



Al ue sancta

pa rens e in

ra puer pera re gem qui celum

terram et re git in se

cula se mla rum a e



O.

In Epiphania dñi Introitus



Cre adue nit do

minator do mi

# SACRED MUSIC

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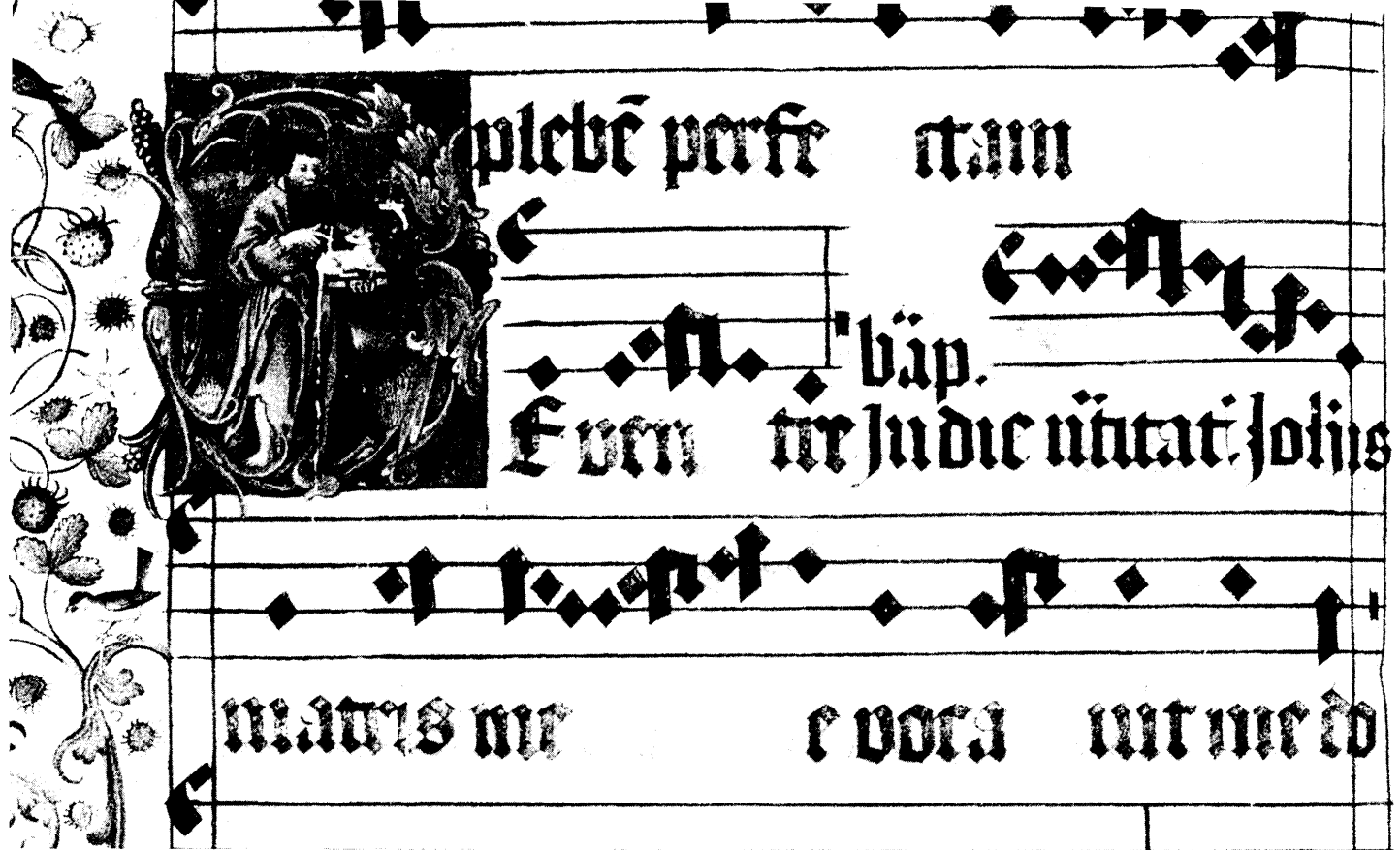
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## FROM THE EDITORS

### What Did the Council Want?

Can it be that the present state of church music in the United States is what the fathers of the Second Vatican Council intended to impose upon the universal Church as a renewal of the very source of holiness, the sacred liturgy?

Can it be that the Holy Spirit inspired nearly three thousand bishops to gather from all over the world and decree what we have about us today?

Has the Church in the United States, twenty years after the close of the council, effectively implemented the decrees on church music found in the constitution on the sacred liturgy?

I say emphatically "No!" In fact, far from implementing those decrees the present musical establishment in this country has prevented the true implementation of the council's decrees and set the whole reform of church music begun by Pope Pius X back beyond the turn of the twentieth century. There is no question that the conditions that provoked the *motu proprio* of 1903 were bad, but the present state of church music in the United States is far worse. St. Pius objected to the introduction of the opera into the church. It was a violation of the Church's demand that music for the worship of God be sacred. The music itself was artistic, but it lacked the essential requirement of holiness. Today's music lacks both requirements; it is neither sacred nor art.

During the first half of the century, the reforms of Pius X were slowly making headway. The reform began late in the United States, but by the 1920's the educational process had begun. Gregorian chant was being taught in schools, seminaries and novitiates. Parish choirs were attempting to improve their repertory. Dioceses were moving to set up standards for performance and repertory. The popes who followed Pius X continued the direction of the reform with further directions from Rome. *Musicae sacrae disciplina* of Pope Pius XII added significantly to the on-going reform, and when the council fathers

of Vatican II published the constitution on the sacred liturgy, musicians hailed it as the crowning keystone of the whole liturgical and musical reform begun by Pius X.

