

SACRED MUSIC

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FROM THE EDITORS

Welcome *Jubilus Review*

A new quarterly journal, dedicated to fostering church music in Ireland according to the prescriptions of the Second Vatican Council as clearly laid out in the constitution on the sacred liturgy, has appeared under the title *Jubilus Review*. Dr. Sean Lavery, director of sacred music at Saint Patrick's College at Maynooth University, Kildare County, Ireland, is editor.

The title, *Jubilus*, is the name for a long and beautiful melody which is sung without words on the last syllable of the Alleluia in the Mass. It is a fitting title, and the cover picture, an Irish harp, is also fittingly chosen.

In a letter to the editor of *Sacred Music*, Fr. Lavery wrote: "As a result of getting your magazine, I have been thinking for a long time of producing something along the same lines for Ireland. Totally inspired by you and *Sacred Music*, I have just issued the first of a quarterly series. It came out before Easter and I have sent it around Ireland. Its aim and thrust will be the same as yours: to bring back good music to the worship of God, especially through Gregorian chant and polyphony and choral singing."

Not unlike the editor of *Sacred Music*, the editor of *Jubilus* is looking for new subscribers. May we suggest that if you are interested in this new venture and you wish to support a worthy project, that you write for a subscription. The address is given above. The rate is ten pounds sterling plus postage, which is about \$15.

And then find another reader for *Sacred Music* too!

R.J.S.

Guitars and Pianos

Some years ago the late Archbishop Leo C. Byrne, who was at that time the chairman of the bishops' committee on the liturgy, asked me what I had against guitars. I replied that I had nothing against guitars, but only with what is being played on them.

Today the presence of guitars, and more recently also the piano, as instruments used in liturgical worship, continues to present a problem for the serious church musician who is anxious to carry out the will of the Church in accord with the reforms of the Second Vatican Council. Can one truly say that the guitar and the piano fulfill the directives given by the Church? Here are the pertinent passages from the instruction, *Musicae sacram*, March 5, 1967:

The pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things.

But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority... This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful. (Art. 62)

...Instruments that are generally associated and used only with worldly music are to be absolutely barred from liturgical services and religious devotions. All musical instruments accepted for divine worship must be played in such a way as to meet the requirements of a liturgical service and contribute to the beauty of worship and the building up of the faithful. (Art. 63)

It is, of course, imperative that organists and other musicians be accomplished enough to play properly. (Art. 67)

The problem resolves itself into the two basic requirements demanded of all musical endeavor for the Church: it must be sacred and it must be art. The council fathers, the documents following on the council, the Holy Father himself, never cease to repeat those two absolute requisites. We must thus ask if the guitar and the piano are sacred,

FROM THE EDITORS

and can the guitar and the piano be used to produce true art for the Church.

Instruments are not in themselves sacred or profane; nothing is sacred or profane (excepting always the Eucharistic Body of Christ and His mystical Body, the Church). Created things become sacred or profane according to the use to which they are put by the general consensus of the community. It is the connotation that determines if certain art — music, painting, architecture, etc. — is sacred or not. Such a determination is not effected in a short period; but rather over a span of years the community accepts such to be the case. Certain styles of art have come to be thought of as “sacred,” *i.e.*, dedicated to divine worship. Other styles are associated with entertainment, dancing, the military, patriotism, death. Most people are offended when a style for one human activity is inserted into another area. We don’t want a military band playing in church, and we won’t expect to hear Gregorian chant at a dance.

Until now, nearly all music composed for guitar and piano has been written for secular purposes. It is not a question of the artistic value of the compositions. Both instruments have a distinguished repertory, but it consists of secular forms: concertos, sonatas, songs, dances, etc. One cannot find music composed by serious musicians for liturgical forms that use the piano or guitar either as solo or as accompaniment. They have not been “sacred” instruments. Why not? Probably the chief reason is that they were not practical for use in large rooms, since they do not make the volume of sound that is associated with the pipe organ or with orchestra. Whether the electric amplification that is used today will change such a judgment remains to be seen. Whether the future may produce works using the piano and guitar for liturgical music is still to be seen. As of now, their repertory is secular and thus they are considered secular instruments. As I told Archbishop Byrne, I have no problem with the guitar; it is only what is played on it (in church) that troubles me.

So much of what afflicts church music today can be laid at the confusion of sacred and secular. There are those who wish to deny any such distinction, but they are not facing the reality of history nor the facts of human nature. Instead of denying the sacred, it would be better to begin to compose a sacred repertory for these instruments, if they are thought to be so useful and desirable. After all, the pipe organ, which we think of as a sacred instrument, was in its beginnings very much of a secular instrument. Through composition of sacred music for it, it came to be thought of as sacred, a process that stretched over many years.

But more is asked by the Church. Not only must music be sacred for use in the liturgy, it must be art. This applies both to composition and to performance. One readily grants that standards of art vary, and circumstances of place and wealth, education and custom, do make a difference in what qualifies. But, in a word, what is offered to God can only be the *best*. I have the uneasy feeling that too often the guitar or the piano is employed because the competency necessary for organ performance is not at hand. This does not mean that the art of piano or guitar performance is not demanding or of high standard. But it does mean that we are allowing inadequate performances on these instruments since the incompetency is tolerated more easily than it is on the organ. Again, it is the loudness that determines things.

Works played on guitar and piano, even for accompaniment purposes, are not part of the great repertory of those instruments. So often what is done is borrowed in the manner of a ballad, a folksong or some popular tune. As art it fails to qualify; as sacred music it does not pass the test. Pope Paul VI said that such music, good for many other purposes, should not be allowed to enter the temple. A sacred text does not necessarily make a piece worthy of liturgical use; the music accompanying the text must itself be sacred and art, both in composition and in performance.

For the most part, up until now, the guitar and piano have not earned the qualification of sacred instruments.

THE SACRED LITURGY: A MEETING WITH CHRIST

In the Book of Genesis, God the Father revealed that we are made in His own image. We are like God because we are persons, beings endowed with the faculties of mind and will, the powers of thinking and choosing. We are also bodied beings. In fact, human beings are the only persons with bodies. The other persons in the universe, the angels and the three persons in God, are pure spirits. Only we are spirits, *i.e.*, persons, with bodies. (Of course, our Lord Jesus Christ possessed a body, but that was because He assumed to Himself human nature. It was as a man that He had a body.) Further, of all the bodied beings in the universe, the animals and the plants, human beings are the only persons. We are then unique.

However, since we are made in God's own image, we do not really know who we are or how we should act unless we know who God is and how He acts. As reflections of God we cannot understand ourselves unless we come to know God whom we reflect. Further, we cannot know how to act unless we know how He acts.

The necessity to know God, if we are to understand ourselves and if we are to act as we should, would have existed regardless of original sin. However, with original sin, our minds become darkened and our wills clouded. After sin, even if we did know God, we would neither be able to understand nor act as His images. After sin, only grace could enable us to understand what we needed to understand and to act as beings made in the divine likeness.

However, on another level, we experience a need for God because God made us for Himself, to be with Him forever in heaven. As persons, we tend towards the persons *par excellence*, the three persons in God. Further, as images of God, we are called to love completely and fully. This internal necessity which we all discover within ourselves can only find fulfillment in Love itself, *i.e.*, in God. Thus, we have a desperate need for God to attain the goal God established for us in His creative act, *i.e.*, heaven.

God did not leave us in the pathetic state in which we found ourselves after original sin. Rather, He sent a Redeemer, His own Son, "God from God. light from light, true God from true God."¹ The God-man could satisfy the demands of God's justice because He, alone, could offer an infinite sacrifice to make up for the infinite offense given in original sin. (The sin of Adam and Eve was an infinite offense because it offended God, an infinitely good Being. An offense is measured not only by what is done but also by the one who is offended.) In addition, the God-man could offer this sacrifice for man because He was a man "like us in all things, but sin."² Thus, our Lord Jesus Christ restored the life of the Trinity, grace, to us. The gates of heaven were again open and we were able to realize the goal that God has established for all of us "in the beginning."

Further, without the Incarnation, we would not know who we are or how to act because we would not know the God-man. Christ "revealed man himself"³ because He, the God-man, in His flesh, showed God to mankind. By revealing God to us, He showed us who we are as His images and how we should act. While before sin, we would have been able to understand and act according to the revelation of ourselves made in and through Christ; after sin, we could never comprehend or act according to the Lord's revelation. Only the grace of Christ enabled us to know and act as images of God. Thus, Christ showed us who we are and how to act and then His grace made it possible for us to comprehend this revelation and to act in accordance with it. Grace for fallen man has two functions: it makes us able to reach heaven and it allows us to act as images of God.

However, it is clear that our redemption, *i.e.*, the opening of the gates of heaven (through grace) and the revelation of man to himself, is completely dependent on the

fact of the Incarnation. If Christ is not God made man, then we are not only unable to attain eternal happiness in heaven, we also do not know who we are or how we should act. Even if we did know who we were or how to act, it would be impossible for us to understand or act in accordance with that revelation because of our darkened intellects and clouded wills.

Without Christ, we would be the most abject of creatures. We would not be able to attain the goal established for us by God when He created us. We would not know who we are or how we are to act. We could not act as human beings. If Christ is not God, then the tragic Macbeth would accurately describe the human condition when Shakespeare has him say, "Life's but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more: it is a tale told by an idiot, full of sound and fury, signifying nothing."⁴ Perhaps this passage is the one of the most pessimistic judgments on human nature found in English literature. Still, even it would fail to reflect the incomparable tragedy of a world without Christ, *i.e.*, without the God-man.

Since Christ shows us who we are and how to act, it is necessary for all of us to come to know Him. However, His public life spanned only a few brief years and they were restricted to a very small geographical area in Palestine. It hardly seems fair that only a miniscule percentage of all the people who have existed, are living, and will be born, have had an opportunity to know Christ, the One absolutely necessary to their existence as human beings. In fact, Christ did not leave us orphans. We can come to know the Lord in and through other people, especially the baptized, because all the baptized have "put on Christ."⁵ All the baptized should reflect Christ and should make Him known by what they say and do. Secondly, we can come to know Christ through the holy scriptures, primarily the new testament which is His testimony, His revelation to all men and women. However, first and foremost, we come to know Christ in and through the Church. The Church is the living Christ present in our own times. The Church is the mystical Christ and this mystical Christ continues the mission of the Lord. It reveals man to himself and through grace enables him to understand who he is and act as an image of God. Further, the Church continues to offer the graces necessary to the eternal reward God has in mind for all of us in eternity.

