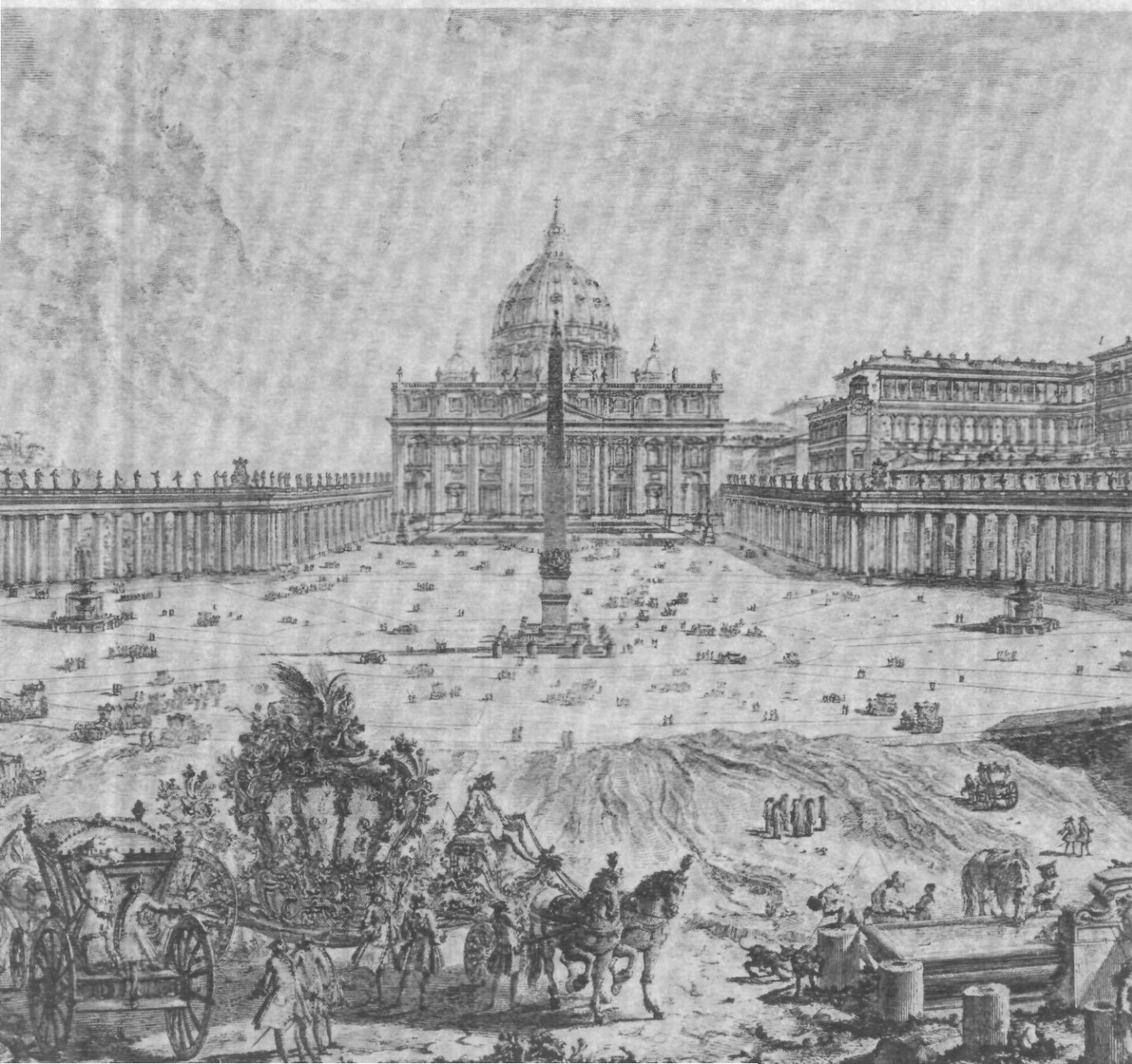
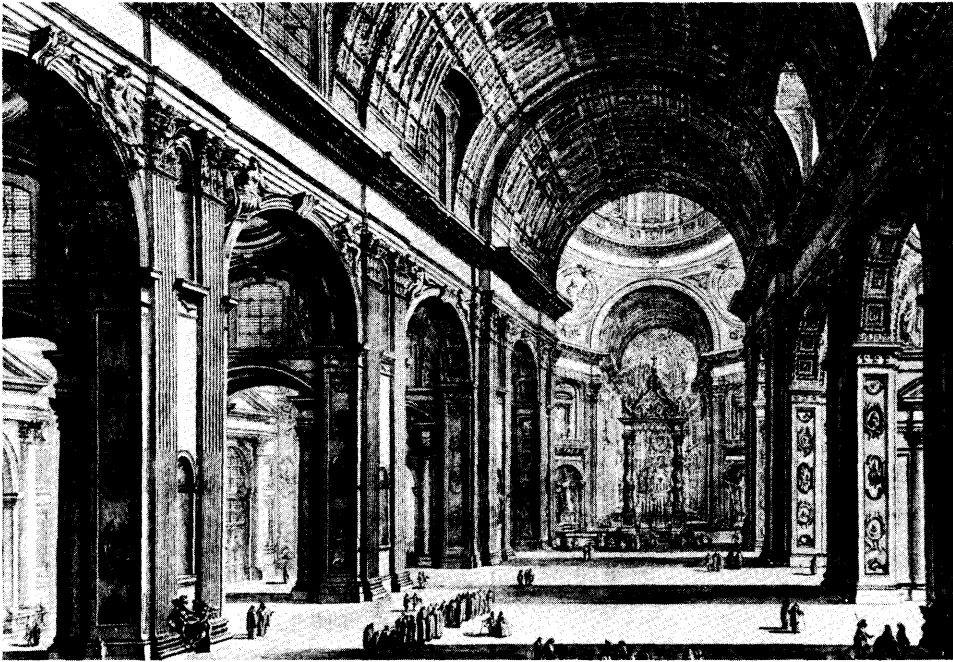


SACRED MUSIC

Volume 110, Number 1 (Spring) 1983,

The Holy Year





Veduta interna della Basilica di S. Pietro in Vaticano.

SACRED MUSIC

volume 110, Number 1, Spring 1983
The Holy Year

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FROM THE EDITORS

The Holy Year

Our Holy Father, Pope John Paul II, has declared a holy year to commemorate the 1,950th anniversary of the Redemption. The observance began on the solemnity of the Annunciation, March 25, 1983, and it will conclude at Easter 1984. The historic observance will be kept in Rome and in the entire Church simultaneously. It is a year of grace, of repentance and conversion. The center of all its activities will be the Sacrament of Penance through which mankind is saved from its sins.

The opening of the holy door of the Basilica of Saint Peter and the holy doors of the other major basilicas of Rome symbolize the opening of the doors of human hearts to the Redeemer. Our Blessed Lady is in the forefront of the holy year, since she is the first fruit of the Redemption and it is she who first herself opened her heart to the will of God at the moment of the Incarnation. The Holy Father has asked that the year be kept as an ordinary year but in an extraordinary way, a year of intense Christian living.

The four issues of Volume 110 of *Sacred Music* will draw attention to the holy year with the historic etchings of Piranesi, depicting the four major basilicas of Rome as well as other churches of the City. These are the center of the Church and the center of this year of grace. Pilgrims by the millions will travel there from all parts of the world to gain the indulgences proclaimed; others will fulfill the requirements in their own cities and towns. But because Rome is the city of Christ's Vicar, it should be at the center of our thoughts and prayers during the commemoration of the Redemption.

R.J.S.

Piranesi: Saint Peter's Basilica

The view of the four major basilicas illustrating the pages of *Sacred Music* during this Holy Year have been selected from a series of *Views of Rome* created by Giambattista Piranesi (1720-1778) in the eighteenth century. His 135 etchings portray scenes of ancient classical Rome as well as the grandeur of Christian Rome. The artist's interest in the architecture of the city can be explained perhaps by his early education in Venice, where he was trained by his father, a stonemason, and his uncle, an engineer and architect. He was also doubtless influenced by the general classical revival of the eighteenth century and the budding romantic movement. Current art historians and collectors are more fascinated by Piranesi's visionary prison scenes than by the etchings of Roman architecture, and it is probably because of the prison series that Piranesi has earned a place in the list of significant romantic artists. However, the views of Rome also present a romanticized picture of the city. It is said that eighteenth-century pilgrims who visited Rome after seeing the Piranesi etchings (some 4,000 were printed from each of the copperplates and they flooded Europe like tourist posters today) were often disappointed to find that the Holy City did not live up to Piranesi's grand and picturesque portrayal. Nevertheless, it must be acknowledged that the etchings of Roman churches are impressive for their composition and technique as well as for the history they evoke, thus inspiring contemporary pilgrims as they did their eighteenth-century counterparts.

Piranesi's sketch of Saint Peter's portrays what is certainly the most familiar church in Christendom. Built on the site of Nero's circus where Saint Peter was martyred and buried, the present sixteenth-century basilica replaced the fourth-century church of Constantine. Bramante, Raphael, Sangallo, Michelangelo, Maderno and Bernini are among the artists who worked on the great building. It is gigantic in size: 610 feet long, 151 feet high, with a dome that soars to 390 feet. The baldachino over the main altar is itself 95 feet in height, the equivalent of a ten-story building! Beneath the high altar,

FROM THE EDITORS

recent archeological discoveries have found the grave and the remains of Saint Peter, proving the constant tradition of the Church that the first pope lived, worked and died as the Bishop of Rome. Today his successor, Pope John Paul II, teaches, governs and sanctifies the Church, the living Body of Christ, the very mystical Person of Christ, as He continues to live among us.

The Holy Father began the Holy Year with the opening of the holy door, the great bronze portal farthest to the right as one enters the porch of the basilica. Here is the center of the Holy Year; here is the center of Christendom; here is the seat of the Vicar of Christ, the visible head of the Church.

The great church and the square remain today as they were when Piranesi drew them, although the baroque coaches are replaced by modern touring buses, and the dangers and difficulties of travel experienced by the pilgrims of the eighteenth century have been replaced by the ease and pleasure of our twentieth century. What remains the same is the reason for the pilgrimage: to see Peter; to visit the center of Christendom; to renew the faith; to seek forgiveness; to attain salvation; to gain the indulgence; to love God.

V.A.S.

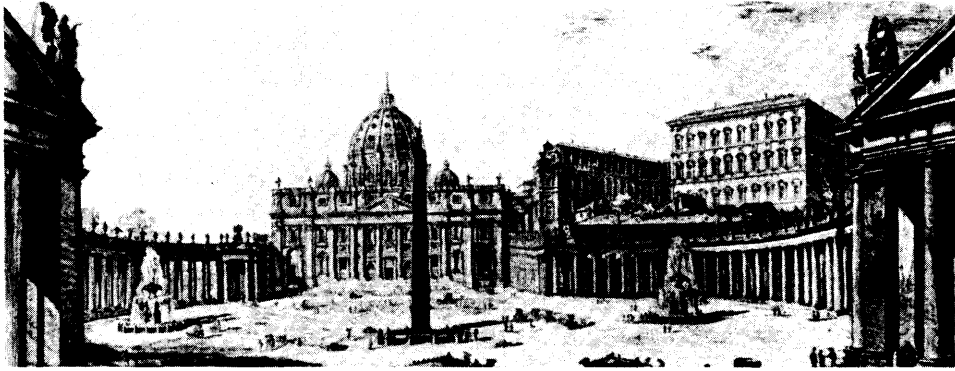
Seminaries Again

How much longer will students for the priesthood tolerate the training they are being given in institutions commissioned to prepare them for Holy Orders? Reports on what they are given in the areas of theology and moral teaching test the credulity of most observers, but the situation continues to deteriorate across the country. How can it be tolerated that in scripture studies, history, and sacramental and moral theology, Christology and ecclesiology these institutions, fallen deep into modernism, can continue to call themselves graduate level and Catholic schools? How can they be so far behind the most recent developments in these areas of ecclesiastical learning? They only reflect the poverty of their teaching faculties and their inability to keep abreast of the latest words of Pope John Paul II.

