diversity achieved by key and mode. These can prove to be very useful in convincing a congregation to join in on the penitential rite.

- R.J.S.

Magazines

COMMUNAUTES ET LITURGIES. No. 4-5. October 1982.

This double issue presents articles dealing with aspects of the Eucharistic prayers of the Mass; their relationship to the liturgy of the Word, the participation of the people in that part of the Mass, the role of the priest as president of the assembly and the question of universal priesthood as understood by Protestants and Catholics. The article by Rev. Dieudonné Dufrasne, O.S.B., reviewing commentary on the new Eucharistic prayers over the last fifteen years since Vatican II, is the most general and of most interest to readers of *Sacred Music*. In seeking an answer to the question "Are we satisfied with the Eucharistic prayers fifteen years after the council?", Fr. Dufrasne remarks that the Church has entered a period of "settling." Many things help explain this phenomenon: 1. the current attitude at the Vatican which does not encourage liturgical research; 2. the fact that the clergy, as a result of the large number of defections and absence of vocations, is old and tired; 3. the effects of the charismatic movement; 4. the appearance of a new type of young priest and lay person in reaction to the excesses of the aftermath of Vatican II; 5. changes in society in the past ten years including the economic crisis. As a result Fr. Dufrasne recognizes the need to modify some of the ideas expressed by himself and others previously advocating a continued development of new Eucharistic prayers in a more living language and designed for individual communities or areas, perhaps more biblical in style and with opportunity for the participation of the faithful. While finally answering his original question by saying that we are probably no more nor less satisfied with the Eucharistic prayers than we were in 1970, Fr. Dufrasne's conclusion seems more moderate than his earlier writings. He does recognize that our current Eucharistic prayers have the merit of existing and having lasted so that now they seem to be truly a part of ourselves. Moreover, he sees the danger of trying to create Eucharistic prayers that will keep up with the rapid changes in European culture and language. He does however continue to believe that the language of the current Eucharistic prayers is too abstract and that it would benefit from greater use of biblical images. In addition, he hopes that the young churches of the Third World will receive the authorization to create their own Eucharistic prayers. He calls on the clergy to preach more about the Mass so that the faithful will be able to enter more fully into the Eucharistic prayer. He also tempers his earlier opinion about participation in the Eucharistic prayers by saying that it is as important

to let oneself receive the experience (*se laisser impressionner*) as to express oneself and that presiding liturgically is a symbolic action which does not represent a seizing of political power. Finally, he calls for the establishment of workshops in which competent liturgists would be charged with the development of new Eucharistic prayers.

Elsewhere in this issue in a section dedicated to reporting on current liturgical experimentation, one finds reprinted Eucharistic prayers developed for use in India, Kenya, Tanzania, Uganda, Nigeria and an all-African liturgy. While these texts seem to serve as examples for the kind of work Fr. Dufrasne calls for in Third World countries, it should be noted that none of these prayers is approved currently for use in the Mass.

V.A.S.

UNA VOCE (France). No. 106. September-October 1982.

This issue contains two articles of special interest. The first is a commentary on a new book by Rev. Joseph de Sainte-Marie, O.C.D., *The Eucharist, Salvation of the World. Studies on the Holy Sacrifice of the Mass, Its Celebration and Concelebration*, published in French by Editions du Cedre. The book makes three interesting points about concelebrated Masses: 1. When priests concelebrate, there is only one Mass being offered, not as many as there are priests; 2. There is a parallel between the post-Vatican II preference for concelebrated Masses and the Protestant Reformation which discouraged private liturgies, judging them useless and superfluous; 3. It is erroneous to base the argument in favor of concelebrated Masses on historical grounds. Concelebrated Masses as they exist today appeared for the first time in the eighth century and then only rarely. They disappeared in the twelfth century, to re-appear for limited use in the fifteenth or sixteenth centuries. Furthermore there was only limited use of concelebrated Masses in the Eastern rite and then only in imitation of the Roman rite. The thrust of this study of the Mass and the Eucharist is the necessity to return to the practice of the celebration of many Masses because of the multiplication of graces that they bring, for it is first and foremost through the Mass that we receive the fruits of the Redemption.

The second article is a practical discussion of how to have a Latin Gregorian Mass in an ordinary parish church. Yves Gire reminds the reader that in planning a Gregorian Mass one must take into consideration the chants sung by the three different categories of participants: the celebrant, the choir and the congregation. In general, the singing of the celebrant presents fewer problems than that of the other two groups. As for the congregation, it is suggested that

other Gregorian Masses be added to the commonly sung *Mass of the Angels*, that new melodies be introduced gradually over several weeks, section by section, and that the technique of having the congregation repeat what the choir has just sung will facilitate learning. For a successful program of congregational singing it is necessary to provide a good director and copies of the music. The proper of the Mass should be sung by the choir, using the prescribed chants as much as possible, but with the warning that Gregorian chant must be well sung. With that in mind it is better, according to the author of this article, to sing less or to sing parts of the proper *recto tono* or in a simplified chant rather than massacre difficult chants. Gire concludes with two general recommendations: 1. Provide the congregation with copies of the Latin text of the proper and its translation; 2. Engage a competent choir director in order to have a successful program.