In this view, the Church is no longer merely the body of Christ, but rather the Church is the very person of Christ. This seems to be the meaning of a phrase employed by Pope John Paul II at Yankee Stadium when he visited the United States in 1979. John Paul noted that the "Church looks at the world with the very eyes of Christ."⁶ It should be noted that in this comment, the Church is acting, it is looking. In order to act, one must know and choose. Therefore, the Church, for John Paul, possesses a mind and will, the essential characteristics of personhood. If the Church is a person, it can only be the person of Christ.

This seemingly modern papal view of the Church accords rather well with the scriptural foundations of ecclesiology and even with Saint Paul's understanding of the Church. When Saint Paul writes of the Church as the body of Christ, he is not speaking of a dead body, but of a living one. The living body of Christ can be nothing but the person of Christ. This point is clear from another passage in Saint Paul. In writing to the Corinthians about disputes within the Christian community there, Saint Paul asks, "Has Christ been divided up?"⁷ For the Apostle, when the Church is divided, it is Christ who is divided. When he speaks of Christ, it is not merely His body, because a name designates a living person.

Of course, Saint Paul does refer often to the Church as the body of Christ. However, the Hebrews did not draw a sharp distinction, as we tend to do, between the body and the person. In the famous passage about love, Saint Paul writes, "If I deliver my body to be burned and yet do not have charity, it profits me nothing."⁸ Obviously, Saint Paul

does not use the word, body, in this passage to mean only the physical body. The point is only a valid one if we understand body to mean the whole person.

However, the most startling scriptural confirmation of the Church as the person of Christ is found in the Acts of the Apostles. In the account of the conversion of Saint Paul, Saint Luke tells us that Saul is thrown to the ground and blinded. A voice from heaven asks, "Saul, Saul, why are you persecuting me?" Saul answers and asks the identity of the voice. The answer comes, "I am Jesus whom you are persecuting."⁹ Christ clearly identifies Himself, His person, with the persecuted Christians, with the Church.

The fathers of the Church also understood the Church as the person of Christ. Saint Augustine often referred to the Church in these terms.¹⁰ Saint Gregory the Great taught that the Church and Christ were one person.¹¹ Saint John Chrysostom and Saint Gregory of Nyssa identified the Church with the person of Christ.¹² Saint Thomas Aquinas used the phrases, *una persona* and *una persona mystica*, in referring to the Church.¹³ Most interestingly, even Pope Pius XII in his encyclical, *The Mystical Body of Christ*, referred to the Church as the mystical person of Christ.¹⁴

Most interestingly, it is the Church which was the central doctrine considered by the Second Vatican Council. Two of its four major documents, the constitutions, were on the Church. But the fathers of the council began their investigations of the Church with a question, "Church, what do you say of yourself?"¹⁵ Of course, only a person can have an understanding of himself. Therefore, the conciliar fathers, in expecting the Church to formulate an answer to their question conceived the Church as a person. Undoubtedly, the rediscovery of the personhood of the Church, as taught in Saint Paul, the fathers, and Saint Thomas Aquinas, can be traced to the impact and influence of Pius XII's encyclical, *The Mystical Body of Christ*.

Still, it is quite clear that the Church is not exactly the same as the Incarnation. The second person of the Blessed Trinity is not, after all, incarnate in each one of us again. For this reason, the Church is described as the "mystical" person of Christ. The term, mystical, is employed to denote the differences between the Church and the incarnate Christ. First, the mode of union is different. The Church is united by means of sanctifying grace. Christ united the divine and human natures through the grace of union, the grace of the hypostasis. Second, the elements of the union are different. In the Church, persons are united: Christ and individual human persons. In the Incarnation, natures were united in the one person of Christ. However, the resulting union in both cases is Christ. The Church is the mystical person of Christ giving man the graces necessary for heaven and for him to understand himself as an image of God and to act as a creature made in the divine image.

The Church is the person of Christ, but it is also a union of all of us. We, human persons, are joined through the grace of Christ into the mystical person of Christ. The divinity of the mystical Christ is expressed in and through all of us, *i.e.*, in and through our humanity. The entire Judaeo-Christian tradition demonstrates that God prefers to relate to men on their level. Throughout the old testament, God sent prophets to His people. Further, He inspired the sacred scriptures to be written by men through the normal human processes. Our God is a God who relates to men in and through specially chosen men. Finally, in the fullness of time, He sent His Son. But His Son was not a voice from the heavens. Rather, He assumed human nature and was "of human estate,"¹⁶ "a man like us in all things but sin."¹⁷ God became man partly to reveal Himself to men through ordinary human contact, *i.e.*, through conversation, through preaching, through the gentle touch of one to another which sometimes (but not always) worked miracles. God wished to relate to us in the ordinary human way. In the Church, God relates to all of us in an ordinary human fashion. The Church expresses Christ in physical ways, particularly in seven physical signs, *i.e.*, the seven sacraments.

Most wondrously and most importantly, the Church expresses Christ in and through

the Holy Eucharist. In this sacrament, the sign becomes what it signifies. Indeed, the sign does not only cause what it stands for (as in the other sacraments), but it *is* what it signifies. Therefore, it is in and through the Holy Eucharist primarily that we can come to know Christ, *i.e.*, to know ourselves, to know how to act, to have the strength to know and to act as befits images of God, and to reap the rewards of His cross and resurrection: heaven. Without the Eucharist, we would indeed be as pathetic as Macbeth would have us believe we are. Some might object that in the Holy Eucharist we do not see Christ. They might argue that faith is still necessary. But faith was also necessary in the time of Christ. The disciples saw a man, someone who looked like they did. Still, they were asked to believe that this man was not an ordinary human being, but rather the second person of the Blessed Trinity. That belief also took faith! Rarely did Christ allow His glorious divinity to shine through His human nature. (One thinks of the Transfiguration which occurred only once.)

The Holy Eucharist is then the primary *locus*, the place, where we come to know Christ. Therefore, the sacred liturgy should express the second person of the Blessed Trinity the way His body did when He walked on earth. We know that God the Son assumed a perfect human nature. His bodily presence was handsome, and strong, reflecting the beauty and power of God. How else can the extraordinary attraction which the Jews felt towards Christ be explained? Would any of us, lacking the basic necessities of food and water, walk away from civilization and into the desert as the five thousand did when He multiplied the loaves? On almost every page of the gospels, we see the extraordinary attraction which Christ possessed. The liturgy, if it is to serve its purpose, to reveal the mystical person of the Church, must also exert that attraction which we find in Christ. It must be powerful, strong, and yet rich in beauty and dignity.

Of course, the liturgy can never completely reflect the mystical person of Christ any more than the body of the incarnate Christ could completely mirror the divinity. But if mere men such as Mozart, Haydn, Beethoven, the architects who designed our churches, some of which are the most glorious structures of western culture, the artists who crafted the wonderful ceremonies of the Roman liturgy, and the women who stitched the vestments which are worn, could conceive of such beauty and power, what must the glory, beauty, and power of God be? To employ the best of human art in the liturgy is hardly triumphal. Rather, it is the only means by which the liturgy can achieve its purpose: to express the mystical person of Christ. As has already been emphasized, the alternative is the tragic Macbeth despairing completely.

Some would have us believe that the constitution of the sacred liturgy wished to eliminate the solemnity and artistic beauty of the liturgy. Nothing could be further from the truth. The Second Vatican Council founded its teaching about the Church on the concept that the Church is the mystical person of Christ. That same council could hardly ask that the primary expression of that person be weakened or even destroyed altogether. It is, however, quite possible that a tendentious interpretation of the liturgical constitution together with a total ignorance of the new developments in ecclesiology have led to a misreading of the constitution on the sacred liturgy. Perhaps the critics are correct after all. Just maybe the reform of the liturgy has not been as much of a failure as people think because *it has not even been tried!*

The liturgy must be strong, powerful, noble, and beautiful. However, some music sung in our churches has the exact opposite effect. Employing weak harmonies, it is "sweet" or sentimental. This is not the Christ which speaks to us from the gospels. In other churches, music is "borrowed" from the secular world we inhabit. Can this be a reflection of the Lord, especially in our culture which seems to be post-christian? From the view presented here even patriotic songs would seem out of place. The Church, if it is truly to make Christ known by expressing His person, must employ the best of human art. In music, there must be true, sacred, art-music.

Of course, the same requirements are true in all other areas of human art employed in the liturgy. The building must be different from other buildings. It should not look like an auditorium. It should be recognizable as a church. It should be lofty, and give the impression of strength and security as the presence of Christ did when He calmed the storm and walked on the water. The vestments should not be made of just any material but must be worthy of the service in which they are engaged. One point is important. It is not necessary to spend large quantities of money. Some is required. But in the hands of qualified artists, many inexpensive, yet dignified, solutions can be found.

One last example will perhaps summarize the point of this essay. It seems currently fashionable among some liturgists to use a straw cross in place of a wooden one. However, if the wood of the cross is made of straw, then Christ did not die. No one dies on a straw cross! Straw could never have supported the weight of a full grown man. The implication is not only that Christ did not die but that He is not even human. This, of course, is the monophysite heresy. Christ is not even human and therefore, He did not die. But our Catholic faith is that He definitely is God made man: strong, virile, and fully human "in all things but sin."¹⁸ This is how the liturgy, in all its aspects, must reflect Christ.

Is it not about time, some twenty years after the promulgation of the constitution on the sacred liturgy, that we implement the teaching of the council? Church musicians can be in the forefront of this important movement. However, they must insist on the liturgy as the expression of the mystical person of Christ and choose the music appropriately. As the present Holy Father once said, one must know and understand a teaching before implementing it.¹⁹ The true reform of the liturgy requires a vision, an understanding. Perhaps church musicians can provide that vision.