The council gave musicians great liberty. All good music fitting for the sacred temple was to be fostered. The narrowness of the pre-Vatican period was gone, and the trained musician was given a freedom that could be exercised within the fundamental guidelines that had always characterized true church music: holiness and goodness of form. It must be sacred, and it must be art.

But just when the reform seemed to be approaching its goal, the collapse occurred. The heritage of centuries upon which the new developments in the vernacular languages would be built was abandoned and even discarded as obsolete and outlawed. People who had no knowledge of the art of music began to compose for the liturgy. Secular forms and secular idioms were introduced with the abandonment of the concept of the sacred. Trained choirs were dismissed as being opposed to participation by the people. The pipe organ was replaced by the guitar and the piano. What had been achieved in the preceding sixty years since Pope Pius X was unknown to those who moved into the positions of church music in parishes, cathedrals and seminaries. A hatred of Latin and Gregorian chant and of choirs and serious art music pushed the trained and dedicated church musicians from their positions. The age of the *piccolomini* had dawned. The "little men" were in charge, and what a demolition they have wrought!

Can it be that an ecumenical council ordered us to sing ballads, show tunes and love songs as music for the worship of God? Can it be that the council fathers wished the abandonment of the heritage of centuries, the envy of the world, the music for the Roman *Missa cantata*? Hardly. They decreed just the opposite. Can it be that the combo was intended by the council to replace the organ? Are school children to be encouraged to "compose" music for their Masses? One could go on listing the aberrations that surround us. How the mighty have fallen. *Corruptio optimi pessima*. "The corruption of the best is always the worst."

But what can be done? It is simple. Allow the Second Vatican Council to be put into effect! The flowering of the Church that the fathers of the council envisaged has yet to be achieved. It has been hampered and blocked by those who have imposed their own ideas upon the Church in spite of the clear directives of the conciliar and post-conciliar documents. One is reminded of the years following the Council of Trent, when the decrees of that ecumenical meeting were not even promulgated in many lands. But when, finally, the directives of Trent were implemented by courageous bishops, new religious orders and holy laymen and priests, then came the great 17th century with its new architecture, new music, new theology, new orders of men and women, new literature, new saints, new life. The flowering came through the dedicated efforts of the bishops, inspired by the Holy Spirit. But before it happened there were years of war, bloodshed, controversy, decay and disintegration, the collapse of the old, the disappearance of many institutions and traditions.

Perhaps our days are similar. The great problems of the present can be solved by the directives of Vatican II. We have entered a new era. The modern age has passed away; we are already in a post-modern period whatever the historians will some day call it. The errors of the modern age, called "Modernism", have passed likewise. The two councils, Vatican I and Vatican II, have disposed of them. Some of the remnants of the errors remain and are causing the difficulties that we see in the present liturgical and musical aberrations, but they will pass when the decrees of Vatican II are eventually put into practice.

To the question, "What did the Vatican Council want?" one must answer that it is all clear in the constitution on the sacred liturgy and the Roman documents that followed. Just allow us to implement them.

# Hymns

Early usage applied the term "hymn" to any song of praise or adoration of God. The *Gloria* in the Mass is a hymn as is the *Sanctus*, both sung first by the angels. Later the term came to mean poems newly composed in distinction to psalms or canticles or other scriptural texts. The eastern churches produced many great writers. Saint Ephraem is called the "father of Christian hymnody," and in the west Saint Hilary of Poitiers wrote the first Latin hymns. The form was more quickly and more extensively adopted in the east than in the west where the hymn was used in the liturgies of the divine office but not in the Mass itself. The great names in the literature of Latin hymns are Saint Ambrose, Prudentius, Fortunatus, Hrabanus Maurus, Thomas Aquinas and Sedulius. The extent of the use of the hymn is grasped by the fact that the most useful collection of medieval hymns, the *Analecta hymnica*, is in 55 volumes, and it does not propose to be a complete collection.

The Germans took to singing hymns in their own language before most other peoples. Some Latin texts were translated into German and set to music and others were newly composed. Christmas hymns, Marian hymns and others that are connected with the crusades set the pattern for the later development of the hymn during the days of the Protestant reformation. The form became an instrument for dissemination of theological ideas during the struggles brought on by Luther, Zwingli and Calvin. The Lutherans developed their chorales and the Swiss and French Calvinists produced their metrical settings of psalm texts, both capable of being classified as hymns. They are among the great musical treasures that remain from those days of turmoil. Catholic counterparts were likewise composed and remain today in the repertory of German, Austrian, Polish and Hungarian congregations.

In those lands where the conflict between the Church and the reformers was fought out bitterly in pulpit and public forum with debates and tracts and often much more acrimonious means, the hymn developed as a tool of propaganda for both sides. But in those lands where the Reformation did not succeed or where it completely took over, no extensive body of hymns was created. The period did not produce an Italian or Spanish hymnody, nor is there a body of hymns from that period in English. The hymn was a song of praise of God, but it was used as a teaching device and as a mark of affiliation to one or the other side of the conflict.

Hymns in the English language appear in the mid-sixteenth century, being introduced as translations from Lutheran originals and from Calvinist psalters from the continent. But the first truly English compositions were associated with the Methodist movement, which brought the hymns of Isaac Watts and Charles Wesley into use. Ireland was a persecuted land in which Catholics could scarcely live and attend Mass in the hedgerows, let alone create music for singing. The English Catholics, their numbers decimated, were hunted and persecuted as well. What hymns were composed were Protestant.