It is always interesting to compare the situation of church music in France and the United States. Statistics quoted from *Si Vere Deum Quaeret*, journal of the Benedictine sisters of Ozon, show that in France thirty-four monasteries of men or women sing the entire Office in Gregorian chant in Latin, while twenty sing some chant in Latin and also some in French. The others carry on their liturgy entirely in French.

V.A.S.

BOLLETTINO CECILIANO. Anno 77, No. 10, October 1982.

To honor the 800th anniversary of the birth of Saint Francis of Assisi, this issue is dedicated to the Franciscans and their musical work. Bishop Mistrorigo has an article on the Franciscans and sacred music; P. Mariani writes about the musical soul of Saint Francis who expressed his love of beauty and poetry and all of God's creation. P. Pallini and P. Zaccaria join to write a study of great Franciscan musicians in every age and in all facets of music, theorists, organists, composers and teachers. P. Patuelli considers the present association of Franciscan musicians and their work in Italy. This special issue takes notice of all the various Franciscan families: the Friars Minor, the Conventuals, the Cappuchins and the Third Order Regular. The rest of the issue is given over to accounts of various regional and diocesan activities of the Italian Association of St. Cecilia. An insert reproduces the *Missa Sancta Teresia de Avila* by Dino Menichetti.

BOLLETTINO CECILIANO. Anno 77, No. 11, November 1982.

The third part of an extensive article on the chorales of J.S. Bach by E. Moneta Caglio and another article by

S. Zaccaria on Marco Enrico Bossi take up most of the issue. A short, but interesting, piece on church bells and how they are a sacramental is contributed by Carlo Carli. The remainder is given over to accounts of musical events in Italy and around the world.

R.J.S.

NEWS

The American Federation of Pueri Cantores continues to grow according to its newsletter of January 1983, which lists choirs affiliated with the national organization. Monsignor Charles N. Meter of Chicago is president. Plans are underway for the international gathering of Pueri Cantores which will be held in Washington, D.C., June 18-20, 1984. ■

The American Guild of Organists and the Holtkamp Organ Co. have announced a competition for a new organ composition with a prize of \$2,000. Persons under 35 years of age are eligible to submit a solo organ piece, not longer than twelve minutes. Deadline is May 1, 1983, for sending the work to 815 Second Avenue, Suite 318, New York, N.Y. 10017. ■

Musical activity in Milwaukee, Wisconsin, has resulted in presentation of many sacred works, particularly when the Milwaukee Symphony Orchestra and the Orchestra Chorus combine, as they will June 17-19, 1983, for the presentation of Beethoven's *Missa Solemnis in D*. The concerts are in the new Performing Arts Center. The chorus is trained by Margaret Hawkins. ■

The patronal feast of the Church of Saint Agnes, Saint Paul, Minnesota, was celebrated by the Twin Cities Catholic Chorale and members of the Minnesota Orchestra under the direction of Monsignor Richard J. Schuler, pastor of the parish. Haydn's *Nelson-Mass* and Mozart's *Exultate, Jubilate* were sung at the solemn Mass on Sunday, January 23, 1983. The Gregorian chant for the proper parts of the feast were sung by a schola under the direction of Paul LeVoir. Mary Gormley was organist, and soloists for the Haydn and Mozart works were Sarita Roche, Karen Johnson, Vern Sutton and Maurice Jones. Father Richard M. Hogan, one of the editors of *Sacred Music*, was celebrant of the Mass and preached. ■

The Pueblo Symphony Chorale and Orchestra, under the direction of Gerhard Track, participated in

the thirteenth annual Mozart Festival in Pueblo, Colorado. Members of the Colorado Chorale of Denver and the Adam State College Choir of Alamosa joined with the Pueblo musicians for Mozart's *Vesperae solennes de confessore in C* (K339). The concert was held in the Sangre de Cristo Arts Center on January 21, 1983. On February 6, 1983, the *Neuberg Festival Mass* by Gerhard Track was sung at the cathedral under the direction of the composer as part of the liturgy. ■

The Buffalo Choral Arts Society of Buffalo, New York, under the direction of Robert Schulz, presented Anton Dvorak's *Requiem Mass*, January 20, 1983, at Kleinhans Music Hall. Soloists were Dorothy Rosenberger, Marlene Badger, Warren Hoffer and William Wagner. Betty Riehle is accompanist. The choir with the Buffalo Symphony Orchestra presented a concert of music by Mozart, Buxtehude, Beethoven and Cherubini on January 16, 1983, under the direction of Robert Schulz with Cindy Przybyl, John Priebe, Michael Fabiniak, Vivian Anderson and Joel Bernstein as soloists. ■

At Marksville, Louisiana, the Saint Cecilia Chorale presented a concert of Christmas music in Saint Joseph's Church. The main work was Camille Saint-Saens' *Christmas Oratorio* under the direction of Merkel Dupuy. Others participating in the program in various roles were Mrs. S. R. Abramson, Francis Lacour, Mrs. Carl L. Bremlion, Nolan Ortego, Mrs. Robert Byhanna, Mrs. Irwin Bordelon and Wayne Coco. Mrs. Lewis Roy was organist. ■