The editors of *Sacred Music* for the past fifteen years have been protesting the condition of musical and liturgical studies in American seminaries. In direct disobedience to the clear directives of the Holy See, music teachers in seminaries are not teaching Gregorian chant nor preparing students for its use in their ministry. In one formerly important seminary in the Midwest, in an eight semester syllabus on "pastoral music," the subject of chant is not once mentioned. But great attention is given to the music of several amateurish composers, to non-catholic hymnody, dance, banners, etc.

Recently, in an address to the 24th annual national congress of Italian church musicians, the Holy Father repeated the need to train students for the priesthood according to the directives laid out in the instruction *Musicam sacram*. Pope John Paul II is well aware of the value of Gregorian chant in worship and as a pastoral tool. He knows the attraction chant has for youth; he knows the prayerful, meaningful presence it exercises on young seminarians and on their people.

The editors of *Sacred Music* challenge the administrators and music teachers in American seminaries to read the documents that spell out clearly what students of the priesthood should be taught in the area of sacred music. With the recent release of all the conciliar, papal and curial documents on the liturgy in a single volume, there is no longer any possible reason for ignorance. (See a review of this important volume, *Documents on the Liturgy: 1963-1979*, in the book review section of this issue.) We challenge these music teachers to read all the references listed in the index under the subject headings "seminarians," "liturgical formation in seminaries," and "seminaries." Then we suggest an examination of conscience. And then reform!



The Forum Romanum, or Campo Vaccino, with the Temple of Antoninus and Faustina in the foreground left, and the Temple of Castor and Pollux right. 100, II

A CHRONICLE OF THE REFORM

PART V: *The Place of Music in Eucharistic Celebrations*

The enormous task of implementing in the practical order the wishes of the council fathers as expressed in the constitution on the sacred liturgy occupied the attention of the Roman authorities for nearly ten years. Two official bodies were involved in the process, the Consilium for Implementing the Constitution on the Sacred Liturgy and the Sacred Congregation of Rites. Difficulties between the two groups were many, but they were eventually solved by the establishment of the Sacred Congregation of Divine Worship to replace the old Congregation of Rites and the reorganization of the Consilium as a special commission dedicated to completing the liturgical reform.¹ Many conflicts of personalities and problems between the liturgists and the musicians continued to trouble the work of implementing the reforms called for by the council.

For church musicians the most important events of the decade following the close of the council were the publication of the new liturgical books as well as the various instructions and decrees of the Consilium and the Congregation of Rites and later, the new Congregation of Divine Worship. Fundamental to the entire reform was the new order of the Mass which was finalized with the appearance of the *Missale Romanum* in 1969. Controversy over the introduction to the 1969 edition led to the issuing of another "Institutio generalis Missalis Romani" in 1970. The Latin text of the missal remains the basis for all vernacular sacramentaries that have been published throughout the world.²

The new order of the Mass brought new texts for which musical settings were wanting, particularly the responsorial psalms. The rearrangement of introits and communions, different from the old order, as well as the three-year cycle of scripture readings, presented some difficulties at first. The new calendar impinged more closely on the church musician, because of the suppression of some feasts and a revised positioning of others. A new system of classification of liturgical celebrations according to importance brought a new vocabulary with "memorials," "solemnities," "ordinary time," etc. The old octaves were gone for the most part, and the familiar sequences were no longer obligatory.

Publication of a new *Graduale Romanum* followed shortly. Based on scholarly research and sound methodology, the chants for the Mass were made available in an edition prepared by the monks of Solesmes.³ According to the principles enunciated in the preface to the volume, only authentic chants were included, eliminating many pieces that had cluttered the earlier 1908 edition. New feasts introduced into the calendar with texts lacking in authentic chant settings would have to be provided with music written in the idiom of our day, since Gregorian chant is no longer the style of contemporary

composition and the process of producing an *ersatz* chant has been discredited. Music for newly introduced responsorial psalms would have to be newly composed. The challenge of the council fathers to musicians was seen to be an on-going one.

The new missal contains eighty-seven different preface texts. To provide musical settings for use at the altar, the monks of Solesmes edited a volume called *Ordo Missae in cantu*. Settings for the prefaces in both solemn and simple tones, as well as musical notation for the singing of the four Eucharistic prayers, and the various introductory rites made up this most useful volume.⁴ Together with the *Graduale Romanum* and the *Missale Romanum*, the *Ordo Missae in cantu* provided the clergy and the musicians with all the books needed to celebrate the sung liturgy in Latin.

An effort to introduce a simpler chant for the Mass produced a *Graduale simplex*, which was a failure from the beginning. It neither pleased the progressive liturgists who wanted only the vernacular, nor the musicians who pointed out that it was a mutilation of Gregorian chant as well as a misunderstanding of the relationship between text and musical setting with reference to form. They objected to the use of antiphon melodies from the office as settings for texts of the Mass. An effort at an English vernacular version proved to be even a greater disaster.

The revision of the office and the ritual had less impact on the ordinary church musician, although it caused grave changes in monastic communities.⁵ No new official books in Latin with musical notation have been forthcoming as yet for the universal Church for the singing of the hours, although attempts to set the vernacular texts can be found. The official *Liturgia horarum* has no musical settings.

While the Holy See published the official revised liturgical books in the Latin language and spread them around the world, in the United States these books remained almost totally unknown, and in fact, in some dioceses, their use was prohibited by local legislation that forbade the use of Latin.⁶ To a great degree, the American clergy still do not know the *Missale Romanum*, the new *Graduale Romanum* or the *Ordo Missae in cantu*. They continue to co-relate the use of Latin with the old rite and the vernacular with the reformed rite. When asked to sing a Mass in Latin, they frequently resort to the old editions which are no longer in use. The confusion spread in the sixties concerning the use of Latin still continues.

Thus, with the virtual demise of Latin and with it the repertory of Gregorian chant and polyphonic music, church musicians turned their efforts to music for the new vernacular liturgy. Among the early problems was the instability of the translations, which were changed a number of times during the period of experimentation which produced many temporary versions. Choirs were discouraged by the assertion that there was no longer a place for them, and they regretted the loss of familiar repertory. New music was not quickly forthcoming, although publishers rushed to sell compositions, many the work of total amateurs. It soon became apparent that the congregations that were expected to sing psalms and responsories and lengthy antiphons and parts of the Mass, were only capable of mastering a few hymns and not much more. The vernacular liturgy did not generate a "nest of singing birds" in the United States, and with choirs disorganized, the combo of a few instruments with various types of so-called folk-music became the musical ensemble in many churches. The organ was replaced by the guitar, the choir by the vocal combo, the professional musician by the amateur, the sacred by the secular. The hoped-for flowering of the privilege of the vernacular did not mature. Rather the speed of the disintegration of all that had been worked for during the years since Pius X amazed serious musicians. The decay was incredible.

In asking the question why, musically speaking, the reforms of the council were not a success, one must always arrive at the same answer: the wishes of the council fathers were not carried out. The council documents are clear; the instructions that followed are

detailed and understandable; the official liturgical books leave no doubt about their use. But why have they not been put into effect in the United States? An important reason lies in the issuing of a document by the Bishops' Committee on the Liturgy, prepared by the Music Advisory Board and entitled "The Place of Music in Eucharistic Celebrations."⁷ While claiming to be an American interpretation of the Roman instruction, *Musicae sacram*, this statement is based on principles quite contrary to the expression of liturgical theology continuing through the past one hundred years. It is confused and even erroneous in doctrinal, musical and legal aspects. One wonders why the Roman instruction was not allowed to stand on its own and why an American statement was necessary at all, unless perhaps to prevent the Roman directions from becoming known and implemented in the United States.

Three years before the appearance of "The Place of Music in Eucharistic Celebrations," Pope Paul VI issued his encyclical on the Holy Eucharist, *Mysterium Fidei*, September 3, 1965. Strangely, the American document has no reference to the encyclical even though its chief concern is with the Mass. In fact, it contains several statements quite contrary to the clear teaching of the encyclical. Pope Paul wrote in *Mysterium Fidei*:

Having safeguarded the integrity of the faith, it is necessary to safeguard also its proper mode of expression, lest by the careless use of words, we occasion (God forbid) the rise of false opinions regarding faith in the most sublime of mysteries. St. Augustine gives a stern warning about this in his consideration of the way of speaking employed by the philosophers and of that which must be used by Christians. "The philosophers," he says, "who use words loosely and in matters very difficult to understand have no great fear of offending a religious audience. We religious, however, have the obligation of speaking according to a definite norm lest the license of our words give rise to an impious opinion about the matters which are signified by these words.

The norm, therefore, of speaking which the Church after centuries of toil and under the protection of the Holy Spirit has established and confirmed by the authority of councils, and which has become more than once the watchword and standard of correct belief is to be religiously preserved and let no one at his own good pleasure or under the pretext of new science presume to change it ... We are not to tolerate anyone who on his own authority wishes to modify the formulae in which the Council of Trent sets forth the mystery of the Eucharist for our belief.⁸

In the light of the words of Pope Paul, the statement of the Music Advisory Board seems to be wanting in clarity and even to be expressing false opinions. One might wonder why an advisory board in the area of music should put out a theological statement at all, and especially this paragraph:

The eucharistic prayer is the praise and thanksgiving pronounced over the bread and wine which are to be shared in the communion meal. It is an acknowledgment of the Church's faith and discipleship transforming the gifts to be eaten into the Body which Jesus gave and the Blood which he poured out for the life of the world, so that the sharing of the meal commits the Christian to sharing in the mission of Jesus. As a statement of the universal Church's faith, it is proclaimed by the president alone. As a statement of the faith of the local assembly it is affirmed and ratified by all those present through acclamations like the great Amen.⁹

The authors of "The Place of Music in Eucharistic Celebrations" use the word "transform" to describe the effect of the words of consecration and avoid the word "transubstantiation" as commanded by Pope Paul. They employ the term "meal" twice in a short paragraph, and the term "sacrifice" is not found once in the entire document of over six pages, while in *Mysterium Fidei* Pope Paul uses it repeatedly and has occasion only once to employ the word "meal." The term "president" is used instead of "priest."

The document clearly was intended to be an expression of theological ideas quite different from those taught by Pope Paul, including such questions as the purpose of prayer, the distinction between the hierarchical priesthood and the common universal priesthood, the nature of Christ's presence in the Holy Eucharist and His presence among us, and the very purpose of the Mass itself. In a variety of issues, the document of the Music Advisory Board offends against the clear teaching of the encyclical. What is obvious from such a comparison is that the theological convictions of the progressive liturgists and the thinking of the *Universa Laus* group are closely associated with doctrinal deviations that the council fathers voted to reject but which surfaced after the council not only in theological writings but in such practical applications as these published for musicians.

But "The Place of Music in Eucharistic Celebrations" is not confused only in doctrinal matters. It fails in musical questions to conform to directives from the Holy See. *Musicam sacram* says: "The distinction between solemn, sung and read Mass, sanctioned by the instruction of 1958, is to be retained."¹⁰ But the Music Advisory Board says: "While it is possible to make technical distinctions in the forms of Mass ... there is little distinction to be made between the solemn, sung and recited Mass."¹¹ *Musicam sacram* uses the long-standing terminology of "ordinary" and "proper" parts of the Mass; but the Music Advisory Board says that "the customary distinction between the ordinary and proper parts of the Mass with regard to musical settings and distribution of roles is irrelevant."¹² The Music Advisory Board says that "the musical settings of the past are usually not helpful models for composing truly contemporary pieces."¹³ But *Musicam sacram* says:

Musicians will enter on this new work with the desire to continue that tradition which has given the Church a truly abundant heritage. Let them examine the works of the past, their style and characteristics, but let them also pay careful attention to the new laws and requirements of the liturgy, so that new forms may in some way grow organically from forms that already exist.¹⁴

The chief error to be found in the American document, however, is concerned with the very purpose of sacred music, and this error lies at the root of most of the problems that have arisen since the issuing of the unfortunate statement. The constitution on the sacred liturgy repeats the centuries-old position of the Church: "The purpose of sacred music is the glory of God and the sanctification of the faithful."¹⁵ But the Music Advisory Board says:

Music, more than any other resource, makes a celebration of the liturgy an attractive human experience. Music in worship is a function sign. It has a ministerial role. It must always serve the expression of faith. It affords a quality of joy and enthusiasm to the community's statement of faith that cannot be gained in any other way. In so doing, it imparts a sense of unity to the congregation.¹⁶

With the purpose of sacred music reduced to the "creating of a truly human experience," one can easily explain the secularization of wedding music, the introduction of various combos, show-tunes, folk-music, ballads and much of the newly composed religious pieces that lack all artistic merit. The criterion has become "We like it." The requirements of sanctity and good art have been replaced. Music is no longer *pars integrans*, as the council fathers called it, but it has become entertainment at worship.