In the United States, the first hymnals were Protestant, brought from England and later published in this country in the major cities of the east coast. The immigrants brought their hymnals from the homelands, but with the emphasis on learning English, those texts in foreign languages did not long endure, although the melodies became the beginnings for many efforts to set English words to the old tunes. Unfortunately many Protestant hymns and many gospel songs from various sects found their way into Catholic collections of hymns and the singing of Catholic congregations. The quality of most of the early hymnals in English published and used in this country up until the *motu proprio* of Pope Pius X was bad. One of the most successful efforts of the church music reforms undertaken at the beginning of the 20th century in this country was the improvement of hymnals. Many of those in use were not only discouraged but were pro-

hibited by diocesan orders. On a positive note, the publication of *The Saint Gregory Hymnal* by Nicola Montani was the most significant factor in raising the quality of hymns used in the United States.

The promotion of congregational singing was not begun with the Second Vatican Council. American bishops had long urged the singing of hymns, and school children in the 1920's and 1930's regularly sang hymns at the "children's Masses" which were the usual Sunday procedure in American city parishes. People sang hymns at novenas, at stations of the cross, at benediction of the Blessed Sacrament and at missions and devotions. In most cases the hymns were good, although some of the "old favorites" were still used, especially when missionaries appeared and requested their own repertory. But the people sang. An American bishop remarked once that it was *Holy God We Praise Thy Name* that kept the faith for the German immigrants throughout the midwest.

With the spread of the Gregorian movement, the practice of singing hymns at Mass was discouraged in favor of singing the Gregorian chants of the Mass. The *Missa recitata* also militated against hymn singing. Not a little responsible for the disintegration of singing in general was the introduction of acoustical titles that were used to line the interiors of churches, destroying any conditions sympathetic to singing.

But the American Catholic was not mute, as so many liturgical reformers of the 1960's claimed. American Catholics had been singing for a century before the Second Vatican Council. They were singing more before the council than they are today. Unfortunately the efforts made in the sixties to promote congregational singing did not utilize what had been the ongoing reforms begun with the *motu proprio* of Pius X. Had congregations been asked to sing the hymns they had learned in the Catholic schools and had sung in their churches for at least two decades, the increase in congregational singing would have been easily accomplished. But instead, the liturgical reformers introduced new hymns, often taken from Protestant sources, unknown to Catholic people, and as a result of too much new material, the singing in our churches decreased and even disappeared. In addition much of the new material introduced could not be classified as hymns. Rather the reformers brought in ballads, folk-songs, gospel songs and even show tunes, dance music and secular songs. These demanded performers, and the congregation was silenced. Hymns that were for the most part sacred and of artistic worth, were replaced by secular and banal compositions while the congregation only listened. Where the congregation did sing, often the selections came from Baptist and Methodist repertories that lacked the requirements of text and tune called for by Catholic norms.

On the other hand, one cannot deny that many popular and pleasant tunes have been composed in the past decade or two with religious texts. They have been learned by students and young people and they like them. These compositions fall into the category described by Pope Paul VI when he addressed the women religious taking part in the national convention of the Italian Society of St. Cecilia, April 15, 1971. The Holy Father said:

The constitution on the sacred liturgy has counseled musicians to produce "compositions having the qualities proper to genuine sacred music. The texts ... must always be consistent with Catholic teaching; indeed they should be drawn chiefly from holy scripture and liturgical sources." It will be necessary to judge whether new sacred compositions really match these standards and to decide whether they are inspired musically merely by some passing vogue and devoid of either spiritual or artistic value ... As to texts, the excerpt from the council is explicit: the effort must be to have something really sound, rejecting those expressions that in some cases do honor neither to the sacred meaning nor to the right usage of the language and create graceless, trite expressions more typical of a slogan than of a prayer. Other texts and music, making no claim to admittance into the church, do answer modern needs, especially those of the young. They may be used on other occasions of relaxation or of meetings for reflection and study, so that singing may be a means of increasing en-

thusiasm. But the liturgy is "an exercise of the priestly office of Jesus Christ ... the action of Christ the priest and of His Body which is the Church;" it demands, therefore, only what is most suited to its proper and sublime character.

The popular religious ballads and folksongs have a place, as the Holy Father has said. They are meant for occasions of relaxation, reflection and study; they can create enthusiasm and piety. But they are not suitable for liturgical worship. True and authentic hymns are and it is those that the Church is encouraging. Music that is truly sacred and is good art, judged according to the standards of knowledgeable and trained liturgical musicians, is what the Church seeks for the liturgy, which is the "action of Christ the priest."

Some of the publishers of Sunday Mass booklets tried to abide by Catholic rules, but the demands for the ballads, the folksongs and the poorer type of hymn were so strong that they capitulated. Some efforts to publish hymnals of quality were unsuccessfully made. Talk about a national hymnal was heard from time to time, but wisely nothing was done, especially in the face of the diversity of traditions in this country and the vast expanse of the nation making a single hymnal impractical. Collections of inferior compositions continue to appear and so set back any possibility of upgrading the music for the congregation.

Connected with the question of hymn singing is that of the use of the pipe organ. A congregation cannot be led in a hymn by a guitar, even with all the amplification we sometimes unfortunately must endure. The splendor and power of the pipe organ can cause a congregation to fairly raise the roof, since it alone can truly give support. Hymns have traditionally been set to four-part harmonization meant for the organ. That harmony forms the basic familiarity that a congregation must have to sing with confidence. If it is lacking or not heard, the congregation does not respond since it cannot follow an uncertain trumpet. It is not the cantor, so promoted by the liturgists, that the congregation needs. It is not microphones and amplification that will lead a congregation. It is the pipe organ properly played by a knowledgeable and competent organist. The hymn and the organist are like man and wife, like hand and glove, like bread and butter.