REVEREND RICHARD M. HOGAN

NOTES

1. See Nicene Creed.
2. See Eucharistic Prayer IV.
3. See Pastoral Constitution on the Church in the Modern World, *Gaudium et Spes*, art. 22.
4. See *Macbeth*, Act V, scene 5.
5. See Gal. 3:27.
6. See Karol Wojtyla (Pope John Paul II), "Jesus Christ, Living Peace and Living Justice" (Homily of His Holiness at the Mass in Yankee Stadium on October 2, 1979, *The Pope in America*, (St. Paul: The Wanderer Press, 1979), p. 25.
7. See I Cor. 1:13.
8. See I Cor. 13:2.
9. See Acts 9:4,5.
10. See Heribert Muehlen, *Una Mystica Persona: Die Kirche als das Mysterium der heilsgeschichtlichen Identität des Heiligen Geistes in Christus und den Christen: Eine Person in vielen Personen*, Third Edition, (Paderborn: Ferdinand Schoeningh, 1968), p. 117.
11. See *Patrologiae Latinae*, ed. J.P. Migne, Vol. 76, Col. 110.
12. See John C. Gruden, *The Mystical Christ: Introduction to the Study of the Supernatural Character of the Church*, (Saint Louis: B. Herder Book Co., 1938). Gruden notes that John Chrysostom wrote that all Christians are "one person in Christ." See p. 118. Further, he notes that Saint Gregory of Nyssa wrote that the "whole body of Christ (i.e., the Church) will surrender to the life-giving strength of God. The surrendering of this body is called the submission of the Son Himself." See p. 116. In fact, Gruden's entire discussion of the mystical Christ in the writings of the fathers is still very worthwhile. See pp. 103-133.
13. See Thomas Aquinas, *Summa Theologiae*, III, q. 15, art. 1, ad. 1, and III, q. 49, art. 1 ad 1; see Heribert Muehlen, *Una Mystica Persona*, p. 40, 41.
14. See Pope Pius XII, *Mystici Corporis, The Mystical Body of Christ*, (Washington: National Catholic Welfare Conference), No. 66.
15. See Karol Wojtyla (Pope John Paul II), *Sources of Renewal: The Implementation of the Second Vatican Council*, (San Francisco: Harper & Row), p. 35-56.
16. Phil. 2:7.
17. Eucharistic Prayer IV.
18. *Ibid.*
19. *Sources of Renewal*, p. 420.



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LITURGICAL ABUSE AND THE CHURCH MUSICIAN

Canon law is a discipline of manifold importance for practitioners of church music. Repeatedly in the past century during the liturgical revival church authorities, especially the Roman pontiff and the Roman discasteries, have insisted that church musicians be knowledgeable in church law affecting their discipline.¹ Indeed, church musicians genuinely committed to the liturgical revival and those seriously concerned with its implementation on correct principles owe a great debt to canon law. For if musical scholarship at Solesmes and other places has served as the intellectual trailblazer for the liturgical reform, the law has been the chief engine of its accomplishment. Legal norms implemented, rather than cerebral scholarly discourse, have produced results. Through the agency of law, liturgical excrescences have been pruned, liturgical principles clearly set forth, and rites and ceremonies reformed.

Beyond their corporate interest in and debt to canon law, however, church musicians also have a personal interest in the correct implementation of liturgical law. As active participants in the planning and execution of worship services, especially through liturgy committees and commissions, church musicians have a vested interest in avoiding illicit liturgical activities. Canon law prescribes the punishment of any person who abuses ecclesiastical power or an ecclesiastical office or who, through culpable negligence and with harm to another, performs or omits an act of ministry or office. Accomplices are subject to punishment as well as principals. Moreover, crass or supine or affected ignorance by express provision does not mitigate the gravity of the offence.² Liturgical abuse, therefore, is a punishable canonical offense or delict. Moreover, the offense is incurred by the accomplices as well as by the chief author. For this reason musicians have a personal interest in the correct observance of liturgical law.

Two current American liturgical abuses are female altar servers and unauthorized communion under both species, to which might be added the unauthorized and unnecessary use of special ministers of Holy Communion. Recently two articles by the same apologist for these liturgical abuses have appeared in which the law and the rules of interpretation of law have been obfuscated and these abuses defended.³ This and a subsequent article will attempt to set forth and correctly interpret the law that these abuses may be exposed and church musicians adjust their conduct accordingly.

To understand the actual law in force on these questions one needs to understand the purpose of law in the Church, its nature, characteristics, scope and the true principles of interpretation of law. Like neo-Luthers, a number of American Catholic theologians and canonists in recent years have attacked canon law as opposed to the gospel. Alternately they have argued in less bold fashion that law is inapplicable to a community of love or that coercion (the essence of law) is not suitable to direct the life of a Christian or of the Christian community.⁴

In his apostolic constitution, *Sacrae disciplinae leges*, by which he promulgated the new Code of Canon Law, Pope John Paul II refuted these theories. He pointed out that Christ Himself said He had come to fulfill and not destroy the law, even the charismatic community needs the order which law brings, and that Saint Paul was an outspoken exponent of church discipline. In short, the community of love, peace and charity is not replaced but rather facilitated by order.⁵ Indeed, as Saint Thomas reminds us, the peace (so widely sought after nowadays) is the "tranquility of order."

If law is necessary even for the People of God, the Church, what is it? Again Saint Thomas is illuminating, telling us that law is "a regulation in accordance with reason promulgated by the head of the community for the sake of the common good."⁶ A law, then, is first of all a command. It is not mere advice. It springs from a person with

legislative authority. By the universal law of the Church legislative authority is enjoyed by the supreme authority in the Church, by the diocesan bishop and by particular councils. Episcopal conferences are administrative, not legislative, bodies. They do possess certain limited legislative authority but only where the law in specific cases gives them authority to legislate.⁷ Put somewhat differently, episcopal conferences are legislators of limited jurisdiction. They must affirmatively show the source of their authority in order to legislate. Moreover, it should be pointed out that the legislation of an inferior legislator cannot contravene the legislation of a superior legislator.⁸ Finally, it might be added that if a law is a command, it is a command with the characteristic of permanence. A law retains its force until abrogated, derogated, or obrogated by the legislator who promulgated it or his superior.⁹

It is also important to understand the scope of law in the Church. The Code of Canon Law does not codify all church law. Only a small portion of the constitutional law of the Church has been codified. Furthermore, the very first few canons of the Code provide intrinsic evidence that there is law outside the Code. Canon 1, for example, tells us that the 1983 Code applies only to the Latin Church. By implication, other law governs the Eastern Churches. Canon 2 tells us that, in general, the Code does not treat liturgical law. Canon 5 reminds us that custom apart from the law (*praeter legem*, retains its force.¹⁰ Clearly there are large bodies of juridical norms which are law or enjoy the force of law but are not codified.

Once the text of a law has been found (in the Code or elsewhere), there may be a need to interpret it. Unlike the French civil code or United States constitutional law, the Code of Canon Law expressly provides who may interpret law. Viewed as to its source, interpretation is said to be authoritative, doctrinal or customary. Interpretation is authoritative (and binding as law itself) if given by the legislator, his successor, or someone to whom the legislator has committed the power to interpret laws. The best source of interpretation, then, is the legislators: *Ubi legislatio, ibi interpretatio*. There are also inferior sources of interpretation. Interpretation is doctrinal (or private) if given by those skilled in canon law. It is customary if derived from unwritten practice.

By his *motu proprio, Cum juris canonici*, of September 15, 1917, Pope Benedict XV established a special commission for the authoritative interpretation of the canons of the Code. But this commission is not the sole agency of the universal Church to which the power to interpret law authoritatively has been committed. In his apostolic constitution, *Immensa*, of January 22, 1588, Pope Sixtus V granted the Sacred Congregation of the Council the task of authoritatively interpreting the decrees of Trent. In reforming the Roman curia by the apostolic constitution, *Sapienti consilio*, Pope Pius X committed this power to each sacred congregation within the scope of its own competence. This power of authoritative interpretation was restricted but not revoked by the 1917 Code. To the extent that a subject is within its area of competence and has not been codified, the power to interpret authoritatively remains. Liturgical law is a prime example of uncodified law. It is appropriate here to note that the Sacred Congregation of Rites has long had the power to interpret law authoritatively. In its decree, *Ordinis praedicatorum*, of May 23, 1846, it declared: "The decrees and responses issued by it have the same authority as if they were given directly by the Roman pontiff..." A decade later the sacred congregation in its decree, *Romana*, of April 8, 1854, added that such decrees and responses become effective when "signed by the prefect and the secretary of the congregation and sealed with its seal."¹¹

Having discussed the source of interpretation, one must next discuss the manner of it. The rules of interpretation of law are for the most part set forth in canon 17 of the Code. This same canon also establishes a hierarchy for the application of these rules. The first rule is to consider the text itself, "since people, even legislators, are presumed to say what they mean, and since the drafters of laws usually do their work carefully

and accurately." This consideration is particularly applicable to the 1983 Code which was twenty-four years in the making and was preceded by three drafts copiously commented upon by cardinals, commissions and canonists. The explication of the text must also consider the textual context. This is particularly true of a code where canons are deliberately placed within a certain structure or framework which itself explicates the mind of the legislator.¹²

If doubt remains one may seek illumination in parallel passages, the purposes and circumstances of the law and the mind of the legislator. In addition it is stated that laws which contain an exception to the law are to be interpreted strictly. Finally, custom is declared to be the best interpreter of law.¹³

With these notions about law and the interpretation of law in mind, one can turn to the questions of female altar servers and the lawfulness of communion under both species. First, the former. The author, Fr. Huels, admits that the 1983 Code does not address the subject directly but argues that implicit in the revised Code is the abrogation of the traditional ban on employing females to serve at the altar. Correctly he points out that the new Code aims at ending inequality of the sexes in church law. This was indeed one of the chief principles laid down by the 1967 synod of bishops to guide the Pontifical Commission for the Revision of the Code of Canon Law. And the new Code has been remarkably faithful to its task. Only the offices of bishop, priest, deacon, lector and acolyte remain restricted to men only. In addition the author points out that canon 230 permits women to enter the sanctuary to serve as readers of scripture and that canon 930 (2) permits women to assist blind and feeble priests in celebrating Mass. Hence, in these canons the law expressly permits women to enter the sanctuary. The author concludes that the cumulative effect of these principles and canons is to overrule *sub silentio* the traditional ban on female altar servers.¹⁴

The conclusion does not follow. Indeed, one might have better concluded that these exceptions prove the rule and reinforce the ancient ban on female altar servers. The canons must be examined in their text and context. Canon 230 clearly does not admit women as servers. By contrast, it does expressly admit them in other liturgical roles where they were once forbidden, *e.g.*, as readers and cantors. Since the title in which this canon is found is a veritable catalogue of the rights of lay members of Christ's faithful, it is curious, indeed, that the catalogue omits express mention of this right if the new Code really had intended to create it. The omission was surely on purpose. Having excluded women from being instituted lector and acolyte, the canon continues by permitting women to serve as temporary reader. Surely this is precisely the place for the new Code to have exercised its creativity (if it had intended to do so) to permit women to serve as temporary acolytes. The most that can be said for the argument is that the new Code is silent on the matter. In view of canon 2, one would then conclude that the norms of liturgical law remain intact. Under liturgical law women are clearly forbidden to serve as altar servers.¹⁵

The argument from canon 930 (2) is even more curious. That canon had no intention to create women's rights and this becomes patent when its background is explored. Under canon 984 (2) of the 1917 Code, blind and seriously infirm priests were by law declared "irregular" and were canonically inhibited from celebrating Mass. But even by the time it was promulgated in 1917, the advance of medical technology and the growth of tolerance to physical disabilities were undercutting the impact of this canon. Prosthetic devices and increasingly generous dispensations reduced this canon largely to a formality. Sometimes a dispensation would permit the irregular priest to celebrate Mass in private or to celebrate with the assistance of another priest. Beginning in 1896, priests would be dispensed and allowed to celebrate Mass sitting when necessary because of infirmity: hitherto such dispensations were afforded only to bishops. In the 1983 Code, canon 1041 treats of irregularity and omits entirely the category of ir-

regularity by physical defect. It seems clear that the 1983 Code intended to codify a century of administrative practice by specifying affirmatively the conditions under which a blind or infirm priest might celebrate Mass. At the same time the matter was being left to the prudent discretion of the diocesan bishop and the principle of subsidiarity was being underscored. Finally, one might note that this canonical development was in harmony with the increased sensitivity nowadays in secular society to the rights and feelings of the physically handicapped. With this background in mind, it is easy to see that canon 930 (2) has not in view as the "evil to be remedied" discrimination against women serving at the altar but rather it sought to codify a century of administrative practice that increasingly had dispensed from the irregularity that attached to certain physical disabilities.