The Music Advisory Board's document teaches that there are now four principal classes of texts: readings, acclamations, psalms and hymns, and prayers. This comes directly from *Voices and Instruments in Christian Worship* by Father Joseph Gelineau.¹⁷

Because these theories were imposed on the church musicians of the United States, the various instructions of the Holy See failed to get a hearing. The liturgists refused to

accept the sixth chapter of the constitution on the sacred liturgy as well as the instruction, *Musicam sacram*, and in their place they promoted the tenants of *Universa Laus* as expressed in "The Place of Music in Eucharistic Celebrations."

One may ask how such a body as the Music Advisory Board could impose its opinions on the musicians and clergy of the United States. What was their legal foundation? The constitution on the sacred liturgy says: "It is desirable that the competent ecclesiastical authority, mentioned in article 22, set up a liturgical commission, to be assisted by experts in liturgical sciences, sacred music, art and pastoral practice."¹⁸ Advisory boards were set up in other areas besides music. Their capacity was seen as exclusively advisory to the Bishops' Committee on the Liturgy.

The Bishops' Committee finds its purpose and description in a document from the Holy See, an instruction for the proper implementation of the constitution on the sacred liturgy, dated September 26, 1964:

The territorial authority may, as circumstances suggest, entrust the following to this commission:

- a) studies and experiments to be promoted in accordance with the norm of article 40, 1 and 2 of the constitution;
- b) practical initiatives to be undertaken for the entire territory, by which the liturgy and the application of the constitution on the liturgy may be encouraged;
- c) studies and the preparation of aids which become necessary in virtue of the decrees of the plenary body of bishops;
- d) the office of regulating the pastoral-liturgical action in the entire nation, supervising the application of the decrees of the plenary body, and reporting concerning all these matters to the body;
- e) consultations to be undertaken frequently and common initiatives to be promoted with associations in the same region which are concerned with scripture, catechetics, pastoral care, music and sacred art, and with every kind of religious association of the laity.¹⁹

The question arises concerning the fact of how many of these functions have been entrusted to the committee by the territorial authority. But presuming that all of them have been so entrusted, it still remains a fact that in each of the cases enumerated in the instruction from the Holy See, the committee is concerned only with studies and experiments, with regulating what the plenary body has already decreed, with preparation of aids and consulting learned societies and individuals, and with practical initiatives to promote the constitution on the sacred liturgy. Committees are normally set up by a plenary body and are responsible to that body that has created them; they report their findings to that body which then, having received or not received the report, may or may not determine to take action on the subject in question. Thus the "legislative" authority in liturgy in this country as a whole remains the "territorial authority," the plenary body of bishops, subject always to the Holy See.²⁰

An interesting note appeared in the *Newsletter of the Bishops' Committee on the Liturgy* when "The Place of Music in Eucharistic Celebrations" was issued:

The following statement was drawn up after study by the Music Advisory Board and was submitted to the Bishops' Committee on the Liturgy. The Bishops' Committee has approved the statement, adopted it as its own, and recommends it for consideration by all.²¹

The question is obviously just what authoritative value does this document possess, and therefore, what respect and even obedience does it demand. Can it be construed as the basis for local diocesan legislation on musical matters, as has in fact so often been done?

The answer must be that it has no legal binding force, since it is merely the opinion of a

board that is only advisory to a committee that in itself has no legislative authority but is constituted to report to the full body that impowered it, an act that doubtfully was ever done at all. In addition, when the opinions of an advisory board are found to be in contradiction to authoritative Roman instructions, then they clearly must be rejected.²² But, in fact, they were not, and "The Place of Music in Eucharistic Celebrations" became the basis for great activity in most dioceses where many musicians in good faith accepted the propaganda delivered to them by *Universa Laus*, acting through the Music Advisory Board.

Two national meetings were arranged in order to launch "The Place of Music in Eucharistic Celebrations," one in Kansas City, Missouri, December 1 and 2, 1966, when the Music Advisory Board met, reorganized itself to be free of members who would likely oppose the projected statement, and then appointed a committee to write the desired document. Members of the committee were Fathers Eugene Walsh, S.S., and Robert Leodogar, M.M., and Dennis Fitzpatrick. The other major meeting was in Chicago, Illinois, November 20 to 23, 1968, jointly attended by members of diocesan music and liturgy commissions from across the nation. Under the watchful eye of Father Frederick McManus, papers were given by Rev. Joseph M. Champlin, Rev. Robert Leodogar, M.M., Rev. Eugene Walsh, S.S., Rev. Neil McEleney, C.S.P., Bishop John J. Dougherty, Rev. Gary Tollner and Rev. William A. Bauman. Statements made and left unchallenged included these: "Without faith, there can be no sacrament; community faith is necessary; it exists in the community before it exists in the individual." "The faith of those present accomplishes the marvelous change called transubstantiation." "The primary sign of the Eucharist are (*sic*) people gathering together, not the bread and wine or words."

With only a few objections, which were quickly disposed of, the document, "The Place of Music in Eucharistic Celebrations," was considered approved, although it had scarcely been considered by the assembly and little or no discussion was permitted or encouraged. But the true colors of those who were manipulating the reforms of music and liturgy in the United States became crystal clear in Chicago. The practical application of the principles set forth in the document was presented at the Mass celebrated by Rev. J. Paul Byron at Old Saint Mary's Church, November 21, at which the folk-music of Phil Ochs and Pete Seeger was performed.²³ Present at most of the sessions and the Masses were many members of the hierarchy, members of the bishops' committee on liturgy, none of whom raised any objections to the statements made or the music performed.²⁴

With the document now enjoying an "official" position, taken by some to be even legislative and authoritative and equal if not surpassing Roman legislation, the disintegration of church music across the country began in earnest. "Beat" music, so-called folk-music, combos, jazz and rock groups, country Western and ballads became the accepted music for parish liturgies, weddings, graduations and even ordinations. The Catholic and the secular press have recorded the aberrations.²⁵ With the introduction of profane and trivial compositions and performances, good music became ever more disused, as choirs were disbanded and even prohibited. Seminaries, novitiates and colleges led the way, and little official effort was expanded to curtail it.²⁶ In some dioceses the bishops did speak up forcefully against abuses.²⁷ Writers in Catholic periodicals generally backed the revolution, but others expressed caution and concern.²⁸ As music for "special groups," originally intended for college and high school students, came to mean music for elementary pupils too, so that they could participate more fully, some liturgists promoted the writing of music by grade school children for performance at their Masses. *Living Worship*, a publication of the Liturgical Conference, assured church musicians that the piano had at least four advantages over the organ as a liturgical instrument, and that ukeleles are amazingly simple for young children to learn

to play.²⁹ In a more learned idiom, *Worship* published an explanation of the entire reform: "The hootenanny Mass can give explicit eucharistic and christological specification to youth's intense involvement in the movements for racial justice, for control of nuclear weapons, for the recognition of personal dignity."³⁰

With the very purpose of sacred music undermined, the repertory of centuries set aside, the language of the Church even outlawed, choirs disbanded and a rash of secular compositions and ensembles put in the place of a thousand-year tradition, there is little wonder that church musicians were baffled and disheartened. The hope and development promised by the council fathers had not materialized in this country, chiefly because what came from Rome never reached the United States.

MONSIGNOR RICHARD J. SCHULER

NOTES

1. Cf. *Notitiae*, 195-196 (October-November 1982), p. 466.
2. This writer once was asked by a priest if the Latin *Missale Romanum* that he was unfamiliar with was a translation into Latin from the English missal! It demonstrates how the Latin missal was kept from the American priests.
3. See *Sacred Music*, Vol. 102, No. 4 (Winter 1975), p. 31-35; Vol. 103, No. 3 (Fall 1976), p. 3-6.
4. See *Sacred Music*, Vol. 103, No. 4 (Winter 1976), p. 19-28; Vol. 104, No. 1 (Spring 1977), p. 21-25.
5. In 1966, Pope Paul VI warned religious communities bound to the singing of the office that, "if this language, noble, universal and admirable for its spiritual vigor, if the Gregorian chant that comes from the depths of the human soul — if these two things be remodeled, then the choir will become like an extinguished candle which no longer illuminates or attracts the attention of the minds of men. The Church introduced the vernacular among the faithful for pastoral reasons; but she looks to you to preserve the ancient beauty, gravity and dignity of the divine office in both language and chant." Quoted in *The Wanderer*, Oct. 6, 1966.
6. For a partial list of dioceses in the United States with regulations against the use of Latin, see Johannes Overath, ed. *Sacred Music and Liturgy Reform after Vatican II*, Rome 1969, p. 22-23.
7. *Newsletter of Bishops' Committee on the Liturgy*, Vol. 4, No. 1-2 (January-February 1968).
8. Paragraph 23, 24.
9. IV, B, 1, a.
10. Paragraph 28.
11. II, B, 1.
12. II, B, 3.
13. II, B, 3.
14. Paragraph 59.
15. Article 112.
16. III; III, B.
17. Joseph Gelineau, *Voices and Instruments in Christian Worship*. Collegeville, Minnesota: The Liturgical Press, 1964.
18. Article 44.
19. Paragraph 45.
20. Cf. *Acta Apostolicae Sedis* (June 28, 1968). No bishops' conference can delegate any of its legislative authority to any of its committees.
21. Vol. 104, No. 1-2 (January—February 1968).
22. See Richard J. Schuler, "By Whose Authority?" *The Wanderer*, April 4, 1968, p. 3.
23. The official program of the meeting prints the texts for *Oh, Had I a Golden Thread* by Pete Seeger; *When I've Gone* by Phil Ochs; and *This Little Light of Mine*.
24. Members of the Bishops' Committee on the Liturgy were Most Rev. Leo C. Byrne, Coadjutor Archbishop of Saint Paul and Minneapolis, Most Rev. John L. Morkovsky, Most Rev. James W. Malone, Most Rev. Francis J. Furey, Most Rev. Aloysius J. Wycislo and Most Rev. John J. Dougherty.
25. Some of the "top ten" of the liturgical hits in the late sixties were: *Michael, Row the Boat; Blowing in the Wind; Gypsy Rover*; and *Kum-bay-a*. Often these had newly composed words whose literary worth was worse than liturgical value of the melodies. Others were totally secular in both words and music, e.g., *Hush Little Baby; There is a Ship; Try to Remember; This Land is Your Land*, etc.
26. For example, in a letter to this writer, dated March 31, 1966, Archbishop Hallinan of Atlanta, Georgia, said: "I am sympathetic to the adaptation of popular music in church to include the use of folk songs. I would not want the bishops' commission to take a strong stand against such folk music. Rather, I prefer the free development of it, with of course, proper care and exercise of caution at all times."
27. For example, Archbishop Cousins in Milwaukee and Bishop Gorman in Dallas both spoke out against the abuses.
28. Cf. Michael D. Cordovana, "Perspective of Change," *Musart*, September-October 1967, p. 10-11, 41; Robert F. Hayburn, "Music for Special Groups," *Musart*, September-October 1967, p. 16, 33-38.
29. William Flanders, "Music for Children's Liturgies — Practical Excerpts from a New Book," *Living Worship*, Vol. 6, No. 7, September 1970.
30. Patrick Regan, "The Change Behind the Changes," *Worship*, Vol 40, No. 1, January 1966.



St. Peter's, with Forecourt and Colonnades. Bird's-eye view. 120, 1

CANTORS AND CHURCH ORNAMENTS

(An earlier article chronicled the history and post-conciliar revival of the office of cantor.¹ This article describes the history and revival of one of the most ancient of church ornaments, the cantor's staff.)