Should we have hymns at Sunday Mass? Yes, of course. But good ones, truly hymns, Catholic hymns. We must abandon the ballads, the folk music, the gospel songs and the cheap and tawdry tunes that come from the revival tents of the 19th century. Strong, well-composed and well-harmonized melodies with sound and truly Catholic texts will encourage the congregation to sing. We often envy the Lutheran churches for their singing; they sing because of the quality of their hymns. We also have a tradition that is wider than the Lutheran's since it embraces so many ethnic groups. It is sad that the last twenty years have seen the abandoning of many worthwhile ethnic hymns and their replacement by greatly inferior material.

How many hymns does a parish need? Certainly not the vast number crowded into so many modern hymnbooks. If a parish has twenty-five good hymns, it can develop a great enthusiasm for singing. The people don't mind repetition of good music; in fact, the more they sing the great hymns the more they love them. It is the junk that they don't sing and don't want to hear. With care for the seasons of the church year, with selection based on the parts of the Mass, with some hymns for the Blessed Virgin and for the Holy Eucharist, a parish hymnal can be a modest volume and useful throughout, not limited to a piece here and there as so often is the case with the books now on the market.

Can one find in the various missalettes what a congregation might use? In most of them considerable space is given to hymns, but they are printed often without notation. So many of the selections are poor, and the organist must always be subjected to re-



quests for them and have to defend his or her selections. Better that the poor pieces be eliminated altogether. Publishers wish to sell their products. When pastors and musicians indicate their preference for the good and their displeasure with the poor, the missalettes will begin to contain good music.

The Church has a great and long tradition of hymns. Some of the finest literature and music in the history of art is contained in the form of the hymn. Every language has contributed to the treasury. Let us use that treasure for the glory of God, and let us create new hymns that are sacred and are truly artistic. Let us reject the inferior, tawdry and cheap. Let us use only that which is worthy of God in whose praise it is employed.

R.J.S.

## What About Our Children?

Recently a religion columnist for a metropolitan daily paper criticized a Sunday Mass he attended for presenting a religion that was separated from the lives of the congregation because the Mass was said in Latin by a traditionally vested priest with his back to the people.

Of course, when I read those remarks I immediately disagreed mentally, arguing that the priest's position represents his role as leader and representative of the congregation, rather than turning his back on the concerns of the faithful. Moreover, I thought of the union between tradition and action, between formal prayer and the preaching and living of the gospel. But after the first flood of rational defenses of a more traditional Mass, I felt anger, indignation and profound sorrow because I knew that the comment reflected not only the reaction of a Protestant journalist, but would be shared by the majority of Catholics who for the past twenty years have had less and less contact with the heritage and traditions of the Roman Catholic Church. In fact, recently, after attending a Latin high Mass for the first time, a young Catholic boy asked his parents if they were in a Protestant church, so foreign had the experience been to him. Catholic students learn nothing of their heritage in our schools. The treasury of Catholic music at our Masses has been replaced by, at worst, secular non-music, and at best, by fine well-performed music not of our tradition. Last Sunday, the choir in my neighborhood church sang Bach's *Jesu Joy of Man's Desiring* beautifully to piano accompaniment, but where was Mozart's *Ave verum corpus*, a Gregorian hymn, a setting of a part of the Mass or the pipe organ?

Now I am neither psychologist, nor anthropologist, nor sociologist, nor theologian, but I believe that when a group loses its traditions, it loses its identity. When a group begins to talk a new language and act in a different way, even without intending to, it is internally transformed. The Church has traditionally put it very succinctly, *Lex orandi, lex credendi*. I for one am devastated to see the next generation grow up on *Whatever you do* rather than a chant Mass or the *Ave Maria*. Will the renewal come and from whence? It could very well be through the treasury of sacred music. We have certainly seen a revival of interest in Gregorian chant among the young people, both in Europe and in the United States, who have come in contact with it. We must have faith, but we must also act!

V.A.S.



## LITURGICAL ABUSE AND THE CHURCH MUSICIAN (PART II)

The previous article discussed the liturgical abuse of employing female altar servers. The present article discusses a second liturgical abuse, communion unlawfully under both species. Communion by reception of the host alone has been the established custom of the western Church for the last six or seven hundred years. This custom was codified in canon 852 of the 1917 Code of Canon Law. The Second Council of the Vatican took steps to carve out certain exceptions to this ancient rule. It gave bishops discretion to permit communion under both species "in cases to be determined by the Apostolic See." By way of example the council fathers suggested the cases of the newly ordained at the Mass of their ordination, the newly professed at the Mass of their religious profession, and the newly baptized at the Mass following their baptism.<sup>1</sup>

The conciliar decree was implemented in 1965 by a document promulgated by the Sacred Congregation of Rites and the Consilium for the Implementation of the Constitution on the Liturgy. Besides the instances suggested by the conciliar fathers, communion under both species was permitted, at the discretion of the bishop, to 1) deacon and subdeacon exercising their ministries during a sung Eucharist, 2) an abbess at the Mass in which she is blessed, 3) consecrated virgins at the Mass in which they are consecrated, 4) the professed at the Mass of their religious profession, 5) the bride and groom at their nuptial Mass, 6) adult confirmands at the Mass of their confirmation, 7) persons received into full communion at the Mass of their reception, 8) jubilarians of numbers 2-5 above, 9) priests present at major concelebrations not able to concelebrate, and 10) lay brothers present at concelebrations in religious houses.<sup>2</sup>

Two years later the list of cases to be determined by the Holy See was further ex-

ABUSES

panded. Communion under both species was now conceded to lay missionaries at the Mass in which they are commissioned and to others in the Mass in which they receive an ecclesiastical or canonical mission; at the administration of viaticum; at retreats and meetings of pastoral commissions to retreatants and commission members. Also parents, godparents, spouses, catechists of a baptized adult and relatives, friends and special benefactors of an ordinand were conceded the privilege at the baptism or ordination Mass, respectively. Besides these, at concelebrations all exercising a genuine liturgical ministry and all seminarians present enjoyed now the concession. Finally should be added members of religious and secular institutes at a concelebrated Mass in their own churches and their boarders besides.<sup>3</sup>