To treat this canon as a silent indicator of an implied intention to repeal the traditional prohibition on female altar servers simply ignores the mandated rules of interpretation. It ignores the text of the canon. The canon aims at laying down the circumstances and setting in which certain handicapped priests may celebrate Mass. It is not directed at creating privileges for women to serve Mass. What it does do, however, is to take note of the reality that many such priests might be in settings where a male assistant is not available. Such handicapped priests are not likely to be serving in a busy parish setting. Under canon 930 (1), for example, a priest unable to celebrate Mass standing is permitted to do so seated. But he may not celebrate Mass in this posture publicly without the approval of the ordinary. In other words, canon 930 takes into account peculiar circumstances of place. It provides for exceptional cases.¹⁶

For this reason it is necessary to apply the rule of interpretation that exceptions are to be interpreted strictly and not to be extended beyond the cases intended by the law. This means that one cannot take a canon laying down special norms for celebrations by disabled priests and turn it into a *sub silentio* repeal of the traditional ban on female altar servers. Finally, canon 21 is relevant to this question. That canon enjoins that when there is doubt about the revocation of previous law, revocation is not to be presumed. Rather, the later law is to be related to the earlier one and, as far as possible, harmonized with it. If one follows the rules of interpretation outlined above, the injunction of canon 21 is easily accomplished.

(To be concluded)

DUANE L.C.M. GALLES

NOTES

1. The decree of the Sacred Congregation of Rites, *Romanorum pontificum sollicitudo*, of April 26, 1883, exhorted bishops and "others interested in ecclesiastical chant" to adopt a uniform liturgical chant, e.g., the Ratisbon edition; the *motu proprio*, *Inter pastoralis officii*, of November 22, 1903, promulgated as a "canonical code concerning sacred music" and having the force of law, enjoined all choirmasters and singers "zealously to support" its wise reforms; Cardinal Respighi, Cardinal Vicar of Rome, (February 2, 1912) issued regulations for sacred music in the province of Rome, requiring of every choirmaster in Rome a signed declaration "to accept and observe scrupulously all the rules of liturgy and ceremonial...especially the *motu proprio* of His Holiness, Pope Pius;" the establishment of a choir in Rome required permission of the Sancta Visita Apostolica and the choir had to have a certificated choirmaster and an approved organist. Robert Hayburn, *Papal Legislation on Sacred music, 95 A.D. to 1979 A.D.* (1979) pp. 159, 223, 231, 243. In the same tradition the Second Council of the Vatican ordered "composers and singers, especially boys, must also be given a genuine liturgical training." *Sacrosanctum concilium*, n. 115, reprinted in *Documents on the Liturgy, 1963-1979* (1982), hereafter cited DOL. This volume of translations of postconciliar documents will be cited, instead of the official source, because it is more accessible to English-speaking readers. The first number after the letter abbreviation refers to the document number assigned by that collection; the number in parentheses refers to the paragraph number in the original document. DOL 1 (115).

2. *Code of Canon Law in English Translation* (1983) canons 1389, 1329. Since this translation will be more accessible to anglophone readers, citations to the Code (hereafter 1983 Code) will be to this translation prepared by the British and Australian canon law societies. Citations of "1917 Code" hereafter are to *Codex Iuris Canonici Pii X Pontificis Maximi iusu digestus Benedicti Papae XV auctoritate promulgatus* (1917).

3. John M. Huels, O.S.M., "Communion under Both Kinds on Sundays: Is it Legal?" *Jurist* 82 (1982) 70 (hereafter Huels I); John M. Huels "Female Altar Servers: The Legal Issue," *Worship* 57 (1983) 513 (hereafter Huels II).
4. John L. McKenzie, "Law in the New Testament," in Jordan F. Hites *et al. Readings, Cases, Materials in Canon Law: A Textbook for Ministerial Students* (1980), reprinted from *Jurist* 20 (1960). More recently another writer has taken a more subtle tack and tried to subvert liturgical law by transforming its rules into subjects for perpetual and scholarly symposia on legal hermeneutics. See K. Kevin Seasoltz, "The Sacred Liturgy: Development and Directions," *Jurist* 43 (1983) 1.
5. Apostolic constitution, *Sacrae disciplinae leges*, A.A.S. 75 (1983); the important role of law in the early Christian Church has been lucidly set forth in Justin Taylor, S.S., "Canon Law in the Age of the Fathers," *Australasian Catholic Record* 54 (1977) 151-168, reprinted in Hite, *op. cit.*
6. Saint Thomas Aquinas, *Summa Theologica*, II-II, 29, resp. ad primum; I-II, 90, 1-4.
7. The Roman pontiff possesses "supreme, full, immediate and universal ordinary power in the Church," canon 331; the college of bishops "in union with its head and never without this head (is) also the subject of supreme and full power over the universal Church" and "exercises its power over the universal Church in solemn form in an ecumenical council," canons 336, 337; the synod of bishops "is to discuss the matters proposed to it and set forth recommendations. It is not its function to settle matters or draw up decrees," canon 343; the diocesan "bishop exercises legislative power himself," canon 391 (2); a particular council, whether plenary or provincial, "while it must always respect the universal law of the Church...has power of governance, especially legislative power," canon 445; "the episcopal conference can make general decrees only in cases where the universal law has so prescribed or by special mandate of the Apostolic See, either on its own initiative or at the request of the conference itself" and such general decrees for validity require two-thirds of the votes of those members of the conference with a deliberative vote; "these decrees do not oblige until they have been reviewed by the Apostolic See and lawfully promulgated," canon 455 of the 1983 Code. Previously, the authority of episcopal conferences was set forth in the Vatican Council's decree, *Christus dominus*, n. 38, which states, "decisions of the episcopal conference, provided they have been legitimately approved by at least two-thirds of the votes of the prelates who have a deliberative vote in the conference, and provided they have been confirmed by the Apostolic See, shall have the force of law, but only in those cases in which it is so prescribed by the common law, or when it has been so declared by a special mandate of the Apostolic See promulgated on its own initiative or at the request of the conference itself," DOL 5 (38).
8. "A lower legislator cannot validly make a law which is contrary to that of a higher legislator," canon 135 (2).
9. Cardinal D'Annibale in his *Summula Theologica Moralis*, Part I, n. 160, described law as "a permanent, general command promulgated by a lawful superior for the welfare of his subjects," quoted in A. Cicognani, *An Introduction to Canon Law* (1934) p. 523; R. Naz, *Traité de Droit Canonique*, 4 vols. (1954) I, 84.
10. 1983 Code, canons 1, 2, 5.
11. Naz, *op. cit.*, I, pp. 125-126; Cicognani, *op. cit.*, p. 603; Seasoltz, *op. cit.*, p. 18, notes that the Sacred Congregation for Divine Worship retains the power to give authoritative interpretations, despite the creation by Pope Paul VI of a commission to interpret the decrees of the Second Council on the Vatican. Recently Pope John Paul II has established a commission authoritatively to interpret the 1983 Code and other universal laws of the Latin Church. *Wanderer* (February 15, 1984) 3.
12. James A. Corriden, "Rules for Interpreters," *Jurist* 42 (1982) 196; Naz, *op. cit.*, I, p. 127. The 1917 Code involved a similarly lengthy and careful drafting process. See S. Kutner, "The Code of Canon Law in Historical Perspective," *Jurist* 28 (1948) 129. The heading of books, parts, titles, sections in the Code are official and are usable to interpret the law: "from red (title) to black (text) there is valid inference." Cicognani, *op. cit.*, p. 433.
13. 1983 Code, canons 17, 18, 27; 1917 Code, canons 18, 19, 29.
14. Huels II, p. 516-518; Richard Cunningham, "The Principles Guiding the Revision of the Code of Canon Law," *Jurist* 30 (1970) 447, 452; Francis G. Morrissey, "The Revision of the Code of Canon Law," in Hite, *op. cit.*, pp. 78, 93.
15. The name of the title of this portion of the Code is "The Obligations and Rights of the Lay Members of Christ's Faithful." The *General Instruction on the Roman Missal* states: "women may be appointed to ministries outside the sanctuary." DOL (70). Shortly after the Vatican Council, Cardinal Lercaro, president of the Consilium to Implement the Constitution on the Liturgy, in a letter directed to episcopal conferences stated that "under present-day legislation women have no *ministerium* at the altar is certain. The *ministerium* depends upon the will of the Church, and the Church has never extended this liturgical *ministerium* to women." DOL 33 (7). Given this statement of Cardinal Lercaro, one might conclude that the case of female altar servers provides an extraordinarily apt case for the application of the rule of interpretation that custom is the best interpreter of law.
16. 1917 Code, canon 984 (2). Weakness of members, mutilation, blindness, deafness, muteness, if they prevented worthy service at the altar, rendered a man irregular. One irregular could not be ordained or, if already ordained, he could not lawfully exercise his ministry. Naz, *op. cit.*, III, pp. 246-247.



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THE MUSIC AND LITURGY OF LENT AND THE EASTER SEASON: A PERSONAL REFLECTION (PART II)

Atque haec perinde sunt ut illum animum est qui ea possidet: Qui uti scit ei bona; illi qui non utitur recte mala! (Riches are as such because of the mind of him who possesses them; he is expert with them who uses them to advantage; to him who does not use them well, they are a curse!)
Terence.