The western Church has employed various church ornaments in the course of centuries for use during ecclesiastical functions and among them are several types of staffs. The most familiar type of staff is the pastoral staff, borne by bishops and abbots as emblems of jurisdiction. The pastoral staff or crozier had its origin in Spain and already by the seventh century had become an established symbol of episcopal dignity. For this we have the testimony of Isidore of Seville. From Spain the use of the crozier spread to the rest of western Christendom — except for Rome. Rome, always conservative in liturgical matters, resisted the Spanish innovation and that is why to this day the Bishop of Rome bears a cross and not a crozier. Over the centuries the use of the crozier was conceded to ecclesiastical persons other than bishops and abbots. In particular, it was sometimes granted to certain abbesses, especially in the Holy Roman Empire.²

Another type of staff used in ecclesiastical functions was the confraternity staff. Examples of these, we are told, are quite rare. In the United States they were probably never employed. Confraternity staffs were long rods surmounted by an image or emblem (often of a patron saint) which served as badges to identify particular guilds or confraternities. They would have been particularly useful during religious processions to point out the location of particular groups so that members could congregate around their confraternity staff and march in a body. The use of the confraternity staff was linked to the use of the full confraternity habit or *sacco*. Canon law, for example, requires societies to wear their habit and march behind their standard in a body in order to claim precedence during processions. Since the use of the full confraternity habit was confined principally to Mediterranean lands and never developed in the United States as it had in southern Europe, use of the confraternity staff probably remained in abeyance, too.³

The next type of ecclesiastical staff was the processional staff. It was used "for the purpose of keeping the line and march." Outside of processions proper, it was also used to keep order in church. Such staffs were frequently employed in France as they were in some franco-phone parishes in the United States. The *suisse*, the beadle or verger of the French-speaking parishes of New Orleans and St. Louis, made use of such staffs. By the late nineteenth century, however, they had vanished from the American scene.⁴

CANTORS

Another type of staff was the staff of office or dignity. Such staffs were borne by the

chief dignitaries of cathedral and collegiate churches, *e.g.*, provosts, deans, and archpriests. But in the United States, except for a brief period in New Orleans, there have never been cathedral or collegiate churches staffed by chapters of secular canons.⁵ It follows that there have been no dignitaries of such chapters to bear such staffs of office in the United States. But one staff of office has long been (and today still is) in use in the United States. This is the cantor's staff. Today they are generally very simple in form and take the shape of a simple conductor's baton. Nevertheless, the simple contemporary form belies the ancient and rich history of this church ornament.

The cantor's staff began, like most church ornaments, as a device which in the course of time was converted from ordinary secular to sacred use because of a specific liturgical need. The staff was a device in common use in most ancient cultures. It was used both as an offensive and defensive weapon and, hence, became a universally-recognized symbol of power. As a sceptre it is a universal emblem of majesty and there are numerous references to it in the Old Testament. As an emblem of power it was clearly the origin of the crozier.

But the staff had other uses besides that of a weapon. In arid climates staffs were employed for the simple and utilitarian purpose of support whilst walking. The sight of an elderly person using a cane for support is still common today. Staffs were commonly used by the early Christians for support during the lengthy worship services. Pews were an invention of the late Middle Ages and in the large basilicas which came into use after the peace of Constantine there were only bare stone floors in the nave. While standing throughout the service, a staff was often used for support. Traces of this practice can be found in various liturgical writings. The eleventh century writer, Honorius of Autun, indirectly attests to the practice when he notes that during the gospel the people lay down their staffs. The bishop, by contrast, is enjoined by the rubrics to hold his crozier during the reading of the gospel. Honorius's testimony thus points out the widespread use of the staff and at the same time takes note of a peculiar episcopal privilege.⁶

Monks and canons would also have stood during the recitation of their office. In the early basilicas the altar stood in the middle of the apse. Between it and the apse wall stood the bishop's chair and in a semi-circle on either side of the bishop stood his clergy. Gradually the plain apse wall was broken up with sculpture to form a series of niches, in each of which stood one of the clergy. But as the office grew in length and was supplemented by the Little Office of the Blessed Virgin Mary and the Office of the Dead, reciting the office became something of a feat of endurance. One solution was to permit the monks and canons to use a staff for support whilst standing in choir. There is literary evidence for this practice around the year 800. But the innovation was not received without resistance. The monks of the Abbey of Fulda had to complain to the Emperor Charlemagne that their rigorist abbot refused them the use of a staff in choir, even to infirm monks. Only slightly less adamant was the reforming bishop, Chrodegang of Metz. One of the leading Frankish churchmen of the tenth century, he was largely responsible for the introduction of the Roman rite into the Frankish domains to replace the ancient Gallican liturgy. He also introduced Gregorian chant into France, founding for that purpose a school of chant at Metz which became quite famous. He is lastly remembered for the famous *Rule* which he wrote for the secular canons of his cathedral. In it he prescribed a quasi-monastic discipline for those diocesan clergy. His *Regula Canonicorum* refused to secular canons the use of the staff in choir except in case of illness or infirmity.

By the eleventh century the development of the choir stall obviated the physiological need for the staff. Stalls by then had developed from the earlier sculptured niches and were fitted with a *misericordia* or rest on which to lean. Those in choir could still stand but at the same time they could rest on the *misericordia* to relieve the physical strain of the long office.

But what physiology no longer needed the increasingly complex chant now required. By the high middle ages, with the maturation of Gregorian chant, the office of cantor had become one of the chief dignities in cathedral and collegiate churches. The office of cantor was an outgrowth of the primitive order of lector. But during the middle ages the office of lector had declined in status and its incumbents had become either a choir boy in town or an altar boy in the country. By contrast, the cantor enjoyed very considerable status. He had become a capitular dignitary with a fat benefice and the care of a sizable body of singing men and boys. Honorius of Autun attests to the lofty status of the cantors, calling them *apostoli, qui ecclesiae laudes Dei instruxerunt*. The increasing complexity of chant with the introduction of tropes put a premium on direction and added to the cantor's status.⁷

Thus, when the cantor's staff was no longer needed for physical support, it was retained for musical purposes. It came to be employed to point out the chants, hymns, psalms and antiphons which were to be sung and to keep order in the choir. With manuscripts still exceedingly expensive, a church might have but one or two antiphonaries in its treasury. This giant volume would be placed in front of the choir and the cantor would use his staff to indicate music to be sung. Where a church possessed two antiphonaries, the precentor or chief cantor would use his staff to point out the music in one while his assistant, the succentor, did the same with his more modest staff for the second choir across the aisle. The cantorial staff could also be used to give directions and signals to the congregation.

The use of the cantorial staff rested on custom, which in canon law has the force of law. Thus it is that the cantorial staff was used in some churches but not in others — even in the same country or region. But its use was particularly widespread in France and Belgium. Moreover, even where it was regularly in use it might be reserved for certain occasions and borne only on important feasts. Then, of course, the choir would have been augmented by additional voices and the need for direction would have been at a premium. Also such feasts would tend to have had a proper office which might not have been committed to memory so easily as the Sunday or daily office. Generally cantorial staffs were of silver or gilt bronze and at the top was placed a knob or a statue of the church's patron saint. Physically they were very much distinguished from pastoral staffs with which they should never be confused.⁸

The cantor's staff was also in use in England. Shortly after the Norman conquest, Bishop Leofric of Exeter gave three cantor's copes and three cantor's staffs to his cathedral church of Exeter. Other important English churches had impressive collections of cantor's staffs. The staff of the precentor of St. George's Chapel, Windsor, was tall, topped with an ivory cross and a crystal knob. At York Minster the cantor's staff was silver gilt and topped with a round knob. St. Paul's Cathedral in London had a very elaborate cantor's staff. It was made of ivory and adorned with silver gilt bands and trefoils set with gemstones. At the top was a knob of crystal. Lincoln Cathedral, which had a large chapter of canons, had a large collection of cantor's staffs as well. The most precious was of silver gilt with an image of Our Lady carved at one end and that of St. Hugh at the other. On it was an enameled boss bearing twelve enameled images. Lincoln's simpler cantor's staffs were silver gilt or even wooden and decorated with silver bands. The Metropolitan Cathedral of Canterbury likewise possessed an impressive collection of cantor's staffs, some named after the see's saintly archbishops. One, for example, was that of St. Thomas a Becket. It was of silver gilt and was adorned with gemstones. That of St. Dunstan was of silver and topped with a head of ivory. A larger one was partly of silver and jeweled. Four simpler ones were of horn with ivory heads while those for daily use were of wood. These staffs were about five feet in length and were carried in the left hand. Perhaps the nearest modern day analogue is the drum major's staff.⁹

splendid church dignity as well as a sinecure. The precentor ceased to teach chant and delegated his functions to another who was seldom a member of the chapter and often a hired musician who was a layman. While the office of cantor was becoming increasingly splendid, the cantor's staff became increasingly a decorative staff of office. It became divorced from the function which was its genesis and ended up merely as an embellishment to the coat of arms of certain church dignitaries and prelates.

As reformations, revolutions and Erastian ecclesiastical legislation by secular powers dismantled much of the mediaeval church structure, precentorships were abolished and cantorial staffs found their way into national museums as quaint religious paraphernalia. The Oxford Movement, which sparked the liturgical revival, and nineteenth-century interest in mediaeval culture brought about a limited revival of interest in this ancient church ornament. One nineteenth-century writer urged that in the "larger churches where there are regular choirs and places where they sing" the precentor or other ruler of the choir should carry a cantor's staff. Nor were the niceties of precedence overlooked. If there was a succentor as well as a precentor, the precentor's staff ought to be more magnificent than the succentor's. Furthermore, on ferials and lesser feasts the more magnificent cantor's staffs ought not to be used.¹⁰

A century of liturgical revival and scholarship was consummated by the Second Council of the Vatican in its constitution *Sacrosanctum Concilium*. In that document the supreme authority in the Church underscored the importance of music in the liturgy. Stressing that the liturgy is the "action of Christ the Priest and his Body, which is the Church," the council pointed out that music gives the liturgy an even "more noble form." Music clearly is not an addition or excrescence on the liturgy. Rather, "it forms a necessary or integral part of the solemn liturgy." Just like servers and lectors, the council declared, sacred musicians "exercise a genuine liturgical function." A little later the council referred to the sacred musician's "exalted ministry."

Having described their function, the council next delimited the sacred musicians' task. In ringing phrases the council enjoined that "the treasury of sacred music be preserved and cultivated with great care" and that "choirs be assiduously developed." After admitting the use of the vernacular, the council nevertheless laid down some priorities. It enjoined that "the use of the Latin language ... be preserved in the Latin rites." It declared that "the Church recognizes Gregorian chant as being specially suited to the Roman liturgy (and) therefore ... it should be given pride of place in liturgical services."¹¹

All this emphasis on sacred music meant necessarily a re-emphasis on the ministers of sacred music. Juridically this became clear by 1970 when the *General Instruction on the Roman Missal* declared the need for a cantor or precentor whether there was a choir at the service or not. In the former case the cantor would lead the choir; in the latter case the cantor would himself sing the necessary parts as well as lead the congregation in song. The genuine liturgical office was underscored by the exhortation that the celebrant be normally assisted by an acolyte, a lector and a cantor. The following year the *General Instruction on the Liturgy of the Hours* laid down additional duties for the cantor. It was also part of the cantor's *munus* to lead the antiphons, psalms and other chants during the office. The instruction strongly urged the recitation of the office in every parish, at least Sunday vespers, and pointed out the frank desirability of the sung office. The document noted that not only does music make the office more solemn, but it also produces a "more profound union of hearts in the praise of God." Further, the sacred congregation declared that while the office might fruitfully be recited, many parts in origin were lyrical and thus their fuller meaning could only be expressed musically. Taking up the theme of the council, the instruction averred that sacred music is not mere ornament to the Liturgy of the Hours or something extrinsic to prayer, but rather it serves to deepen the petitioner's prayer and the divine praise while bringing together the worshipping community fully and completely.¹²

During the post-conciliar period a quiet revolution was occurring in the canon law dealing with ecclesiastical office. Under the *Code of Canon Law*, effective since 1918, the canonical office of cantor could only be held by a cleric. As a stable office with a spiritual purpose, the office of cantor was an ecclesiastical office. Moreover, it was also generally linked with a benefice. Hence, only clerics, *i.e.*, those who had received first tonsure, could hold the canonical office of cantor.