These cases determined by the Apostolic See were codified in the *General Instruction on the Roman Missal*, issued April 6, 1969. This instruction has been four times revised to recodify the many post-conciliar revisions, first in 1970 and then in 1972, 1975 and 1983. The 1970 revision permitted relatives, friends and members of the community of the professed to communicate under both species at the Mass of first or perpetual profession of religious vows. This placed the professed on par with ordinands in this respect. The 1970 revision also permitted all religious to communicate under both species at community Masses. The 1972 revision dropped the requirement of a sung Mass in order for deacons and other ministers to communicate under both species.<sup>4</sup>

The greatest extension of cases, however, came in 1970 as a result of the instruction, *Sacramentali communione*. The instruction's first three paragraphs contained its key provisions. The first paragraph repeated the list of "cases determined by the Apostolic See" in which bishops might authorize communion under both species. The next paragraph permitted in addition the episcopal conference,

to decide to what extent and under what considerations and conditions ordinaries are empowered to grant communion under both kinds in other instances that are of special significance in the spiritual life of any community or group of the faithful.

On a more cautious note the third paragraph of the instruction hastened to add:

within such limits, ordinaries may designate the particular instances, but on condition that they grant permission not indiscriminately but for clearly defined celebrations and that they point out matters for caution. They are also to exclude occasions when there will be a large number of communicants. The groups receiving this permission must also be specific, well-ordered and homogeneous.

Out of abundant caution the Sacred Congregation for Divine Worship stated in the fourth paragraph:

Before granting the permission they (ordinaries) must have assurances that all measures can be carried out that will safeguard the holiness of the sacrament.<sup>5</sup>

Based on the permission granted by the Apostolic See in this instruction to episcopal conferences to lay down the extent, conditions and circumstances for communion under both species, the National Conference of Catholic Bishops in 1978 voted to permit communion under both species at Sunday and holy day parish Masses. When the Sacred Congregation for Divine Worship refused such unauthorized extensions of the permission granted in its instruction, *Inestimabile donum*, the instruction was dismissed as merely hortatory or even declared to be contrary to law. The conclusion of the apologists for this liturgical abuse was that the concession remained valid particular law in the United States despite the sacred congregation's declarations.<sup>6</sup>

The argument fails doubly. First it is not apparent that the National Conference of Catholic Bishops possessed the authority to authorize communion under both species at Sunday parish Masses. This doubt follows from the rules of interpretation previously set forth. One must first consider the text of the purported permission under which the

episcopal conference acted. The first paragraph carefully listed a number of special classes of cases in which ordinaries might authorize communion under both species. The third paragraph carefully laid down standards limiting the discretion of ordinaries in granting permission in particular cases within these classes, requiring — among other things — that groups receiving this permission be “specific, well-ordered and homogenous.”

In view of paragraph one and three it would seem unreasonable to conclude that the second paragraph intended to give episcopal conferences *carte blanche* to authorize communion under both species to whatever extent they might wish, without regard to the limitations imposed on ordinaries in the third paragraph or the types of cases to which it was conceded in the first paragraph. To interpret the second paragraph as *carte blanche* interprets out of existence the other two paragraphs. They become mere surplusage.

One need but consider its ramifications to perceive the unbridled and unreasonable scope of such a *carte blanche* view of paragraph two. By its terms paragraph two intends to permit episcopal conferences to authorize in particular law communion under both species in “other” cases that are of “special” significance in the spiritual life of communities or groups of Christ’s faithful. “Other” refers back to the classes of exceptional cases set forth in paragraph one. In other words, it limits the authority of the episcopal conferences to cases of the same sort. This intent was made clearer once paragraph two was codified into the *General Instruction on the Roman Missal*. There it appears at the end of a long list of fourteen classes of cases wherein communion under both species is permissible. The grammatical structure of the codified text serves to clarify the intent of the legislator and thus exclude the *carte blanche* view of the “other.”

Furthermore, under paragraph two the cases where episcopal conferences might permit communion under both species must be cases of “special” importance to the spiritual life of a community or group. It is not clear that Sunday parish Mass so qualifies. True, every Sunday is a “little Easter.” But every Mass is “special” — including the furtive and private Mass celebrated on a Monday in Gulag. Sunday parish Mass is not a “special” assembly. It is the general and plenary assembly of Christ’s faithful in the local community. Liturgical law, indeed, recognizes this and takes steps to preserve this quality of the Sunday parish Mass. It encourages non-clerical, religious communities, especially those with a work in the parish (*e.g.*, the sisters teaching in the school), to take part in the Sunday parish Mass. It exhorts parish societies to hold their special group Masses on other days or else to take part in the Sunday parish Mass. Furthermore, liturgical law provides examples of what it means by “special groups.” These are defined to include groups making retreats, groups devoting a day to pastoral studies, meetings on the apostolate, meetings of any sector of the parish for the purpose of pastoral activity, groups of the faithful who are of the same category and who meet at fixed times for instruction or religious formation. For such “special groups” a Mass may be celebrated, even outside a place of worship, with the approval of the ordinary. Such “special groups” are expressly contrasted with a “general congregation.” Since retreatants and meetings for pastoral studies are among the special groups to whom paragraph one concedes communion under both species, this usage is helpful towards understanding the meaning of “special” in paragraph two of the same document. If we see the Sunday parish Mass as liturgical law sees it, it does not come within what the law defines as “special.”<sup>7</sup>

Paragraph three is completely eviscerated and becomes merely hortatory under the *carte blanche* view of paragraph two. If the injunction to “exclude occasions where there will be a large number of communicants” and the language “specific, well-ordered and homogenous” of paragraph three are to have any meaning, they must have been intended to place some substantive restrictions on the discretion of ordinaries. If this was the intent of paragraph three, the restrictions of that paragraph must have been intended to

apply to the "other" cases authorized by the episcopal conferences under paragraph two as well as to the exceptional cases set forth by the Holy See itself in paragraph one. Most of the cases set forth in paragraph one had built-in safeguards and the restrictions carefully lodged in paragraph three would not have been necessary for them. Thus, if paragraph three was to have much operation, it had to apply to the "other" cases and place substantive restrictions on the episcopal conferences as well. This becomes all the clearer when we recall who are the ordinaries on whom the restrictions of paragraph three are imposed.