When Christmas came to a close with Epiphany, and we slowly approached Lent and Easter time, I began to have a powerful feeling of anticipation. It was as if the bright lights of Christmas, throughout the preparation time of Advent, had revealed to me a great and new opportunity to understand how the Church had organized the year so that I could better know the lessons to be learned. The winter issue of *Sacred Music* has some of my reflections on the liturgy through these seasons at the Church of Saint Agnes in Saint Paul, Minnesota.

The church year with its different seasons provides us with the keys to understanding the sacred mysteries of the faith. There are two major times of spiritual preparation during the year. In Advent, the first penitential season, a growing sense of joy paved our way for the *light* of Christmas and Epiphany. The music and the drama were very helpful in our striving for knowledge of the coming of Christ into His earthly kingdom. Lent, the second major season, is marked by an ever-growing seriousness in preparation for *life*. Redemption is the main lesson of the Easter cycle, and we must acquire an awareness of sin if we are to learn the lesson of this time. To acquire this spirit is the great reason for the lenten liturgy.

The approach of Easter is heralded by three different periods. The ordinary Sundays following Epiphany are times of transition from the high spirit of Epiphany to one of reserve and recollection beginning on Ash Wednesday. Lent is a period of penance and heart-searching. Passiontide is devoted to the memory of Christ's sufferings; it is a mystical participation.

With the arrival of Lent we observed the disappearance of the *Alleluia*. In the middle ages this was a thing of emotion for the people: the *Alleluia* was set aside and would not be heard again until Holy Saturday. *Alleluia*, from the Hebrew *Hallelu-Yah* (praise Yahweh), no longer greeted the divine king as He made His entrance at the gospel during Mass. Neither was it sung during vespers or other liturgical ceremonies.

In the early days of Christianity, *Alleluia* was used only as a private prayer: at home, at the plow, by a craftsman. Sailors sang it at the beginning of voyages; soldiers cried it as they went into battle. The dead were buried with it, and on Easter morning the people greeted each other with it. The most elaborate setting was reserved for the Mass. Before Saint Gregory the Great (590-604), *Alleluia* was restricted to Easter. Durandus, a medieval liturgist, says: "We desist from saying *Alleluia*, the song chanted by the angels, because we have been excluded from the company of angels on account of Adam's sin...so we too must forget the *Alleluia* song in the season of sadness, of penance, and bitterness of heart."

After the ordinary Sundays came a day that I had long waited with great curiosity — Ash Wednesday. Lent had arrived, the season during which we should fast and do penance in preparation for the Lord's resurrection. In ancient times the catechumens, penitents, and the faithful would assemble with the pope and proceed from the designated place, to the *statio* or station of the day. There the Eucharistic service was held. (The observance of the stations is no longer part of the present missal, and the an-

cient tradition is fading away.) The station influenced the choice of readings and chants to such an extent that these texts could be understood only in the light of the stationnal context.

*Misereris omnium...*the melody quietly echoed in Saint Agnes as we received our ashes to the words "Remember, O man, that thou art dust, and unto dust thou shalt return." The striking purple of the vestments and the solemnity of the Gregorian chant established the character of the season. Lent at Saint Agnes has no orchestral Masses; Mozart and Haydn, Schubert and Beethoven are gone. Instead there is another kind of intensity, the deep introspection of the ancient chanting. With such musical contrast the distinction between ordinary time and the penitential period is achieved.

I learned about the Stations of the Cross and the meditations of Saint Alphonsus Liguori. This made a great impression on me and strengthened my conviction that the proper presentation of devotions and liturgy, the music and prayers given us by the Church, are in full accord with the intentions of the Vatican Council. What the Church sets forth produces the greatest response in the people in the paschal mystery that must ever be laid before us.

Laetare Sunday came with its rose-colored vestments. I recalled the third Sunday of Advent, *Gaudete* Sunday, when we were given a brief foretaste of Christmas. The altar was adorned with flowers and there was feeling of joy throughout the Mass.

On *Laetare* Sunday the parish kept its annual Forty Hours Devotion. The church was filled with people beginning on Friday and continuing through the three days until Sunday, adoring the presence of Christ in the Blessed Sacrament. The lenten austerity was briefly set aside, and light and music was ours. Joseph Haydn's *Heilig Mass* was sung by the Twin Cities Catholic Chorale and members of the Minnesota Orchestra. As always, the proper parts of the Mass were sung in their Gregorian settings.

The church was filled for the solemn closing of the Forty Hours. Vespers were sung with many visiting priests to augment the *schola*. The procession moved through the church, pairs of altar boys with incense and sets of bells, turning to incense the monstrance in the hands of the priest. The congregation sang vigorously and the organ veritably thundered from the loft. One could see the people in a slow wave kneel in the pews as the canopied procession passed. They knew what the occasion was about and they had come to participate in this act of worship.

Passion Sunday began the next stage of our progress toward Easter. Entering the church, we saw that the crucifixes and images of Christ and the saints were veiled in purple cloths. This is not merely a relic of an ancient practice. Time was when the crosses shone with gold and gems in the great churches and they were much too heavy to be removed or taken from the walls. Their veiling revealed that the Church had put on its widows weeds for the time when her Bridegroom would be slain. The theme of the *beata passio* was now most evident. But it is important to remember that this was not merely the bitter passion, spoken of by Durandus, but it was the happy or blessed passion, by which we are redeemed. The Mass was *Judica me*, and the time of Holy Week was fast approaching.

The climax of Lent is Holy Week. It is then that we take the final steps toward the sacred Easter Day. Week by week a steady *crescendo* had been building in the liturgy and it came to its *forte* in these days: Palm Sunday with its homage to the King; Holy Thursday with its solemn Mass of the Last Supper; Good Friday and the exaltation of the Cross; and Holy Saturday, the beginning of Easter.

The palms were in hand and the church was full for what was one of the favorite days of the year for many people. There was a sense of celebration. The palms are symbols of peace and a token of victory over Satan. As the triumphant procession, clothed in red vestments, began, the *schola* began the hymn of Theodulf of Orleans (c. 800): "All glory, laud and honor to Thee, Redeemer King." The drama of the event was clear in the

liturgy. Jesus, having raised Lazarus from the dead, is now entering Jerusalem in triumph. Holy Week begins with joy but with a heavy sense of the suffering that must follow. The chants of this Mass have many sorrowful strains, and the singing of the passion by tenor, baritone and bass (the *synagogue*, the *chronista*, and the *Christus*) proclaimed the account of the death of Jesus. We were prepared for the Triduum, the most holy time of the year.

With the transfer of the Eucharistic liturgies of the last three days of Holy Week to the evening hours, the traditional *Tenebrae*, the hours of matins and lauds, were displaced. With the revision of the Divine Office, the old texts have also disappeared from the official liturgy of the Church. As yet, no musical editions of the revised hours have been published to provide anyone wanting to sing the hours of the Triduum with the official chants. At Saint Agnes, a group of men were anxious to sing those hours of the office, and since no books are yet available, they decided to use the old *Liber usualis* to sing the *Tenebrae* of Thursday, Friday and Saturday in the morning of those days, doing it as a devotion if it was no longer an official liturgical service.

The hour of matins, with its nine psalms and nine lessons including the soul stirring lamentations and the beautiful responsories following each of the lessons, takes about one hour and a half to sing. Lauds, with its five psalms and the concluding *Christus factus est* and *Miserere*, can be sung in a half hour. The service used a set of fifteen candles mounted on a hearse. One candle was extinguished as each psalm was completed. During the *Benedictus* the candles on the altar were put out, the lights in the church turned off and, theoretically at least, the church was in darkness (*tenebrae*) except for the one remaining candle which stands for Christ; it is first hidden but ultimately it is revealed in His resurrection as the earthquake is symbolized by the loud beating of the chant books, creating the *terrae motus*.

I was deeply moved by the *Jerusalem! Jerusalem! convertere ad Dominum Deum tuum!* which concluded each lamentation. One could almost hear the Prophet Jeremiah crying out to the chosen people. The pity is that *Tenebrae* was a victim of the reform. But perhaps when the new chant books for the liturgical hours are given to us, the new Divine Office for the Triduum in its proper musical setting will adequately replace what has been set aside officially. As a devotion, it still produces a great impact in the spirit of Holy Week.

On Holy Thursday we had the Mass *In coena Domini* recalling the institution of the Holy Eucharist. Two different elements comprise this Mass, one joyous, the other heavy and sad. Flowers adorned the altar; the crucifix was veiled in white on the high altar; and white vestments were used; the *Gloria*, so long missing, was solemnly sung as all the bells in the church and in the tower were rung for the last time before Easter along with a thundering blast of chords from the organ. Today only one Mass is permitted. The priest, the *alter Christus*, celebrated the Last Supper for us. The washing of the feet was performed, giving us the name Maundy Thursday from the Latin word *mandatum*. The liturgy concluded with the carrying of the remaining hosts to the repository and the stripping of the altar.

Friday afternoon the Church marked the death of Jesus. The priest and the deacons entered the sanctuary and lay prostrate at the foot of the altar. Without an introit, the lessons and psalms were read and sung. The series of prayers, dating from the third century, expressed all the needs of Christians. For each one, the deacon called us to kneel: *Flectamus genua*; and then to arise: *Levate*. The veneration of the Cross is the climax of the Good Friday liturgy. This rite is very ancient and originated in Jerusalem. The priest removed his chasuble and stood at the foot of the altar and began the solemn unveiling, aided by the deacons, in three stages as in ascending keys he sang in Latin: "Behold the wood of the Cross, upon which hung the salvation of the world!" The people in adoration knelt and responded: "Come, let us adore." The crucifix was then presented to the

clergy and the people who came forward and touched His wounds with their lips. During the procession the choir sang the *Improperia* as set by Palestrina with its Greek and Latin texts: *Agios O Theos. Sanctus Deus*. Of all the music for Holy Week from all the ages that have enriched the vast repertory, this music from the renaissance touches me most deeply. The text and the polyphony combine to express the very profound thoughts of the Redemption. The service ended almost abruptly with the transfer of the Blessed Sacrament to the main altar, the reception of Holy Communion and the dismissal.

Holy Saturday in the liturgical life of the Church is a day of mourning and emptiness. As we sang *Tenebrae* Saturday morning the fact of Christ's death was driven home. The church was quite empty, dark and bare. In the afternoon the priest blessed the food that the people were preparing for the feast that was yet to come, an inkling of the day to come. But it was not until the Easter vigil that the total change of mood occurred. Life replaced death; light, darkness; joy, gloom. Sound and light expressed the Resurrection, surpassing for me even the memory of the Christian feast.