The law was revolutionized in 1972 by the promulgation of the apostolic letter, *Ministeria quaedam*. That document of the supreme authority in the Church, issued *motu proprio*, derogated notably from the existing canon law. It abolished first tonsure; henceforth, entry to the clergy was annexed to ordination to the diaconate. The former major order of subdeacon and the minor orders were converted into "ministries," in effect lay ministries. The effect of the *motu proprio* was to open the canonical office of cantor to the laity, for the apostolic letter clearly distinguished ecclesiastical office from membership in the clergy. This change was codified in the new *Code of Canon Law*, which will become effective later this year. In that document members of the laity are explicitly permitted to hold ecclesiastical office in those cases where the possession of holy orders is not necessary for the exercise of the office. This is later even made more explicit with reference to cantors in canon 230 (2) which declares, *omnes laici facultate gaudent ut muneribus ... cantoribus ... ad normam iuris fungantur*. The new code will thus codify the transformation which has occurred in the post-conciliar period during which the office of cantor has been revived as a functional ecclesiastical office and entry into it has been opened to lay men and women.¹⁴

With the revival of the office perhaps will come the revival of its ancient staff of office. Clearly the cantor's staff is sanctioned by ancient church tradition and custom. The new code, like the present 1918 *Code of Canon Law*, declares that custom is the best interpreter of law and, indeed, that approved custom has the force of law. The transformation of the cantor's office from an exclusively clerical to a predominantly lay office ought not affect the juridical value of such a customary right. Despite the change in the *status vitae* of its incumbent, the office of cantor remains an ecclesiastical office. The customary right to the use of the cantorial staff was attached to the office of cantor, not to the person of its incumbent or the *status vitae* of the incumbent. Hence, the right belongs to any legitimate incumbent, *durante munere*. It follows that there is no juridical obstacle to the use of the cantorial staff by any legitimate incumbent in the office of cantor.¹⁵

It is merely necessary that the staff utilized comport with the legislation on church ornaments. That legislation has been conveniently restated by the Second Council of the Vatican in the same document in which the council declared its mind on sacred music. After its discussion of sacred music, the council turned to the other sacred arts. It noted that the Church

has always been the patron of the fine arts and has ever sought their noble ministry ... Thus in the course of centuries she has brought into existence a treasury of art which must be preserved with great care.

The Council, having set forth the Church's ancient link with the fine arts, restated the traditional canons of sacred art. Sacred art must be beautiful; it must serve a liturgical function; and it must be a sign and symbol of the supernatural. Thus ordinaries were admonished to remove from churches works of art,

which offend true religious sense either by depraved forms or through lack of artistic merit or because of mediocrity or pretense.

This restatement contains the traditional norms. These same norms had been elaborated upon by Pugin a century before during the early days of the liturgical revival. Speaking of ornament in sacred art, Pugin declared,

Ornament, in the true and proper meaning of the word, signifies the embellishment of that which is in itself useful in an appropriate manner ... Every ornament, to deserve the name,

must possess an *appropriate meaning*, and be introduced with an intelligent purpose, and on *reasonable grounds*. The symbolical associations of each ornament must be understood and considered: otherwise things beautiful in themselves will be rendered absurd by their application.

It is this sort of idea that the council had in mind when it enjoined ordinaries, "in encouraging and favoring truly sacred art (to) seek noble beauty rather than sumptuous display." Sacred art thus begins with something useful in divine worship which is embellished so as to be "worthy, becoming and beautiful" in order that it might be a sign and symbol of things supernatural.¹⁶

Pugin's definition of sacred ornament points out that embellishment must be related to function. Therefore, in designing a cantorial staff the artist must have in mind the particular use to which it will be put. That will depend in large part on the type of sacred music employed. The Vatican Council recognized that the type of sacred music employed must be adapted to the culture of the congregation for whom it is intended. Varying levels of resources and musical culture were envisioned by the council. Thus it ordered an edition of simpler melodies of Gregorian chant "for use in smaller churches." Likewise, it admonished composers of sacred music to produce compositions "which can be sung not only by large choirs but also by smaller choirs." But the traditional solemn forms of liturgy and sacred music were by no means banished. On the contrary Gregorian chant was given "pride of place" and the council noted that "other kinds of music, especially polyphony, are by no means excluded from liturgical celebrations." In fact, cathedral and collegiate churches, which traditionally possessed ample resources for the solemn liturgy, were declared to have the duty to develop choirs.¹⁷

This range of musical culture suggests the range of uses to which a cantor's staff might be put. It also indicates that there is a range for "embellishment of that which is in itself useful, in an appropriate manner." In most cases the use of the cantor's staff will suggest a design very similar to that of a conductor's baton. The only difference will be that the cantor may nowadays use this secular instrument secure in the knowledge that its use as a cantorial staff is sanctioned by ancient canonical custom and tradition.

In a small number of cases the music employed may dictate a different design. In those rare cases where, following the council's desires, Gregorian chant has been given "pride of place," a more elaborate design, based on mediaeval examples, might appropriately be adopted. Such styles would still serve the ancient, erstwhile function of giving direction in choir and pointing out the chants, hymns, psalms and antiphons which are to be sung. Such mediaeval designs would be particularly apt where there is a local confraternity of *Pueri Cantores*, the archconfraternity of young men, who, clad in an alb with a small cross suspended about the neck, are dedicated to the liturgical performance of plainchant. In such cases a cantor's staff would also serve to demonstrate visually the "exalted ministry" which the council declared sacred musicians have in the liturgy.¹⁸

There is also a sociological value to be gained by the use of a cantor's staff. In this age of exaggerated individualism and narcissism, the world is groping for symbols to express community and the dignity of institutions. The value of employing staffs of office to that end has not been overlooked by secular institutions. The United States, for example, possesses a mace. This dignified staff represents the majesty of the republic and reposes in great dignity under the speaker's rostrum in the national capitol. The Commonwealth of Virginia likewise possesses a dignified mace, which is processed on occasions of ceremony in one of America's most venerable statehouses. Universities, victims of unrest in the sixties, also have adopted maces to stress that they are communities of scholars and republics of learning. One such mace is possessed by the University of Minnesota. It is a silver shaft topped with a ball of crystal. With noble simplicity but becoming design and form, one is reminded of that university's important

role in the North Star State. The revival of the use of the cantor's staff would in similar fashion serve to stress the dignity of the ecclesiastical office of cantor as well as the "exalted ministry" of all sacred musicians.

DUANE L.C.M. GALLES

NOTES

1. Duane L. C.M. Galles, "The Office of Cantor", *Sacred Music*, Vol. 108, No. 1 (1981), p. 17-20.
2. "Baton pastoral," *Dictionnaire de Droit Canonique*, II, 263; J.B.E. Pascal, *Origines et Raison de la Liturgie Catholique* (Paris, 1844) p. 147. Other reasons have been offered for the papal non-use of the crozier. Innocent III declared it was because Saint Peter had sent his pastoral staff to Eucharus, first bishop of Trier. Since Maternus, Eucharus' successor, was miraculously cured by the aid of this staff, it was carefully conserved at Trier and never returned to Rome. Pascal, *op. cit.*, p. 145.
3. A. Welby Pugin, *Glossary of Ecclesiastical Ornament* (London, 1844) p. 193; Pascal, *op. cit.*, p. 433; *Codex Iuris Canonici*, c. 701/3; X. Barbier de Montault, *Le Costume et les Usages Ecclesiastiques selon la Tradition Romaine*, 2 vols. (Paris, n.d.) I, pp. 462-466.
4. Pugin, *op. cit.*, pp. 190, 193; Andreas Muller, "Stab", *Lexikon des Kirchenrechts und der Romisch-katholischen Liturgie* (Wurzburg, 1839) IV, 720; Pascal, *op. cit.*, p. 148; Leonard V. Huber and Samuel Wilson, *The Basilica on Jackson Square: The History of the St. Louis Cathedral and its Predecessors, 1727-1965*, 4th ed. (New Orleans, 1972) p. 42; John Rothensteiner, *History of the Archdiocese of St. Louis*, 2 vols. (St. Louis, 1925) I, p. 140.
5. Pugin, *op. cit.*, p. 190, 194; Roger Baudier, *The Catholic Church in Louisiana* (New Orleans, 1939) p. 223.
6. "Baton," *Dictionnaire d'Archeologie chretienne et de Liturgie*, II, 621; Pascal, *op. cit.*, 1162; Honorii Augustodunensis, "Gemma Animae", *Patrologia Latina*, CLXXII, p. 552; Robert LeSage, *Vestments and Church Furniture* (New York, 1960) p. 136.
7. William Smith and Samuel Chetham, *A Dictionary of Christian Antiquities* (London, 1880) p. 1926; Pascal, *op. cit.*, pp. 238, 649, 1162; "Chrodegang of Metz, St.", *New Catholic Encyclopedia*, III, 665 (1967); Galles, *op. cit.* "Gemma Animae", *op. cit.*, p. 549. Honorius also calls cantors standard bearers. Hence, they wear copes and albs as soldiers are protected by breastplates and shields. *Ibid.*, c. 227. The rise of the Little Office of the Blessed Virgin Mary and the Office of the Dead are succinctly described in Ludwig Eisenhofer and Joseph Lechner, *The Liturgy of the Roman Rite* (New York, 1961), pp. 473-475.
8. Charles-Louis Richard, O.P., *Bibliothèque sacrée ou Dictionnaire Universel Historique, Dogmatique, Canonique, Géographique et Chronologique des Sciences Ecclesiastiques* (Paris, 1822) IV, 196; Michel Andre, *Dictionnaire de Droit Canonique* (Paris, 1888) pp. 217-218; Muller, *op. cit.* John David Chambers, *Divine Worship in England in the Thirteenth and Fourteenth Centuries* (London, 1877) p. 317. DuCange, *Glossarium Mediae et Infimae Latinitatis* (Graz, 1954) VI, 450, VII, 644, says of "precentor", Qui vocem praemittit in cantu; primus cantorum in ecclesia, qui cantoribus praeest: dignitas ecclesiastica in cathedralis ... qui cantantes voce et manu incitat ...; of "succentor", Qui in ecclesia post precentorem, sive principalem cantorem subsequenter canendo respondet, vel qui facit officium principaliter in choro sinistra ... Cantorem duo sunt in arte musica genera, Precentor scilicet et Succentor; Precentor vocem praemittit in cantu; succentor canendo subsequenter respondit.
9. A. J. Robertson, *Anglo-Saxon Charters* (Cambridge, 1939) p. 226; Pugin, *op. cit.*, p. 193; Chambers, *op. cit.*, pp. 42-43.
10. Pascal, *op. cit.*, p. 238, 330; Chambers, *op. cit.*, p. 317; Bruno Bernard Heim, *Heraldry in the Catholic Church* (Van Dusen, 1978) pp. 74-75.
11. "Sacrosanctum Concilium," A Flannery (ed.), *Documents of Vatican II*, (New York, 1975) nn. 7, 24, 36, 112, 113, 114, 116.
12. "General Instruction on the Roman Missal", in *Ibid.*, n.64; "Institutio Generalis de Liturgia Horarum", nn. 260, 268, 269, 270; The Second Plenary Council of Baltimore, in particular disciplinary legislation still in force, ordered Sunday Vespers to be said in each parish "quantum fieri potest." John Daniel Mary Barrett, *A Comparative Study of the Councils of Baltimore and the Code of Canon Law* (Washington, 1932) p. 155. The new *Codex Iuris Canonici Auctoritate Ioannis Pauli PP. II Promulgatus* (Libreria Editrice Vaticana, 1983) canon 1174 (2), contents itself with a general exhortation to all Christians to participate in the Liturgy of the Hours. As particular disciplinary law which is *praeter legem*, the Baltimore norm will remain in force after the coming into force of the new code. Canon 6.
13. *Codex Iuris Canonici*, cc. 108, 118, 145.
14. "Ministeria Quaedam," in Flannery, *op. cit.*, p. 429.
15. *Codex Iuris Canonici*, cc. 25, 29; New Code, cc. 23.27. Cf. In France after the revolution had suppressed precentorships and cantorships, the functions of these offices were assumed by laymen who continued to wear in choir the copes worn by their clerical predecessors as emblems of their cantorial function. Pascal, *op. cit.*, p. 315. It is important to note in this regard that the cope is a choral, not a sacerdotal vestment. Hence, unlike the chasuble, the cope is not blessed. *Ibid.*, p. 300; LeSage, *op. cit.*, pp. 124-125.
16. "Sacrosanctum Concilium," in Flannery, *op. cit.*, nn. 122, 123, 124; Pugin, *op. cit.*, p. iii.
17. "Sacrosanctum Concilium," in Flannery, *op. cit.*, nn. 114, 116, 117, 121.
18. Charles N. Meter, "Pueri Cantores," *Sacred Music*, Vol. 106, No. 4 (1979), p. 3-6.