Ordinaries include residential bishops, vicars general and episcopal, and major religious superiors.<sup>8</sup> Major religious superiors might grant the concession only to their subjects. But since their subjects already enjoyed the concession in most cases, there was little chance that major religious superiors would be the source of abusive concessions of the privilege. The restriction, then, must have been intended to apply to the other ordinaries. But the vast majority of the "other ordinaries," *viz.*, vicars general and episcopal, are directly subject to the residential bishops, who are, of course, precisely those possessing a deliberative vote in the episcopal conference. Moreover, it should be kept in mind that these local ordinaries serve *ad nutum episcopi* and are removable at the pleasure of the residential bishop. In other words, the *carte blanche* theory of paragraph two requires one to believe that the sacred congregation labored on one hand to lay down severe restrictions on the discretion of local ordinaries in paragraph three while at the same time in paragraph two permitting them or their episcopal employers to remove those restrictions at will. The *carte blanche* view of paragraph two clearly reduces paragraph three to an exercise in futility. The presumption of reasonableness of a law must dictate that such an interpretation is wrong. It cannot be presumed that the legislator intended what is illogical or unreasonable.<sup>9</sup> The presumption of reasonableness requires that the restrictions of paragraph three be interpreted as substantive and incumbent on ordinaries both when acting individually and collectively while sitting in episcopal conferences. Since the concession of communion under both species at Sunday parish Mass does not comport with the requirements that the privilege be conceded only to "specific, well-ordered and homogeneous" groups and "exclude occasions where there will be a large number of communicants," the episcopal conference's decree must be unauthorized by the universal law and therefore *ultra vires* and of no effect.

Moreover, it must be remembered that communion under both species creates an exception to the law. Hence, under the rules of interpretation it must be interpreted strictly. Thus, if there is doubt whether a concession of communion under both species is properly within the scope of paragraph two, the doubt must be resolved against permitting the concession. The burden is on the one who claims under the concession to prove its lawfulness. Thus, in the case of communion under both species at a Sunday parish Mass, the burden is on its proponents to prove its lawfulness once it is shown to be an exception to the law.

The exceptional character of communion under both species is easily shown. Communion under both species in the western Church has for the last seven centuries been an exception to the law, a privilege. Anciently certainly civil authorities, for example, enjoyed the privilege. The king of France, for example, could communicate under both species at his coronation. Moreover, the Holy Roman emperor (and later the Austrian emperor) could do so on Holy Thursday. In reviving the practice of communion under both species, the Second Council of the Vatican clearly intended it to remain an exceptional practice. In the growing list of exceptions authorized by the Holy See after the council, it maintained the character of an exception.<sup>10</sup> Indeed, the conciliar and post-conciliar exceptions bear all the *indicia* of privileges.

As first articulated by the council, the privilege of receiving communion under both species was to be annexed to the reception of a sacrament or a sacramental — holy

orders, baptism or religious profession. Under the scheme of the 1917 code, sacraments and sacramentals were classified as *res*. That is to say, they were regarded as objects of rights as distinguished from subjects of rights (or persons). A privilege annexed to a *res* was thus classified as a real privilege. "Real" here is merely an adjective denoting the source of the privilege.<sup>11</sup>

The 1965 amplifications introduced by the law after the council were of the same character. The privilege was annexed to confirmation, consecration of a virgin, benediction of an abbess, nuptials, sacraments or sacramentals all. But a new note was sounded. Communion under both species now became a privilege of certain carefully selected individuals (deacons, subdeacons, priests unable to concelebrate at concelebrations). Clearly a special status was being accorded to concelebrations, although, except in the case of priestly ordinations, concelebrations had for centuries ceased as a liturgical practice in the western Church.

The 1967 extensions of the privilege continued to broaden its scope while at the same time maintaining its earlier character. More lay people (beside abbesses, consecrated virgins and lay brothers) now received the privilege but the concession was always linked with a special occasion, the reception of a sacramental or a sacrament. There was a new departure, however. Now, seminarians and members of religious and secular institutes (and their boarders) also enjoyed the privilege. For these individuals the concession of communion under both species was in the nature of a personal privilege. The 1969 concessions were similar in character.<sup>12</sup> Clearly, then, concession of communion under both species remained an exception to the general rule. The cases of it dovetail with the law of privileges and this underscores the exceptional character of the concession. It follows, then, that the exceptions to the general rule of communion under the form of bread alone must be interpreted strictly and doubts about the lawfulness of the exceptions resolved against extension of exceptions to the general rule. This conclusion reinforces the earlier conclusion that the concession of communion under both species at Sunday parish Mass was unlawful and *ultra vires*.