The priest, deacons and ministers entered the church in total darkness and silence. The new fire was lighted and blessed and the paschal candle was lighted. Its tenuous flame, greeted by the deacon's acclamation, *Lumen Christi*, spread across the nave as the hundreds of small candles in the hands of the congregation received the touch of fire and burst into light. A second and third *Lumen Christi* hailed the advance of the procession carrying the great paschal candle into the sanctuary. The deacon proclaimed the *praeconium paschale*, the very quintessence of Easter, the *Exultet*, the song of songs of the diaconate. Preceded by the incensing of the candle, this ancient chant of the Roman liturgy tells of the mystery and dignity of this holy night, the delivery of the chosen people, the *felix culpa* of Adam's sin that brought forth so great a Saviour. The church, now ablaze in light, echoed the glory of the chant proclaiming the redemption of mankind. The readings and responsories followed. The baptismal water was blessed, connecting that sacrament directly to our participation in the saving paschal mystery of Christ's death and resurrection.

But light was not enough. Sound must add its part. With the intonation of the *Gloria* all the bells in the steeple rang out; the organ filled the church with its might; the little hand bells at the altar did their part. The spirit of the celebration was *Alleluia* and *Gloria*. We had arrived. Lent was over. The preparation had been made. *Exsultemus et laetemur in ea. Haec dies quam fecit Dominus*.

On Easter morning Joseph Haydn's *Pauken Mass* with orchestra and the Twin Cities Catholic Chorale, together with the Gregorian chants, banks of hydrangeas and a great garland that swept from the ceiling framing the sanctuary proclaimed the Resurrection: *Resurrexi, et adhuc tecum sum*. A special treat was the *Victimae paschali laudes* of Pietro Yon with choir, organ and orchestra, all rising to an immense *forte* at the *Alleluia* with a prodigious *crescendo*. The beauty and the joy of Easter took us through fifty days, each Sunday being an extension of the feast for another week, and each Sunday with its chants and special orchestral Masses being an affirmation of the paschal mystery.

On Pentecost Sunday the schola and the organist cooperated in Jean Langlais' *Veni Creator* as a prelude before Mass. Bishop Alphonse J. Schladweiler was present for the Mass and gave a greater solemnity to the celebration. Red brocaded vestments and crimson flowers set the church flame, surely as the upper room was when the Holy Spirit first came. Beethoven's *Mass in C* adorned the liturgy with its melodic, powerful and expressive setting of the texts.

Corpus Christi Sunday was a beautiful June day in Minnesota: sunny, a light breeze and wonderful white clouds. The procession of the Blessed Sacrament followed the solemn Mass, sung by a newly ordained priest from the parish, Fr. Timothy Cloutier. The texts of Saint Thomas Aquinas and Franz Schubert's *Mass in B flat*, altar boys and flower girls, a great congregation singing enthusiastically, altars erected on the parish grounds with

beautiful flowers and draperies brought into play all of God's creation to acknowledge the presence of Jesus Christ, Body and Soul, humanity and divinity, in the Blessed Sacrament. I was swept up into the liturgical action as the bells rang from the tower, the organ and the people sang the Eucharistic hymns. There were lanterns, incense and the canopy above the Blessed Sacrament. On reentering the church, one truly thought that it could be the entrance into heaven.

I think that all of my experiences throughout the last ecclesiastical year stand for one thing, at the very least. The Church, in her wisdom and teaching office, has deftly and intelligently organized the liturgy, both old and new, so that people can come closer to God. It helps and guides people in a systematic way so that they can realize the truths God has revealed. I know now that it works, since only a few years ago I had no conception that such a thing even existed. I know also that many other people today are unaware of that which I discovered "by accident" when I first went to the Church of Saint Agnes.

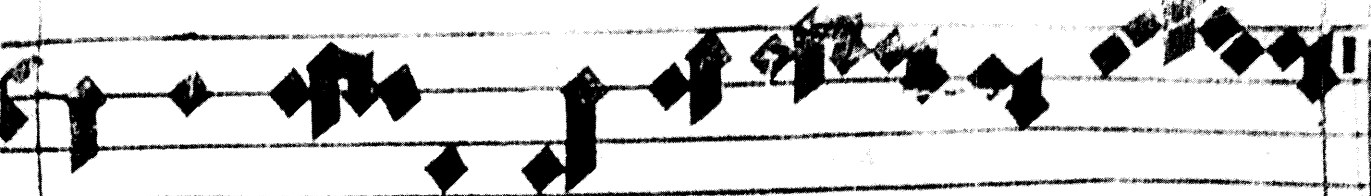
During Lent I stumbled on a passage that seemed to sum up all that I have come to know. I will let it stand for me in witness.

Holy Mother Church is conscious that she must celebrate the saving work of her divine spouse by devoutly recalling it on certain days throughout the course of the year. Every week, on the day which she has called the Lord's day, she keeps the memory of the Lord's resurrection, which she also celebrates once a year, together with his blessed passion, in the most solemn festival of Easter.

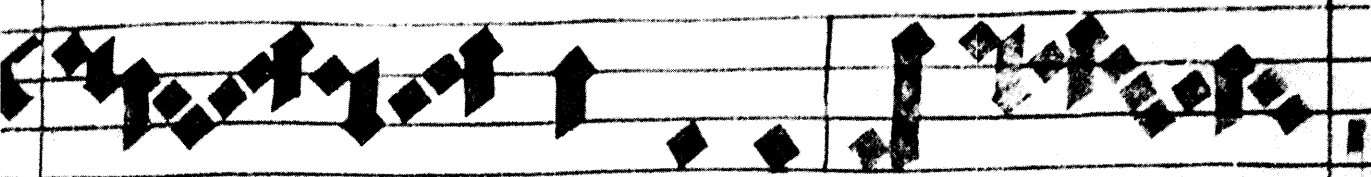
Within the cycle of the year, moreover, she unfolds the whole mystery of Christ, from the Incarnation and the birth until the Ascension, the day of Pentecost, and the expectation and blessed hope of the coming of the Lord.

Recalling thus the mysteries of redemption, the Church opens to the faithful the riches of her Lord's powers and merits, so that these are in some way made present for all time, and the faithful are enabled to lay hold upon them and become filled with saving grace. (Second Vatican Council, Constitution on the Sacred Liturgy, V, 102.)

J. TODD ZUHLSDORF



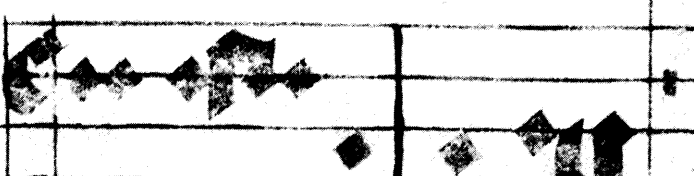
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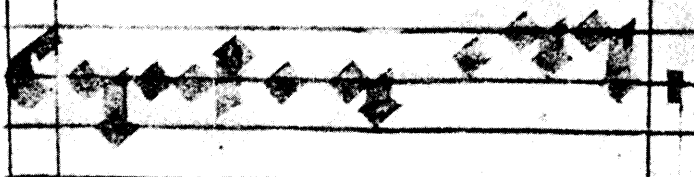
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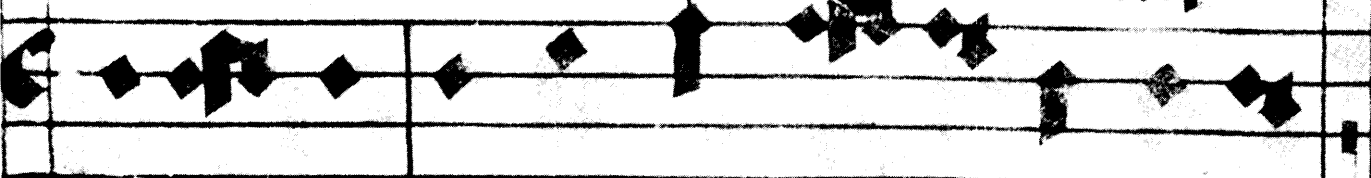
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REVIEWS

Magazines

JUBILUS REVIEW. Vol. I, No. 1, Spring 1984.

A brand-new journal! Edited by the director of sacred music at the national Catholic university, Maynooth, the review is dedicated to promoting the best in music according to the directions of the Vatican Council.

Paul McDonnell, OSB, surveys the present state of church music in Ireland and points out that an improvement of secular music standards has demanded a re-evaluation of music in the liturgy. He discusses the problems current in Ireland which are much the same that afflict the United States: the sacred and the secular; pop music; the discarding of tradition; difficulties in vernacular composition; the problem of elitists. Pope John Paul's address to the Italian Association of St. Cecilia in September 1980 is printed, and Noirin Ni Riain discusses the question of Irish hymnody, a problem very much akin to America hymnody. Does it exist and where can it be found?

Examples of music for Lent, Holy Week and Easter are printed along with reviews of new music published in the British Isles. A news section and reviews of magazines and books complete a very good first issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 79, No. 3, March 1984.

After so successful a national convention this past year, plans for the meeting at Pescara, September 12-15, 1984, are now being made. Dedicated to the theme, Our Lady in music, this will be the twenty-fifth national convention of the Italian Association of St. Cecilia.

P.P. Santucci has an article on the *Salve Regina*, discussing the authorship of the text and the melody attributed to St. Bernard and Guido di Cherlieu, and whether the piece is an antiphon or a chant for processions. Luciano Migliavacca continues his series on the liturgical symbols, this time "music." He calls Gregorian chant the brightest flower of music whose fruits are not on earth but in heaven. It is an article for meditation by any church musician.

Two Marian compositions, Vittoria's *Ave Maria* and *O Santissima*, are printed in preparation for the forthcoming congress. The usual notices of events, book reviews and organizational items fill out the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 79, No. 4-5, April-May 1984.

In an issue that is larger than usual, the conferences

on the theme, "the sign in the liturgy," given at a three-day retreat on musical spirituality in February, are published. Five experts delivered the papers on these subjects: Mons. S. Andreotti on the sign in the Bible; Mons. G. Coppa on the word as a liturgical sign; Carlo F. Carli on liturgical space; U. Sciamè on liturgical gesture as a sign. Bishop Antonio Mistrorigo, president of the Italian Association of St. Cecilia, gave the introduction to the series. All the papers are fully documented with extensive bibliographies. They should be made available to English readers.

R.J.S.

Books

Bach Cantatas Requiring Limited Resources, A Guide to Editions by William J. Bullock. University Press of America, 4720 Boston Way, Lanham, MD 20706. 1984. 49 p. \$9.50 cloth.