ON THE FIFTEENTH ANNIVERSARY OF *MUSICAM SACRAM*

(These two articles from *Notitiae* were translated from the French by Virginia A. Schubert.)

I. *NOTITIAE*, August-September 1982

Introduction

Fifteen years after the publication of *Musicam Sacram* (*Notitiae*, 3, 1967, 87-105), it is useful to evaluate the current situation of sacred music. To commemorate the anniversary on May 6, 1982, Vatican Radio broadcast a program presenting the purpose of that instruction of Paul VI as well as the importance of music in the liturgy. Here is the text of that broadcast.

Vatican II presented the general principles of the liturgical reform in the constitution *Sacrosanctum concilium*. Ten of the articles of the sixth chapter dealt with the renewal of sacred music with the goal of opening a new era in the history of music. Like any period of transition ours is characterized by striking contrasts: enthusiasm and disillusionment, proposals and reactions, balance and intemperance. With respect to music, for some the post-conciliar period could be characterized as a disastrous time that brought irreparable destruction. Others consider it a period of spring-like hope and happy results.

The goal of the instruction *Musicam Sacram* of March 5, 1967, was to resolve the difficulties that arose from the new rules dealing with the carrying out of the rituals and the active participation of the faithful in liturgical celebrations. The instruction intended that pastors, musicians and the faithful would willingly welcome and put into practice the new rules for sacred music for the glory of God and the sanctification of the faithful. The implementation of this instruction has not been easy for it involves reconciling varying contradictory points of view.

Speaking on April 15, 1971, to nuns who deal with religious music, Paul VI said: "There are three persons seeking friendship and these persons are called Gregorian chant, classical polyphony and popular liturgical music." The purpose of the instruction on sacred music was therefore to bring into harmony little by little these three elements and to build their friendship.

An official definition of sacred music has been desired for a long time. The instruction provides it in number 4: "Sacred music is that music which is composed for the celebration of divine worship and whose form is both holy and good." Let us consider these three essential characteristics: 1. Sacred music must be a true art form. Neither simple exercises of harmony or counterpoint nor melodies or compositions lacking a minimum degree of harmonious composition can be considered sacred music. 2. Religious music must be composed specifically for divine worship. 3. In conclusion, in his *motu proprio*, *Tra le sollecitudini*, on November 22, 1903, Pope Pius X declared that sacred music must possess three characteristics: holiness, goodness of form and universality.

With regard to Gregorian chant, article 52 of the instruction *Musicam Sacram* declares that it is an important foundation for education in sacred music because of its own characteristics. In spite of the general abandonment of Latin which has been documented by a survey of dioceses throughout the world dated June 18, 1980, the bishops have emphasized the importance of Gregorian chant for musical and spiritual reasons. A rediscovery of Gregorian chant is occurring currently among young people. This phenomenon expresses in a unique way the unity and universality of the Catholic Church.

The choir has an important place in the performance of liturgical music. By singing, the choir assumes the service of prayer in and with the people of God. It contributes to the way the faithful express faith in the mysteries of Christ and the true nature of the

Church. Singing is both an element of union among the faithful and an expression of faith in the joy and spirit of the feast. No matter how well chosen words and ideas are, they are not sufficient to express the mystery of faith, hope and charity. It is natural for human beings to use music to do that. Singing is more conducive than the spoken word for the spirit who is in us to express our intimate relationship with God because of the various tonalities of uses: those that express sad lamentations or calls for help or forgiveness, or those others that express thanksgiving and victorious rejoicing.

As St. Paul says, "Fill yourself with the Spirit; sing psalms, hymns and spiritual canticles; sing and celebrate the Lord with all your heart." (Eph. 5, 18-19 and Col. 3, 16) For all time, human beings have let their prayer expand through song. By singing and helping others to sing, the choir participates in the service of prayer in a special way.

II. *NOTITIAE*, December 1982

Introduction

This is the text of a program broadcast in French over Vatican Radio on June 17, 1982, reflecting on the role that sacred music in Latin played during the apostolic journeys of John Paul II.

The great apostolic travels of John Paul II throughout so many countries of the world have allowed us to evaluate the importance of the liturgical renewal for the Church. This is in addition to the role of the direct teachings of the Holy Father. The majesty and the imposing grandeur of the concelebrated Masses have demonstrated to what extent the active participation of great crowds of faithful has become possible in today's Church. It can be observed, and has recently been made evident once again in Argentina, that music and singing are very important on these occasions. A crowd of several hundreds of thousands of people must be able to express its faith easily through simple songs, whose music is immediately accessible to all.

In this respect the music sung recently in Cardiff is a magnificent example. Two years ago in Galway the young people also gave us a fine model of popular religious music. These songs were written in the vernacular, here English, but also in the musical idiom of the region. There were Scottish and Irish melodies, just as there were Basque and Breton melodies in France.

To pray and sing in one's native language is a characteristic common to all peoples. One of the indisputable advantages of the liturgical reform of the council has been to bring to the people texts in the language of their own country. The constitution on the liturgy states: "The vernacular may very often be useful to the people in the Mass, the administration of the sacraments or in other parts of the liturgy. One may therefore give it an important place, especially in the readings, the offertory petitions, and in a certain number of prayers and songs." (no. 36,2)

During his travels John Paul II was able to hear the various peoples of the world express themselves in their native languages, and he associated himself in a very real way with these liturgies. Thus he did not hesitate before the difficulty of celebrating Mass in Japanese in Japan, in English with the English speaking peoples, in French in Paris and Lisieux, in Spanish in Mexico City and Buenos Aires.

Nevertheless and in all cases, as Paul VI recommended on the occasion of the publication of *Jubilate Deo* on Easter Sunday, 1974, there are chants that the Church must keep in Latin as a manifestation of its unity and universality. As Cardinal Gouyon said: "At a time when people travel more and more, it is good to keep a core of chants at the heart of the Church. We feel the necessity for this in places like Lourdes or Rome. In our country where modern melodies are so numerous that it is impossible to establish a nucleus of common chants in the vernacular, the Latin settings of the ordinary of the Mass can foster communion and universality."

Let us not go from one extreme to the other, so that the adopting of French necessarily brings along with it the banishing of Latin.

REVIEWS

Choral

Salve Regina by Franz Schubert. SATB, *a cappella*. Continuo Music Press, distributed by Alexander Broude, Inc. \$.50.

A short, simple, homophonic setting of the *Salve Regina*, this anthem could be performed successfully by most choirs. Although the range is high for soprano and tenor, this piece could easily be transposed, since *a cappella* performance is intended. The length and expressive nature of this piece make it suitable for general use during the offertory or communion. Both Latin and English texts are provided.

Ave Maria by Andrea Gabrieli. SSA, *a cappella*. Tetra Music Corporation, distributed by Alexander Broude, Inc. \$.50.

This exquisite setting of the *Ave Maria* would be a tremendous addition to parish literature. Scored for women's voices, it provides some imitation and line independence within a basically homophonic style. This piece is easy to read, and its fast harmonic rhythm should make the pitch easy to sustain in its recommended *a cappella* performance. A rehearsal score is included.

Ave Regina Caelorum by David J. Fisher. SATB, *a cappella*. Theodore Presser Company. \$.65

This arrangement utilizes a refrain on *Ave Regina Caelorum* sung by the choir in alternation with verses sung by a semi-chorus. The voice parts are easy, although the score contains frequent meter changes, and incorporates the mixolydian and natural minor modes. Unaccompanied performance is indicated, and no rehearsal score is included. Both Latin and English texts are given, but the music clearly favors performance in Latin. This piece is worthy of its text. It is brief (2 minutes), expressive, and could become a favorite.

Ave Maria by Felix Mendelssohn, edited by Leonard Van Camp. SSAATTBB, tenor solo. The Unicorn Music Company, Inc. \$.40.

This lovely piece requires a well balanced choir with considerable performance security. The vocal parts are easy, but the first soprano, first tenor, and second bass parts are high. Considerable voice doubling and unison rhythms should overcome the demands of eight part performance. No rehearsal score for the voice parts is provided, which may be a problem due to the difficulty of reading eight vocal lines at once. In addition, since the organ part is generally independent of the voices, the choir sections must be able to find pitches and entrances with little support.

This piece is five minutes in duration. It incorporates the romantic richness of harmony and melody. For the able choir, it promises to be a thrilling and memorable selection.

MARY GORMLEY

Magazines

COMMUNAUTES ET LITURGIES. No. 6. December 1982.

The last in a series studying the various parts of the Mass, this issue deals with the liturgy of communion. One article asks, "Who should be allowed to receive the Eucharist?" and "Is the table open to all or reserved for a few?" In answering, the author first gives a general survey of the historical and doctrinal background of both positions and then seems to take a liberal view, wondering whether it is the faithful or God who are harmed by the communion of non-Catholics or even non-Christians. An article on the gestures of the communion rite concentrates on the four parts of the rite that the author identifies as central; the Our Father, the sign of peace, the breaking of the bread, and the communion. Suggestions for making the rite more meaningful include the use of "real" bread for the Eucharist which can then be broken in a more noticeable way, and the distribution of communion with the celebrant carrying the bread out into the congregation on a tray from which the worshippers can help themselves, or alternately, in well-prepared congregations, just passing the tray of bread from hand to hand. (And the experimentation goes on and on, no matter what Rome says!) The article concludes with praise for the new *Ordo Missae* of 1969, but also criticizes its application which has been too often marked with a pre-occupation with purity and distance. Several times the author calls for sensitivity to the congregation and asks that nothing be done that would be offensive. These remarks and the reference to the new *Ordo Missae* impress this reader as a ploy and not the real intent of the writer.

V.A.S.

UNA VOCE (France). No. 107. November-December 1982.

This issue contains a number of short articles on a variety of subjects: among them, the Church in Portugal, aberrations of catechetical training in France, and the Holy Father's statement on religious dress for priests and nuns. Announcement is made of the Gregorian chant symposium that will take place at the Catholic University in Washington, D.C., from June 19-22, 1983. There is a review of a new book in the series *Musique-musicologie, Le Chant gregorien. Historique et pratique* by Andre Madrignac and Daniele Pistone (Paris: H. Champion, 1981). This is a practical book for students in musicology and performers, presenting a brief history of chant along with information on repertory, notation, modes, rhythm, accompaniments and commentaries on texts.

V.A.S.

UNA VOCE (France). No. 108. January-February 1983.

In this first issue of 1983 the editors present a statement of what Una Voce is for and against. The

society is first and foremost dedicated to the preservation of the Latin liturgy and Gregorian chant, and asks that articles 36, 54 and 116 of the constitution on the liturgy be observed. At the same time it is against those things that contribute to the secularization of the Mass. A long article discusses the history and role of Gregorian chant in the liturgy, showing how it fulfills its vocation which is to be sacred. Other articles comment on specific feasts of the sanctoral cycle and the role of the introit in the liturgy. There is a review of the conference given by Cardinal Ratzinger in Paris recently in which he called for a return to the structure of the catechism as found in the catechism of the Council of Trent. Cardinal Ratzinger concluded his address by criticizing the new methods of catechetical instruction which do not distinguish between content and method or between text and commentary. The author of this review finds the comments very appropriate to the situation in France where the bishops are currently trying to impose both a book and a method.

V.A.S.

BOLLETTINO CECILIANO. Anno 77, No. 12, December 1982.