But even if it were arguably lawful under doctrinal (or private) interpretation, it remains that its proponents have misperceived the juridical purpose of *Inestimabile donum*. They have argued that the 1965, 1967, and 1969 and 1970 instructions were of legislative value because each clearly evinced a legislative purpose, *viz.*, to amend existing law. They then observe that the 1980 instruction does not purport to change the law but rather calls for observance of existing law. On the basis of this they conclude that it is what American administrative law would call an interpretive rule, *i.e.*, one which does not have the force of law but is merely the promulgating agency's views of the law. The argument is therefore that the 1980 instruction was merely an interpretive rule, official commentary as it were, which cannot contravene the law itself and which merely guarantees a safe harbor against administrative action to those who conform to it. Should such an interpretive rule contravene the law, it is void. Of course, *Inestimabile donum* clearly opposed the *carte blanche* view of paragraph two of *Sacramentali communione*. In so far as it did, the argument goes, it may be disregarded as contrary to law.<sup>13</sup>

It is true that *Inestimabile donum* does not purport to change the law. It would be wrong, however, to conclude that for that reason it lacks the force of law. To jump to that conclusion ignores the possibility that the instruction was given as authoritative interpretation. Recalling the long history of authoritative interpretation in the area of liturgical law, this possibility should have been obvious.

Discountenancing the *carte blanche* interpretation of paragraph two and making it clear that ordinaries collectively as an episcopal conference are indeed subject to the restrictions of paragraph three of *Sacramentali communione*, the Sacred Congregation of Divine Worship made clear in number 12 of *Inestimabile donum* the true nature of the restrictions laid down in paragraph three. Speaking in the same terms set forth in paragraph three of

the 1969 instruction, the sacred congregation said,

*Episcopal conferences* and ordinaries also are not to go beyond what is laid down in the present discipline: the granting of permission for communion under both kinds is to be specified precisely; the groups that use this faculty are to be clearly defined, well-disciplined and homogenous (emphasis supplied).<sup>14</sup>

As an authoritative interpretation of the law, *Inestimabile donum* enjoys the force of law. It makes it clear that communion under both species at Sunday parish Mass is predicated on a concession of particular law which is bottomed on an erroneous doctrinal (private) interpretation of the scope of an authorization made to episcopal conferences by universal law. Once the authoritative interpretation had exposed the error of the private interpretation, concessions predicated on that erroneous interpretation were exposed as *ultra vires* and invalid. The law of the superior legislator supercedes that of an inferior legislator, in this case the purported concession by American particular law.<sup>15</sup>

Related to both liturgical abuses of (unlawful) communion under both species and female altar servers is the unauthorized and abusive employment of special ministers of holy communion. In justifying communion under both species at Sunday parish Mass the apologist for that abuse excused the practice by arguing that the abundance of trained special ministers removes the danger of spilling or disrespect to the Blood of Christ. At bottom this is a boot-strapping argument. It justifies one liturgical abuse with another. Meant really for mission countries where a single priest may serve a "parish" of 19,000 souls, this institute has, in disregard of the law, largely been imported into areas where it is not legally justified. By law, extraordinary ministers may lawfully be employed only in certain cases, *viz.*, where the communicants are so numerous that not employing them would "unduly prolong the service." Moreover, before special ministers can be employed, there must be a lack of priests, deacons or acolytes to distribute communion.<sup>16</sup> But in the United States this is rarely the case. Here special ministers are employed merely to "speed things up" or to "improve the balance of the sexes in the sanctuary." It need hardly be said that neither is a legally sufficient reason to authorize the employment of special ministers of holy communion.

Moreover, if there were a genuine need for additional ministers of holy communion, it would be more proper to institute men as acolytes for that purpose. Indeed, by law special ministers are allowed only when no "priest, deacon or acolyte" is available. Preoccupied with uprooting what is viewed as sexism and clericalism in the Church, the American Catholic Church, for the most part, has permitted the lay ministry of acolyte to atrophy and remain merely a stepping-stone to the ordained ministry. In doing so it has thwarted a notable post-conciliar reform instituted by Pope Paul VI. In his attempt to restore the office of acolyte as a perpetual ministry or office in the Church, he was attempting to implement not only the desire of Vatican II but also the desire of Trent.<sup>17</sup>

The presence of so many female special ministers of holy communion in the sanctuary has also been adduced as an argument for the proposition that the 1983 code *sub silentio* abrogated the traditional prohibition on female altar servers. Again this is clearly a boot-strapping argument. It uses one liturgical abuse to justify another. Surely the gift of prophecy must be extraordinarily widespread nowadays when so many churches offering only half the number of Sunday Masses that they did a decade ago (but being still half empty) and served perhaps by two priests (and maybe a deacon besides) can predict with legal certainty a week in advance the anticipated multitude of communicants at the next Sunday's Masses so as to be able to publish in the previous Sunday's church bulletin the names of the following week's special ministers. Of course, the illicit introduction of communion under both species at Sunday parish Mass has only served to reinforce the "need" for special ministers of holy communion.

of the prescriptions of canon law is of recent origin purely. A tale from the last century will serve to illustrate that it has something of a pedigree. One day a petitioner asked Pope Pius IX for the grant of a particular favor. The witty pontiff replied (and at the same time evidenced the current European opinion of American Catholic respect for canon law): "What you ask is not in my power to grant. But there is an American bishop in town. Go ask him."

Of course, this careless and cavalier attitude toward canon law is merely destructive. If liturgy is to nourish Christ's faithful, to give them the foretaste of the heavenly liturgy which Vatican II opined that the earthly liturgy in fact is, it must rest on the "tranquility of order." Canon law, as Pope John Paul II stated, exists to protect individual rights, to promote common initiatives, and to preserve decency in the administration of the sacraments.<sup>18</sup> How can there be peace — the tranquility of order — when there is willful, rampant disorder in the liturgy, aided and abetted by canonists?