Among the many publications produced by the Bach tricentennial, this modest little volume may go unnoticed, but it contains some very valuable information for the choral conductor, put together after long years of practical experience. William J. Bullock is an associate professor at Columbus College in Georgia, and in that position and several others he has searched for suitable repertory for his choral groups. Finding the cantatas of Bach to be a fertile source for groups of limited means, he has compiled a list of editions in which some forty-seven different cantatas can be found. He provides lists of publishers and their addresses, information on language, instrumentation, solo voices needed, and study scores to be obtained. While this may have a limited use for the Catholic church musician, it certainly is of great value for the Lutheran choirmaster and both college and high school choral directors. It belongs in music libraries and on the shelf of anyone seriously working on selection of repertory for his group.

La riforma liturgica (1948-1975) by Annibale Bugnini. Edizioni Liturgiche, Via Pompeo Magno 21, 00192 Roma. 1983. 65,000 lire.

This immense work of 930 pages is an *apologia pro vita sua* of the chief architect of the liturgical reform called for by the II Vatican Council. It is the fruit of the years spent by Archbishop Bugnini as apostolic delegate to Iran following his dismissal from the office of secretary to the Sacred Congregation of Divine Worship in 1975. It is dedicated to Pope Paul VI under whom Bugnini had worked.

The volume is a mine of information. Names of the members of the various commissions set up before, during and after the council are given, along with their place of origin and the date of their service. An extensive table of contents is useful, but the book lacks an in-

dex of names and subjects making it difficult to pinpoint a particular incident in the twenty-seven years that are surveyed.

There are ten major sections, more or less chronologically ordered. The first considers the background of liturgical reform in the years before the council, the pre-conciliar preparatory commission, the work on the constitution on the sacred liturgy, the *motu proprio*, *Sacram liturgiam* which followed, and the work of the Consilium, the Sacred Congregation of Rites and its successor, the Sacred Congregation for Divine Worship. As the most important achievements of the reform, Bugnini treats the introduction of the vernacular, the changes in the missal, concelebration, and the use of both species for communion of the laity. The work was carried on by the Consilium, and the keyword in promoting the changes was "pastoral." The organ for dissemination of the changes, *Notitiae*, was founded. But Bugnini hastens to point out the problems, *i croci della riforma*. The unlimited and uncontrolled experimentation with the liturgy, truly a Pandora's box, resulted in problems still confronting the Church. What he calls "a counter-reform" was probably his greatest cross, and the church musicians constituted not a little part of it. The movement *Una Voce* with members throughout Europe and America, the activity of Archbishop Marcel Lefèbvre, publications such as *Civiltà Christiana*, *Vigilia Romana*, *Courrier de Rome*, *Itinéraires* and *The Remnant* are cited as journals that published criticism and opposition to Bugnini's work. A special place is given to the little volume of Tito Casini, *La tunica stracciata*, for its *espressione piu violenta*. The criticisms were not simply objections against the abandonment of the Latin language, but many were founded in the very doctrinal questions raised by the new missal. This section makes the most interesting reading, possibly because controversy is always engaging, but mostly because it is a comprehensive review of the great conflict that was set in motion by Bugnini and his associates. Since this is an *apologia pro vita sua*, the author then continues to defend his position, but one is always cognizant of the Latin adage, *nemo est iudex in causa sua!* However, it is good that he tries, and the important thing is that the evidence is set forth. The decisions must remain for the historian.

The second major division of the work treats of the new liturgical books, establishing the new calendar, the proper of the time and the proper of the saints, the changes in the litany of saints and the various commons to be set up in the new books. Part Three gives the information about the new Roman missal, the lectionary, the introduction of new Eucharistic prayers and liturgies for children. Part Four is concerned with the reforms of the breviary, and Part Five takes up the reforms of the sacraments in a new *Rituale Romano*. Part Six discusses the changes in various blessings and

sacramentals and Part Seven has to do with papal and pontifical ceremonies.

In the eighth section, Bugnini again enters the field of controversy with the documents issued to implement the constitution on the sacred liturgy. Treated specially are the instructions on the Eucharist, on Marian devotions and on seminaries. These subjects remain contested even now.

But Bugnini saves until the end the most controversial subject of all: *musica sacra*. He once said that the first five years of his reform work were characterized by conflict with the church musicians. Probably no other group opposed him so logically and so consistently; those fighting him for his position on Latin, those objecting to his alleged heresy, those who objected to the dismantling of the historic Roman rite — none equalled the "trouble" he was caused by the church musicians. He cites the introduction of the *Graduale simplex* and the instruction, *Musicam sacram* of 1967, calling it a *via dolorosa*. Several pages are filled with the maneuverings of *Universa Laus*, a group of musicians organized with Bugnini's blessing and opposed to the *Consociatio Internationalis Musicae Sacrae*, established by Pope Paul VI in 1963 as the federation of musicians to implement the constitution on the sacred liturgy throughout the world. The controversy between the two groups reached even to the pope. *Universa Laus* now no longer threatens the *Consociatio*, and the *Graduale simplex* was stillborn. The instruction, *Musicam sacram* of 1967, was a compromise, but the church musicians saved their art although the reformers inserted a few points that the musicians still find reason to quarrel over.

It is doubtful whether *La riforma liturgica (1948-1975)* will ever be translated into English, but if you read Italian and if you lived through the days that the volume covers, then it makes interesting reading. It puts one back in those days of great excitement and hope for the future, before the devastation that one can now see descended on us. Archbishop Bugnini is at great pains to defend his life's work, but he, like so many others, refuses to review the fruits of the labor. The church musicians in the persons of the officers of the *Consociatio Internationalis Musicae Sacrae* knew what would come, and they fought nobly but their success was not complete. But then neither was that of the reformers. Perhaps the result was the catastrophe and ruin that any civil war begets.

Archbishop Bugnini says that the liturgical reform was "the passage of the Holy Spirit over the Church." He says that his work was known by, examined by and approved by Pope Paul VI. It is his *apologia*. But the historian will say, "by its fruits shall you know it." *Nemo est iudex in causa sua!*

R.J.S.

Choral

The usual flood of new music for Christmas hits the market about this time. Old melodies, new texts, different arrangements, various voice and instrument combinations are expected to attract the choirmaster that will listen. It is an old struggle between the old and the new. Among recently published Christmas carols and songs the following may be helpful:

Come, Ring the Bells on Christmas Day by Robert Leaf. SATB, bells. Augsburg Publishing House, Minneapolis. \$.80.

Very simple, usually in unison, with a traditional harmony, it is intended for bell accompaniment, but it may be done with organ.

Angels We Have Heard on High arr. by Chesley Kahmann. SATB chorus, soloists, trumpet. Orbiting Clef Productions, 436 Springfield Ave., Summit, N.J. 07901. \$1.10.

A series of variations on the traditional French carol, this is easy and quite showy. The trumpet contributes an interesting obligato, and the organ has an independent part.

Bethlehem Lay Sleeping arr. by Raymond H. Haan. Unison or 2-part, organ. A.M.S.I., Minneapolis, MN 55408-1696. \$.75.

A Polish carol, simple and melodious, this is extremely simple yet effective.

The Shepherds' Carol arr. by Joseph Lowe. SATB, organ. Belwin-Mills Pub. Co., Melville, N.Y. 11747. \$.75.

Straight, four-part choral writing in a traditional idiom, the organ except for brief interludes follows the voices. The melody is French with an English text by the arranger.

Coventry Carol arr. by Joseph Lowe. SATB, violin, organ. Belwin-Mills Pub. Co., Melville, N.Y. 11747. \$.75.

There are seven variations of the traditional carol, some vocal and some instrumental and combinations of both. Not difficult, this can provide some interesting music for a group that may have a violin or two for Christmas Mass.

Carol of the Trees by Rodney Baldwin. SATB, organ. Robertson Publications (Theodore Presser, Bryn Mawr, PA 19010, agents). \$.60.

This is an old man's prayer contrasting the Christmas tree and the tree of Calvary. Slightly dissonant, the voice leading is not difficult, and the organ sustains the voices.

The Darkness is Falling arr. by Joseph Roff. SAB, organ or

bells. Concordia Publishing House, St. Louis, MO. \$.45.

The traditional Austrian carol, *Es wird scho glei dumpa*, the English is taken from the *Trapp Family Book of Christmas Songs*. It is simple, familiar and effective.

Lullaby, Jesu arr. by Philip Gordon. 2-part, keyboard. Theodore Presser Co., Bryn Mawr, PA. \$.65.

A Polish carol, the English text is by the arranger. Simple, with traditional harmony, it is useful for a children's group.

Eight Carols for Christmas by Sydney Hodkinson. SATB, organ, bells. Merion Music, Inc. (Theodore Presser, Bryn Mawr, PA 19010, agents). Published separately, prices from \$.65 to \$.85.

More difficult than the preceding pieces, these employ a modern idiom and have considerable dissonance with some problems in voice leading and a sophisticated organ part. Among the texts included are: *Come all you faithful Christians; Now every child that dwells on earth; Lully, lulla; On Christmas night all Christians sing; If you would hear the angels sing; The Christ! Savior of the world is come; While shepherds watched their flocks by night; and Sweet was the song the virgin sang*. These pieces provide interesting new treatment of traditional texts.

Publishers continue to offer arrangements of sacred music from earlier centuries. The frequency of renaissance editions has not been equaled by editions of compositions from the nineteenth-century romantic literature. Belwin-Mills Publishing Corp., Melville, N.Y. 11747, has printed music in these series: *The Romantic Sacred Choral Literature Series*. \$.75. Found among the titles are these:

Heart of the Jesus Child by Alexandre Guilmant. SATB, soprano & tenor soloists, organ. The French text, *Coeur de Jésus Enfant*, is also given.

Praise ye the Lord by Jâques-Nicolas Lemmens. Unison, organ. The Latin text, *Laudate Dominum de coelis*, is omitted.

Jesus You are Mine by Alexandre Guilmant. SATB, soprano & tenor soloists, organ, harp, violin. The Latin text, *Ecce Panis Angelorum*, is provided but the English text is not a translation.

The Renaissance Festival Music. \$.75. Among the titles are these:

Gloria from the Mass "Ich stund an einem Morgen" by Jacobus Gallus. SSATB, *a cappella*. The duration is only three and a half minutes. Classical renaissance polyphonic writing, this is useful for a choir that has the ability and the opportunity to sing a Latin *Gloria*.

Lobet den Herren, alle Heiden by Gallus Dressler. SATB *a cappella*. The English text is "Praise ye the Lord."

Sanctus and *Hosanna* from *Missa "Puer qui natus est nobis"* by Francisco Guerrero. SATB, *a cappella*. Classical polyphony from the Spanish school, this can beautifully add to the splendor of the liturgy if one can convince a contrary-thinking liturgist that the choir may sing a polyphonic *Sanctus*.