Oreste Gregorio tells the story of Saint Alphonsus Liguori's famous Christmas carol, *Tu scendi dalle stelle*, written at Nola in Campania in 1754, certainly a rival of *Stille nacht* in its general popularity around the world. Ernesto Moneta Caglio writes about the use of Bach's chorals in the Italian national repertory of congregational hymns as he surveys the efforts made to produce a national Italian hymnal on the lines of the German-speaking nations' *Gotteslob*. Section II of the biography of Marco Enrico Bossi studies him as a composer and lists his works. He died after a journey to the United States in 1924-25 and is buried at Como in the family tomb. Sante Zaccaria continues his study of Italian pipe organs, giving the registration lists for the cathedral in Como and the organ in the famous shrine of Our Lady at Pompei.

BOLLETTINO CECILIANO. Anno 78, No. 1, January 1983.

On October 30, 1982, Pope John Paul II wrote to the Italian Association of Saint Cecilia, through the Secretary of State, Cardinal Casaroli, taking notice of the 24th national congress to be held in Monreale in Sicily. He reminds the Italian church musicians of the basic requirements set forth in the constitution on the sacred liturgy and in the instruction of 1967, *Musicae sacram.* A report on the congress demonstrates an extraordinarily wide presentation of music for worship in all forms from Gregorian chant through new compositions, for Mass and for vespers, with organ and with instruments, with congregation and with choirs. E. Papinutti's account of the activity at the congress shows a most interesting event. Luciano Migliavacca has a

long article on the relationship between the choir and the congregation and their specific roles. Don Ildebrando Scicolone has a discussion of the duties of the various ministers in singing the sections of the liturgy that belong to them.

R.J.S.

Books

Documents on the Liturgy, 1963-1979. Conciliar, Papal, and Curial Texts. Collegeville, Minnesota: The Liturgical Press, 1982. 1496 pages. \$45.

Truly this is the most important, the most useful and the most significant volume published in this post-conciliar period for church musicians and liturgists. It is difficult to over-emphasize its welcome as a compilation eagerly awaited by all those who are anxious to implement fully the directives of the Second Vatican Council, the Holy Father and his various congregations. Up until now, these documents were scattered in pamphlets, news articles, clippings and various publications. Even the most conscientious observer was never sure that he had assembled all the releases and the task of organizing those he possessed was often beyond him. Now all that is past. One can have the assurance that all that the Church wants in liturgical matters is clear and orderly in one volume.

The editors have chosen a topical organization: 1) general principles; 2) the Eucharist; 3) other sacraments and sacramentals; 4) the divine office; 5) the liturgical year; 6) music; and 7) art and furnishings. A system of marginal numbering makes reference quick and precise. A most comprehensive index covers 53 pages and provides a tool for use of the large volume that is invaluable. Within the documents a system of cross references provides even further opportunity to pursue a subject.

An appendix lists all the documents of the years 1963 to 1979 in a chronological order, an incredible number of statements covering 18 pages of titles. This is supplemented by an index of incipits, the first Latin words of each document. Still another appendix classifies the documents according to the source of issue: the council, the pope or the curia; and then further specifies them according to the particular form employed, e.g., a constitution, a declaration, a papal address or apostolic constitution, encyclicals, decrees, rescripts, etc. There are 55 different forms listed in addition to replies to questions published in *Notitiae*.

In reading this collection one comes immediately to an admiration for the detail and order employed by the Holy See in promulgating the reforms of the liturgy directed by the council. The clarity of the goals and the precision of the procedures for effecting the reform of the liturgy by the Roman authorities is apparent when one studies these documents, now for the first time assembled in logical sequence. It is likewise just as

apparent that the aberrations that have been so widespread in this country, often being justified by reference to the council, have no basis in reality. They are simply contrary to the clear directives from Rome.

The editorial work on this handsome book was done by Gaston Fontaine of the Service de Documentation Pastorale of Montreal, Canada, and Thomas C. O'Brien of the International Committee on English in the Liturgy of Washington, D.C. The volume is dedicated to the memory of Archbishop Annibale Bugnini, who was prominent in the reform. Its publication by the Liturgical Press follows on a volume of similar purpose prepared by Monsignor Robert F. Hayburn, who assembled the legislation issued on sacred music by the Holy See from the beginning up until the Second Vatican Council. The two works complement each other. It reminds one also of the great work done to assemble all the papal encyclicals in one set. The convenience of such tools for scholars and for church musicians and liturgists is valuable.

I have rarely had such enthusiasm for a publication as I have for this truly welcome collection. I urge every serious church musician to acquire a copy and study it. This volume can be the means for implementing the reforms begun by the council, a work long called for by the editors of *Sacred Music*. Now we know what those reforms are — clearly, authentically and authoritatively. And we know too what those reforms are not. We have the very word of the council, the pope and the curia. Saint John's Abbey is to be commended for giving us this book.

R.J.S.

Liber Psalmsorum. Pontificia Commissio pro Nova Vulgata Bibliorum Editione. Typis Polyglottis Vaticanis, 1974. Pp. XXI-180. (Available in the U.S.A. from Christian Classics, Inc., P.O. Box 30, Westminster, MD, 21157. \$12.50)

This volume, as its title indicates, is a book of psalms. Printed in 1974, the *Liber Psalmsorum* contains all of the psalms according to the new Latin version, properly referred to as the *Nova Vulgata Editio*.

A more handsome edition than this can hardly be imagined. To begin with, it is octavo size, the hardcover binding is genuinely sturdy, and the paper is very white and heavy. The printing is beautifully clear, and it is set in an elegant type face. Each psalm is numbered according to the Vulgate of St. Jerome, with the Hebrew numbering in parentheses. All verses of each psalm are clearly numbered, and the five books are titled separately. Finally, this *Liber Psalmsorum* has a preface, a critical introduction, an index, and annotations with textual criticism in Latin.

From a common sense standpoint, one can conclude from the publication of this book, and from the publication of the entire *Bibliorum Sacrorum* in 1979, that the fathers of the Second Vatican Council intended

Latin to be used. In fact, it should be used widely within the Catholic Church. Otherwise why would they have authorized a new Latin version of the Bible utilizing modern biblical scholarship? Of course — as with just about all of the revised Latin liturgical books — not many people anywhere are even aware of the existence of the Bible in the new Latin version.

Some parts of the *Liber Psalmsorum* were revised before being published in the complete *Bibliorum Sacrorum*. Nevertheless, it is still an approved book, and can be a valued possession. From a liturgical standpoint, for example, the *Liber Psalmsorum* could be of great use to church choirs that sing Gregorian chant. Here can be found the additional verses that are needed to supplement the introit and communion antiphons when necessary. There is no music in this book, but the able choirmaster will have no difficulty in setting the prescribed verses to the proper tones.

All in all, this *Liber Psalmsorum* is an artistic, scholarly, and spiritual treasure.

PAUL LE VOIR

Ferdinand Haberl. *86 Tropi antiphonarum ad Introitum usus liturgico accomodati*. Pontificio Istituto di Musica Sacra, Rome. 1980. 105 pages.

Hope springs eternal for sacred music in general, and for Gregorian chant in particular. This small volume of 86 tropes for various introit antiphons is a legitimate, authentic, and important addition to Gregorian chant literature and research. Not only are the melodies interesting and compelling in themselves, but the very existence of these tropes is — for obvious reasons — quite significant to the history of music.

The book is in octavo size, with the binding sewn in signatures, and with a colorful detail from a medieval manuscript on the front cover. There is an introduction printed in nine languages that explains the origins of the tropes, the rationale for their use in the liturgy, and the method by which they are to be sung. Texts for each trope and introit antiphon are in Latin, and Gregorian (square-note) notation is used for all melodies. Since this volume was not edited by the monks of Solesmes, the rhythmic signs that are familiar to many are absent. The rendering of the melodies in this book should, therefore, be made according to the Vatican method of interpretation. The texts for trope and antiphon are generally set together, with all antiphon texts printed in regular type, and trope texts set in italics. A cantor or cantors should sing the trope, and the entire choir should sing the antiphon.

Thirty introits are provided in all, and each has at least one trope. Many, however, have more than one trope, and one introit (*Resurrexi*) has eight different tropes! Included among the 30 introits are three for Christmas, and also *Ecce advenit, Resurrexi, Quasi modo, Viri Galilaei, Spiritus Domini, Benedicta sit, and Gaudeamus ... Sanctorum omnium*. There is even one introit (*Ioannes*

autem) for the Beheading of St. John the Baptist that is not included in any other chant books that I have seen (the source of this introit is given in a footnote).

Finally, I would like to mention that several of these troped introits have been sung at Masses at the Church of St. Agnes, Saint Paul, Minnesota, and some have been heard on weekly radio broadcasts. All have met with favorable comment.

We are indeed fortunate that Monsignor Haberl has organized this book for us. Even so, there is much left to be discovered about the first music of the Church. Let us hope, then, that research on Gregorian chant of all kinds continues, so that we may be able to enjoy fruits such as we have in this book.

PAUL LE VOIR

Chants for the Church Year, Vol. 1. W. Patrick Cunningham, ed. Pastorale Music Company, 235 Sharon Drive, San Antonio, TX, 78216. 1982. \$6.50 (paper).

This book is the first of a proposed two volume set that aspires to present the propers for every Mass throughout the year in English, with traditional Gregorian chant settings. The organization of the work is to follow the arrangement of the 1974 *Graduale Romanum*.

It is a policy of the editors of *Sacred Music* that the true art of Gregorian chant cannot be served by separating the Latin texts from their melodies. The music must adorn the words and grow out of them. This is particularly true for chant, and because it is ancient and inspired, it must have our respect. Therefore, to adapt Gregorian melodies to vernacular texts would not be best for preserving the art of Gregorian chant.

PAUL LE VOIR

J. Vincent Higginson. *History of American Catholic Hymnals*. The Hymn Society of America. 1982. 286 pages. \$13.95.

The scope of this study is broad, containing over two hundred years of church history and extending over much of the United States. From the days of the colonies up to the reforms of this conciliar period, a division chronologically arranged sets up four periods of about half-a-century duration. The first stages are nearly all filled with the influences of England, but as immigration grows, other ethnic influences take over, particularly the German. So also, as the centers of population move westward, the publication of hymnals moves with the people from New York and Baltimore to Cincinnati, Milwaukee and Saint Louis.

Mr. Higginson has packed an enormous amount of information into this little volume, facts of interest to church historians as well as musicians. Music often reflects the spiritual development achieved within local churches, and the chronicle of the hymns used and the hymnals published records the progress in religious life and Catholic education. As new dioceses are erected

and new religious communities established, educational and worship books appear, often closely interdependent on each other. The task of untangling the intertwined texts and melodies, some coming from foreign language sources, makes this book a truly valuable musicological contribution. It is, indeed, the product of a life-time's labor.

As composer, editor of *The Catholic Choirmaster*, organist and educator, Mr. Higginson's name is well-known to the American church musician. But his true expertise is the area of hymnody. As a former president of the Hymn Society of America, he has published a *Handbook for American Catholic Hymnals* in 1976, and his frequent articles in periodicals have traced various tunes and texts, many of them very familiar to American Catholics.

Over 150 collections of hymns are discussed, some at great length. This is no small accomplishment. One might ask, however, about the Spanish missions of the Southwest; and one might wonder why no reference is made to the French traditions of Louisiana. An omission of Archbishop Ireland's *Saint Paul Hymnal*, published in 1915, with his introduction in praise of congregational singing that might have been written at the Second Vatican Council, is an oversight. So too is reference to the hymnals published for the various national Eucharistic congresses.

In recent years the Consociatio Internationalis Musicae Sacrae has been compiling information on hymnbooks in all languages at its research center at Maria Laach in West Germany. The American part of that work has always been most difficult, since the variety of influences from all parts of the world on what is today called "American," is so complex that organization of the data is itself a staggering task. This work by Mr. Higginson has done much to clarify the beginnings of our national hymnody and explain the roots which stretch back to such colorful and varied origins. Truly, all who are interested in hymns, either as editors or as singers, will find this small volume a true goldmine of fact.

R.J.S.

Organ

Christ is Arisen by Peter Skaalen. Augsburg Publishing House. \$3.75.

A "tone poem" for organ, this piece is interesting for its color and imagery. It opens by portraying a distant brass fanfare, played on mutation stops with staccato notes. It then develops into a brilliant toccata which is interrupted briefly by a slow section recalling the theme of the opening fanfare. Although the toccata is highlighted by an active right-hand configuration, it is not difficult, requiring more endurance than skill. The pedal is easy. The music incorporates the chorale melody *Christ ist erstanden* (J. Klug, 1533), colored by the

use of flat thirds and sevenths. Although two manuals are indicated in the score, numerous stop changes and unusual registrations favor the use of a fairly large, versatile instrument.