Christmas midnight Mass at the Church of Saint Raphael, Snell Isle, Florida, included works by Schubert, Haydn, Vermulst, Gruber, Bach and Handel. A program of carols, including some in German and Polish, preceded the Mass. Joseph Baber was director of the choral and instrumental ensembles. ■

The Schola Cantorum of Holy Childhood Church, Saint Paul, Minnesota, under the direction of Bruce Larsen sang the *Missa Pastorale* of Anton Diabelli with orchestral accompaniment at the midnight Mass of Christmas, along with other music by Francesco Manfredini, Franz Gruber, Michael Haydn, Giuseppe Sammartini, Franz Schubert, Felix Mendelssohn and Antonio Vivaldi. On December 26, the choir sang Bonaventura Somma's *Mass in honor of the Virgin Mary* and his *Ninna Nanna*. On New Year's Day, they sang Franz Schubert's *Mass in B Flat* and for the Epiphany, January 2, 1983, they sang Pierre Kaelin's *Petite Messe de Noel*. The Holy Childhood Women's Choir joined with the boys and men on some of these occasions. Soloists

were John Schmall, Phillip Loveland, Cory Ducharme, Stephen Schmall and Mark Hagel from the Schola Cantorum. Jill Schmall and Joan Hoepfner were soloists from the women's choir. Robert Vickery was organist. Father John Buchanan is pastor. ■

Music for the installation of the Most Reverend William B. Friend as Bishop of Alexandria-Shreveport, Louisiana, included compositions by Alexander Peloquin, Donald Fishel, Buddy Caesar, Joseph Roff and Suzanne Toolan. Ceremonies took place in both see cities of the diocese. ■

The centenary of the birth of Monsignor Licinio Refice is being observed in many parts of the world. In Rome, special programs on the Vatican Radio and articles in *L'Osservatore Romano* have been planned under the direction of Aldo Bartocci of the Pontifical Institute of Sacred Music where Refice spent many years as a professor. The exact date of his birth is February 12. In the summer issue of 1980 (Vol. 107, No. 2), *Sacred Music* published a brief biography of Refice written by Bartocci for the Italian church music journal, *Bollettino Ceciliano*.

R.J.S.

EDITORIAL NOTES

Subscribing and Billing

Sacred Music is revising its subscription lists and its billing process in order to utilize a computer for better services to its readers. Many thanks to all who replied to the bills sent during the past two months.

We wish to announce that all subscriptions will now fall due with the first issue of the volume. No one will be cheated. All present payments will be honored and extended. All subscriptions will begin with issue No. 1 of a given volume. Therefore, all subscriptions are due with the next issue: Volume 110, No. 1. A notice to that effect is enclosed with this issue.

May we ask you to be prompt with your renewals? We invite you to send a gift subscription too. All begin with Volume 110, No. 1. Back issues are still available for \$3.

Address all correspondence and all renewals to *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

An Omission In The Last Issue

The printer nodded or sneezed and a paragraph was omitted in the last installment of "A Chronicle of the Reform: Part III." (Vol. 109, No. 3, p. 9.)

At the end of the second paragraph on page 9, after the words, "the late summer of 1966," add the following paragraph:

One might well ask the source of the attacks leveled against the congress.⁵ Opposition was apparent against Latin, the preservation and use of Gregorian chant, the right of the Roman See to regulate the liturgy and the music that is an integral part of the liturgy, and even against the very use of music as an art in God's service. Father Joseph Gelineau, a French Jesuit and himself a pastoral theologian but an amateur in music, in his book, *Voices and Instruments in Christian Worship*, clearly wrote against striving for excellence in music for worship.⁶ The long tradition of the *Missa Romana* and its accompanying *cantilena Romana* was pushed aside along with the treasury of composition from nearly every school of writers, despite the demand of the council fathers that those very works be fostered and employed. The impression could not but be detected that the opposition was against the Roman authority. The attack that began in the field of liturgy and church music within a few years advanced to the doctrines of the Faith and the actions governed by Christian morality. In 1966, the initial disturbance caused waves on the surface of the ecclesiastical scene, but great rumblings and churning lay beneath the troubled

surface waters. Within a few years the reality became visible. Every area of the life of the Church was infected: the religious orders, the Catholic press, Catholic schools of every level, the clergy, catechetics, vocations. The authority of the Holy Father was openly challenged without reprimand by American clerics who refused to accept the encyclical *Humanae vitae*; incredible denials of Catholic truth and Catholic morality by word and act became commonplace; the press, both religious and secular, has recorded the disintegration of the Church in the United States during the two decades following the bright days of the music congress of 1966.

It became clear that the problem ...

CONTRIBUTORS

Otto Biba lives in Vienna where he is archivist for the Society of the Friends of Music and lecturer at the University of Vienna. He is a frequent contributor to *Singende Kirche*, the Austrian church music journal.

Milton Olsson is director of choral and orchestral activities at Michigan Technological University in Houghton. He has the D. Mus. A. degree from the University of Colorado and has directed church choirs in Detroit and in Colorado.

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