In Paradisum by Allen Brings. SATB, organ. The Unicorn Music Co., 170 N.E. 33rd St., Ft. Lauderdale, FL 33334. \$.65.

The beautiful text for the recessional in the funeral liturgy, this setting is a tender and moving interpretation, only one minute in duration. An English translation is supplied. Not without dissonance, it can be sung with or without organ, for four-part choir or for unison choir or soloist. It is useful for funerals, either in Latin or in English.

O Sacred Heart of Jesus by Allen Brings. SAATBB *a cappella*. The Unicorn Music Co., 170 N.E. 33rd St., Ft. Lauderdale, FL 33334. \$.65.

The text is Flemish from the 18th century in a translation by Joseph Machlis. Three verses are provided. The style is not easy and demands, if sung *a cappella*, a competent ensemble.

In Thee, O Lord by Thomas F. Savoy. SATB *a cappella*. GIA Publications, 7404 S. Mason Ave., Chicago, IL 60638. \$.80.

The text is taken from the *Te Deum*. Both the Latin, *In Te, Domine, speravi*, and the English are set in a polyphonic style, the parts being independent in movement. The voice leading is easy, but considerable dissonance is employed. With a competent group this can be very effective.

Taste and See by Thomas F. Savoy. Unison, congregation, organ. GIA Publications, 7404 S. Mason Ave., Chicago, IL 60638. \$.250.

A responsorial psalm (Ps. 34) with the text from the Jerusalem Bible, it is intended for a cantor who sings the verses while the congregation responds. The melody interest is in the congregational part, while the cantor is provided with a recitation formula to facilitate the longer texts. A rather straight-forward organ accompaniment supports the congregation, but that for the cantor involves a more advanced harmonic idiom.

R.J.S.

Brass Ensemble

Purcell Suite arr. by Bernard Fitzgerald. 2 trumpets, horn, trombone, tuba. Theodore Presser Co., Bryn Mawr, PA 19010. \$12.50.

The suite has an intrada, a march and a rondo. The entire duration is three and a half minutes. Effective in a building with live acoustics, this is within the range of a good high school group. The interest today in instrumental music in church should be directed to serious music such as this, and those performing will easily learn its worth and fittingness.

Trois Fanfares Nuptiales by Camille Leroy. 2 trumpets, horn, trombone, tuba. Edition Robert Martin, B.P. 502, 71009 Mâcon cedex, France. \$11.

A brass ensemble can adorn a wedding spectacularly. Today, when many brides are interested in instrumental ensembles for their weddings, a suite such as this can be effective. It consists of a prelude (*Appels*), a fanfare and a march. The group performing should be competent, of course.

Pas Redoublé et Marche by Luigi Cherubini. 2 trumpets, horn, trombone, tuba. Edition Robert Martin, B.P. 502, 71009 Mâcon cedex, France. \$16.

Composed in Paris in 1814, this has some of the "grand style" of that period of French history. It is very effective for a great occasion. There are two movements, a prelude and a march. For an entrance of a procession, the reception of the bishop, graduation or some such event this will make a fine impression.

R.J.S.

Woodwind Ensemble

Hymn Tunes for Woodwinds arr. by Douglas Smith and others. Theodore Presser Co., Bryn Mawr, PA 19010. \$4.50 to \$10.50.

Ensemble work in high school band programs can often provide instrumental music for school liturgies. These settings of hymns (mostly Protestant in origin) might be useful for such groups. Various combinations of flutes and clarinets, with and without organ, are suggested, but other instruments can be substituted. Among the hymns used for the arrangements are: "Hark! Ten Thousand Harps and Voices," "The King of Love My Shepherd Is" and "All the Way My Savior Leads Me."

R.J.S.

NEWS

On April 5, 1984, Pope John Paul II divided the Sacred Congregation for Sacraments and Divine Worship into two distinct dicasteries. They will be called the Congregation for Sacraments and the Congregation for Divine Worship. He appointed the Most Reverend Augustine Meyer to serve as the pro-prefect for each congregation. Archbishop Meyer is a Benedictine monk of the Abbey of Metten. He was born in Bavaria in 1911 and taught at San Anselmo in Rome from 1939 to 1966. He took part in the Second Vatican Council and was elected abbot of Metten in 1966. He was made an archbishop in 1972 when he was serving on the Congregation for Religious. ■

Prof. Dr. Jean-Pierre Schmit of Luxemburg is observing his eightieth birthday on September 21, 1984. As professor of sacred music at the seminary in Luxemburg, editor of *Musicae Sacrae Ministerium*, the journal of the Consociatio Internationalis Musicae Sacrae, secretary of the Pontifical Institute of Sacred Music in Rome, composer and writer, he has had significant influence on church music throughout the world during the past fifty years. Although retired, he retains his position at the conservatory in Luxemburg. The Cappella Trajectina and the Schola Gregoriana from Utrecht, Holland, will sing a solemn Mass in the Cathedral of Luxemburg on September 30 under the auspices of the Consociatio Internationalis Musicae Sacrae to honor the jubilarian, and on October 12, 1984, the International Music Federation of European Choirs will present him with a gold medal. ■

At the annual congress of the Pueri Cantores held during Easter week in Loreto, Italy, Siegfried Koesler was elected president of the International Federation of Pueri Cantores. He is the first layman elected to the position since the organization was founded by Monsignor Maillet. He is *Domkappellmeister* at the Würzburg cathedral in Germany. Previous presidents were Monsignor Fernand Maillet (1946-1963), Monsignor Fiorenzo Romita (1963-1972), and Monsignor Joseph Roucairol (1972-1984). President of the American federation is Monsignor Charles N. Meter of Chicago. ■

On May 19, 1984, announcement was made of the change of name of the school of music at the Catholic University of America in Washington, D.C. It will be known as the Benjamin T. Rome School of Music. Long a benefactor of the university, Mr. Rome is a 1934 graduate in architecture. The music department was established in 1950 and was designated a school of music in 1965. ■

The Twin Cities Catholic Chorale will begin its eleventh year of singing Masses of the Viennese school at the Church of Saint Agnes in Saint Paul, Minnesota, in collaboration with members of the Minnesota Orchestra. In addition to the eighteen Masses of Haydn, Mozart, Schubert and Beethoven in the repertory, the choir of sixty voices will add Cherubini's *Fourth Mass in C* to this year's program. The schedule includes thirty Sundays beginning on October 7, 1984, and continuing through the feast of Corpus Christi, June 9, 1985. Monsignor Richard J. Schuler is conductor. ■

Claudio Monteverdi's *Vesperae Beatae Mariae Virginis* was sung by the Venetian Festival Chorus with the Portland Baroque Orchestra under the direction of Anthony G. Petti at the Church of Saint Philip Neri in Portland, Oregon, June 2, 1984. Soloists were Jeannie Rey Routtu and Carol Young, sopranos; Scott Tuomi, Kenneth Peterson and Kevin Walsh, tenors; Dean Suess, counter-tenor; David Donnell, baritone; and Richard Zeller, bass. The event was organized by Holy Rosary Church, Alleluia, the society of Portland's Catholic musicians, and Dean Applegate. ■

A concert of sacred music was performed at Saint Mary's Church in Charleston, South Carolina, May 27, 1984. The program included *Prelude and Fugue in C Minor* by J.S. Bach, Antonin Dvorak's *Biblical Songs*, *Menuetto and Presto* by Mozart, *Andante Cantabile* of Tchaikowsky, Josef Haydn's *Minuet and Presto*, and *Vignette* by Harold L. Walters. Paul Blanchard, Jr. was organist; Cindy Larsson was soprano soloist. The instrumental group was under the direction of Basil Kerr. Mrs. Royall is organist at Saint Mary's.

R.J.S.

OPEN FORUM

We are now approaching the end of the observances marking the sesquicentenary of the beginning of the Oxford Movement. During these observances we would do well to recall the beneficent effects of the Oxford Movement on church music. The Oxford Movement sought to remedy abuses which, stimulated by the reactionary wave of religious tolerance following the Puritan fanaticism of the Cromwellian Commonwealth, had persistently accrued in the Anglican Church in the seventeenth and eighteenth centuries.

But in so doing the Oxford Movement brought decency and reverence into the Anglican liturgy, restored the focus from the pulpit to the altar, renewed that church's vision of itself as a sacramental society, and (not least) revived the choral service. The musical *metanoia* engendered by the Oxford Movement was in fact a classic conversion with implications for individuals as well as for the whole Church.

As one reads the lives of the leaders of the Oxford Movement, one is palpably reminded of the words of Saint Augustine in his *Confessions* (9,6) that it was by the "sweet melodies" of the Church's music, rather than by its words, that truth poured itself into his heart and wrought his conversion. Likewise, while visiting Rome, John Henry Newman was much struck by the sweet melodies of Gregorian chant and had Abbé Sammartini provide him with notations for a number of Gregorian melodies. Sammartini's Gregorian jottings plus German chorales and traditional metrical psalms coalesced to form the *ecclesia anglicana's* first real hymnal and transformed a largely silent (or at best, twanging) church into a singing church. Doubtless it was the same Gregorian melodies which planted in the future cardinal (as in the sometime bishop of Hippo) the seeds of a conversion and altered Newman's course from the *via media* to the road to Rome.

W.G. Ward in his younger days loved to go to the Sardinian embassy chapel to hear the melodious chant music there and to let the solemn liturgy raise his feelings to God. Likewise, in his friend, Fr. Frederick Oakeley, Gregorian music evoked profound religious feelings. Receiving his love of Gregorian chant from Ward, Oakeley's conversion to Rome occurred while he was curate at Margaret Chapel in London. There he had introduced a surpliced choir and simplified English Gregorian chant in a dreary working class neighbor-

hood and, in so inauspicious a setting, began the Anglican choral revival. Along with Ward and Newman he set out on the road to Rome and he died a canon of Westminster Cathedral.

The sesquicentenary observances of the Oxford Movement call to mind the liturgical decency and choral revival which the movement called forth in the *ecclesia anglicana*, in great part by borrowings from Rome. Is it too much to hope for something of a reversal — that the Thames might flow into the Tiber? In the name of the "spirit of Vatican II" the same sort of abuses which invaded the Anglican Church after Cromwell have now invaded the Latin Church. Churches have been pillaged and whitewashed, notwithstanding the canon law of precious church property. Church music has been bastardized and boulderized and the treasury of sacred music, which Vatican II ordered to be preserved and cultivated, banished to the concert hall. The solemn liturgy has been abandoned in favor of "real bread" and circuses. Perhaps through the agency of the growing number of Anglican Use Roman Catholics the reversal may take place and the abuses which the Oxford Movement purged from the Anglican Church now be purged from the Latin Church.

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