Early Organ Music, Book I. Novello and Company Ltd. \$5.25.

This delightful collection contains three voluntaries and two short pieces by various eighteenth century English composers, and the well-known concerto in G minor by Matthew Cambridge. These works are not included in the Peters two-volume edition of English voluntaries. Written for hands alone, these pieces can be easily mastered. This edition contains extensive documentation and commentaries on each piece. It is particularly helpful for the interpretation of ornaments notated in the score.

Communions pour une Liturgie by Georges Migot, edited by Marc Honegger and Lucien Poirier. Flute and organ. Editions Musicales Transatlantiques, distributed by Theodore Presser Co. \$18.75.

Taking a new direction in service music, these meditations consist of five sets of two brief pieces, each designated for a different season or feast of the church year. Some are written for flute solo alone, and some are written for both flute and organ. The music seems suspended and ethereal. It is dissonant and wandering — more impressionistic than developed. The organ part is very easy. The flute part is challenging, with much of the music high in the instrument's range, and with multiple subdivisions of the beat. Registrations and expression markings are included. These pieces are very attractive, and would be suitable if parishoners are accustomed to dissonance.

Prelude in E minor by J. S. Bach, arranged by Harry Overholtzer. Augsburg Publishing House. \$3.00

The Bach Lute Suite in E minor has inspired this brief, showy transcription for the organ. As such, it loses none of its musical integrity. The voice leading is uncomplicated, but the piece requires skill and practice. It opens with an active pedal solo, and continues with unrelenting sixteenth notes (at a fast tempo) until the end. This piece would certainly be an exciting postlude for any occasion.

Mostly Baroque transcribed by Richard W. Slater. Organ and solo treble instrument. Augsburg Publishing House. \$6.00.

The title for this anthology is inappropriate. It is both thoroughly baroque and thoroughly enjoyable. Eleven short chorale preludes from throughout the church year are presented, written by J. S. Bach, Buxtehude, Walther, Zachau, and others. The organ part, scored for manuals only, is quite easy. The instrumental line carries the chorale melody and is uncomplicated except for some ornamentation, which may be omitted. Parts for both C and B^b instruments are included.

Deuxieme Livre de pieces d'Orgue by Michel Corrette.

Editions Bornemann, Paris (distributed by Theodore Presser Company). \$18.25.

This collection offers a delightful selection of late baroque French suites. As with most compositions in this style, they are fairly easy to read and to perform. Registrations are included. These pieces are happy, lively, and active — well-suited for use on festive occasions.

Fantasia Con Fuga by J. S. Bach. Musicales Transatlantiques, Paris (distributed by Theodore Presser Co.) \$6.75.

The popular A minor fantasy and fugue is well served by this excellent edition. Manual changes and general registration suggestions are given in the score, which is otherwise free of editorial markings. This work, particularly the fantasy, can be easily mastered by the amateur, and is a favorite of many.

Du Friede Furst from the cantata *Lobe den Herrn, mein Seele* by J. S. Bach. Musicales Transatlantiques, Paris, (distributed by Theodore Presser Co.) \$3.00.

Easily read and performed, this chorale transcription could be used for incidental music on any occasion. It is written in two-voice counterpoint with the chorale melody in the pedal. The entire duration, with repeat, is three minutes.

Huit Chorales by Gottfried-August Homilius. Musicales Transatlantiques, Paris (distributed by Theodore Presser Co.) \$9.50.

This superb anthology contains selections of chorales commonly found among eighteenth-century settings, written in a variety of styles. The edition contains an excellent introduction which provides background on the composer, the works, and the organs for which they were composed. Of particular use to the organist is a page in the introduction containing very specific, proposed registrations for each piece. All are of brief (three - five minutes) duration, and are not difficult to perform. The great merit of this anthology lies in its variety, the beauty of the pieces, and its ideal suitability for church performance.

Sonata No. 10 in B minor and *Sonata No. 11 in D minor* by Josef Rheinberger. Novello & Company Limited, (distributed by Theodore Presser Company). \$9.75.

This edition attempts to clarify and correct the deficiencies of the original, and earlier editions. A scholarly introduction, taken from *The Organ Works of Rheinberger* (Novello) explains the changes as they depart from the original score. Indeed, no stone is left unturned! Phrase marks, meter changes, articulations, divisions between hands, registrations, and expression markings are included. Even the dynamic markings are assigned registrations!

The dense, expressive style of the Rheinberger works is well-suited to church music. These sonatas deserve consideration by the serious organist.

MARY GORMLEY

NEWS

Plans for the publication of a complete, analytical discography of Gregorian chant have been announced by J. F. Weber, Box 96, Bowie, Maryland 20715. Reference to liturgical books and information on the selections will be given. The work is intended for record librarians and archivists, history of music teachers and students and others interested in Gregorian chant. Research is expected to be completed by the summer of 1983. ■

Monsignor Johannes Overath, rector of the Pontifical Institute of Sacred Music in Rome and president of the Consociatio Internationalis Musicae Sacrae, celebrated his seventieth birthday with an academic assembly at the International Institute for Hymnology and Ethnomusicological Studies at Maria Laach in West Germany, April 15, 1983. The occasion was arranged by Rev. Robert A. Skeris and Karl G. Fellerer at the *Musikhaus* near the Abbey of Maria Laach. ■

Father Ildephonse Wortman, O.S.B., of Saint Vincent's Archabbey in Latrobe, Pennsylvania, died on March 21, 1983, at the age of sixty-four. He was organist and choirmaster at the archabbey and professor of chant in the seminary and college and author of several booklets on chant. Active in the National Catholic Music Educators, he was president of the Greensburg unit of that organization. He was buried in the community cemetery at Latrobe. R.I.P. ■

Plans for the national congress of the Pueri Cantores in Washington, D.C., June 18-20, 1984, continue. Music to be sung at the event has been selected and may be obtained through the national office, 1747 Lake Avenue, Wilmette, Illinois 60091. Choirs of boys and girls are invited to participate in the event. ■

The 13th Annual Mozart Festival in Pueblo, Colorado, programmed sacred music for performance both as concerts and as liturgical events. Among works heard were Mozart's *Vesperae solenne de confessore*, K. 339, sung by the Pueblo Symphony Chorale, the Colorado Choir of Denver and the Adams State College Choir with the Pueblo Symphony Orchestra under the direction of Randolph Jones, January 22, 1983. Soloists were Randa Degerness, Roberta Arwood, Randolph Degerness and Brent Ritter. The festival concluded on February 6, 1983, with Mass at the Cathedral of the Sacred Heart at which Gerhard Track's *Neuberg Festival Mass 1977* was sung by the Pueblo Symphony Chorale and the Pueblo Youth Symphony, all under the direction of the composer. ■

Theodore Presser Company of Bryn Mawr, Pennsylvania, is celebrating its two-hundredth anniversary of its founding as a publishing house, and the one-hundredth anniversary of its magazine, *The Etude*. Its history is traced through the Oliver Ditson

Company to Battelle's Boston Book-Store in 1783. Today the firm is well-known for its publications of American composers as well as extensive representation of foreign publishers. Through the years many famous composers have been found in the catalogs of Theodore Presser and its subsidiaries. ■

A new publishing company, Pro Musica International, has been formed in Pueblo, Colorado, by Gerhard Track. An extensive listing of sacred music is to be found in its catalog, including works by Lassus, Mozart, Reger, Ingegneri and Vittoria, along with works in English and German. Information and a catalog may be obtained from P.O. Box 1687, Pueblo, Colorado 81002. ■

The choir of the Church of Saint Thomas Aquinas, Dallas, Texas, presented a concert of sacred music, January 24, 1983, under the direction of Paul Riedo. Among the many works performed were *A Spotless Rose* by Herbert Howells, *Hodie Christus natus est* by Francis Poulenc, *Geistliches Wiegenlied* by Brahms, *O Magnum Mysterium* by Gerald Near, *Gloria* from the *Mass in G Minor* by Vaughan Williams, *Now there lightens upon us* by Leo Sowerby, *Nunc dimittis* by Robert Anderson and the *Sanctus* from Joseph Haydn's *Missa brevis in honorem S. Joannis de Deo*. ■

Music at Saint Mary's Church, Detroit, Michigan, for the solemn ceremonies of Holy Week and Easter included Antonio Lotti's *Mass on the Second Tone* and Franz Schubert's *Mass in B-Flat* with orchestra. The music was under the direction of James Noakes. ■

The Saint Cecilia Chorale of Marksville, Louisiana, presented a sacred Lenten concert at the Church of Saint Joseph in Marksville, March 27, 1983, and at Christ the King Church, Simmesport, Louisiana, March 30, 1983. The program included *O Jesu Christe* of Jaquet of Mantua and *Salve Regina* by Franz Schubert. The main work was Gabriel Faure's *Requiem*. Participating in the program were Julius Guillot, Mrs. S. R. Abramson and Francis LaCour, directors; Pamela Byhanna and James Pettypool, soloists; and Mrs. Lewis Roy, organist. ■

John F. Vanella played the dedicatory recital on the sanctuary organ installed in St. Paul's United Methodist Church, Saint Paul, Minnesota, February 6, 1983. His program included Buxtehude's *Prelude, Fugue and Chaconne*, Bach's *Air in G* and his *Passacaglia and Fugue in C Minor*, Franck's *Piece Heroique*, Durufle's *Chorale Variations on Veni Creator*, Alain's *Litanies* and Langlais' *Boys Town, Place of Peace* and his *Incantation pour un Jour Saint*. The organ is the work of the Hendrickson Organ Co. of Saint Peter, Minnesota. ■

Robert Luther, organist at Carleton College, Northfield, Minnesota, played the dedication recital on the new Wicks organ in the Church of the Immaculate Conception, Fairbault, Minnesota, March 6, 1983. The twenty-two rank instrument was installed under the

direction of Sister Anita Smisek, O.P. The pastor is Reverened Thomas Hunstiger. ■

Roger Wagner was guest conductor for the fifth anniversary concert of the Paulist Boy Choristers of California. Joined with the St. Paul the Apostle Men's Schola and Orchestra, the boys sang Gabriel Faure's *Requiem Mass* and motets by Mozart, Messiaen, Hassler, Palestrina and Goemanne. It was the premiere performance of Goemanne's *Ave Maris Stella*. The event took place at the Church of St. Paul the Apostle in Los Angeles, February 5, 1983. Jon Wattenbarger is director of the boys choir. ■

Several programs by the members of the Biggs Family of California continue the work of their father, Richard Keys Biggs. On October 24, 1982, at the California State University, Fullerton, the John Biggs Consort presented a recital of John Biggs' music to mark his fiftieth birthday. It included music for soloists with taped accompaniment, music for violin, voice, piano and choir, and music for wind instruments. On December 5, 1982, the Biggs Family Consort performed at the Hunt Library, Fullerton, California, presenting Christmas music from Europe and America, as well as several rounds and compositions by J. S. Bach. Adrienne Biggs, Jennifer Biggs, Salli Terri and John Biggs were in the ensemble. On December 13, 1982, at the Brand Library, Glendale, California, the Anne Marie Biggs Muse Ensemble presented a recital of vocal and instrumental music spanning the tenth through the twentieth centuries. Composers on the program included Peri, Rameau, Bach, Vivaldi, Schubert, Castelnuovo-Tedesco, Korngold and Hue. ■

Saint Michael's College, Winooski, Vermont, will hold its sixth annual summer church music workshop, July 4-6, 1983. Classes in Gregorian chant and reading sessions in new choral music will be offered. John Weaver of the Curtis Institute will direct the organ study. William Tortolano, professor of fine arts at Saint Michael's and organist at the Immaculate Conception Cathedral, Burlington, is director of the workshop. A summer session in teaching elementary school music according to the Ward method and an introductory course in Gregorian chant will be held at Saint Michael's College, July 18 to August 5, 1983. Instructors will be William Tortolano and Theodore Marier. R.J.S.

Contributors

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

EDITORIAL NOTES

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