Learned students of canonical jurisprudence have rightly maintained that prudence is a necessary attribute of the good canonist and good interpreter of law.<sup>19</sup> Regarding prudence one should note that it is an appetitive virtue and that sins against it are sins of excess. Excess giving rise to sin against prudence includes *astutia* or cunning.<sup>20</sup> Cunning is not a newly discovered sin of lawyers. "The cunning lawyer" is a stereotype running throughout the length and breadth of western literature. Nevertheless, it is lamentable that at the same time that American civil lawyers are recovering a sense of duty to the integrity of the civil law, American canonists should exert themselves to devise cunning and specious arguments to subvert canon law.<sup>21</sup> Church musicians beware!

DUANE L.C.M. GALLES

#### NOTES

1. *Sacrosanctum concilium*, n. 55, reprinted in *Documents on the Liturgy, 1963-1979* (1982), hereafter cited DOL. The first number thereafter will refer to the document number as assigned in that work; the number in parentheses will refer to the paragraph number of the original document. DOL (55). John M. Huels, O.S.M., "Communion under Both Kinds on Sundays: Is it Legal?" *Jurist* 82 (1982) 73 (hereafter Huels I).

2. DOL 268 (1). The following year members incorporated into secular institutes were accorded the privilege of communicating under both species in their profession rite if it took place during Mass. DOL 269.

3. Instruction, *Eucharisticum mysterium*, DOL 179 (32).

4. DOL 208 (242). The transformation of the offices of acolyte and lector from clerical orders to lay ministries by the *motu proprio*, *Ministeria quaedam*, in 1972 required special mention in the *General Instruction on the Roman Missal* that these ministers also enjoyed the concession. Previously they had been included within the class, "the ordained." DOL 340.

5. DOL 270 (1,2,3,4).

6. Huels I, pp. 96-100.

7. DOL 179 (27).

8. 1983 code, canon 134. The term "ordinary" also includes vicars apostolic, prefects apostolic and apostolic administrators. Canon 368.

9. 1983 code, canon 477 (1). DOL 270 (4) limits the authority of the ordinary of religious to grant concession to "houses of his institute." Even though canon 406 (2) requires a diocesan bishop to appoint an auxiliary bishop either vicar general or vicar episcopal, the diocesan bishop could still reserve from the auxiliary's mandate the faculty to concede communion under both species, if it were considered desirable to prevent abusive concessions by an auxiliary bishop. Canon 479. Cicognani, *An Introduction to Canon Law* (1934), p. 612.

10. Huels I, pp. 85-91; M. Bloch, *Les Rois Thaumaturges* (1934) p. 205. In France it appears the royal privilege was last exercised at the coronation of King Charles X in 1825. Richard D. Jackson, *The Royal Coronation Ceremony From Charles VIII to Charles X* (University of Minnesota Ph.D. thesis, 1967) p. 147. Privileges of a similar type have been conceded even in our own day. In 1960, Pope John XXIII conceded to King Baudoin of Belgium the privilege of having his name inserted in the canon of the Mass after that of the bishop in all Masses celebrated within Belgian territory. *Canon Law Digest*, V, p. 135.

11. R. Naz, *Traité de Droit Cononique*, 4 vols. (1954) I, p. 199, Cicognani, *op. cit.*, p. 784.

12. The concession to members of religious and secular institutes (and their boarders) might

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also be considered in the nature of a local privilege, since it might be exercised only within their churches and was annexed to habitation in a place (locus) rather than attached merely to membership in the institute. With the advantage of hindsight it is interesting to view a list of mooted cases for communion under both species given after *Sacrosanctum concilium* but before the Holy See published its first list in 1965. A noted Belgian liturgist would have added to the three cases instanced by the Vatican Council, newlyweds at their nuptials, "Masses for homogenous and close-knit groups," religious communities of both sexes "who are ready for this type of active participation," and "even confraternities, third orders, and other similar associations." F. Vandebrouke, O.S.B., "Communion under both species and concelebration," in W. Burauna (ed), *The Liturgy of Vatican II: A Symposium*, 2 vols. (1966) II, p. 112. It is interesting that these were precisely the kinds of "special" cases which the Holy See would in fact select. Nowhere did the Belgian expert opine that communion under both species was appropriate for Sunday parish Mass. Indeed, he stated: "We need not be afraid of introducing in this way a partitioning among the Christian people, some of whom are judged fit to receive communion under both species, others not." *Ibid.*

Regarding concelebration and its special character we might recall that *Sacrosanctum concilium* considered by it the unity of the priesthood is appropriately manifested. DOL 1 (57). *The General Instruction on the Roman Missal* adds that "concelebration effectively brings out the unity of the priesthood, of the sacrifice, and of the whole people of God." DOL 208 (153). Recalling that Vatican II called the Church the *sacramentum mundi*, concelebration would then re-present three "sacraments." Hence, its special character. As its revival was mooted by the council its frequency was to be somewhat "special," too. It was authorized on Holy Thursday, at Masses during councils, bishops' conferences, and synods, and at the Mass for the blessing of an abbot. With the permission of the bishop and without the presence of a prelate, it might be authorized at conventual Masses, at Masses celebrated at any kind of priests' meeting, and at the principal Mass in churches. DOL 1 (57). See Vandebrouke, *op. cit.*, for a rapid history of concelebration.

13. Huels I. pp. 98-105.

14. *Inestimabile donum*, A.A.S. 72 (1980), n. 12.

15. It is beyond the scope of this article to discuss whether the authoritative interpretation of the sacred congregation given in *Inestimabile donum* was declaratory (and thus retroactive to the date of promulgation of the law it interpreted) or extensive (and thus effective only from the date the interpretation itself was published). 1983 Code, canon 16 (2). On this question, however, it is noteworthy that one American canonist has taken the position that the sacred congregation's intent was "simply a reminder of discipline already in effect." K. Seasoltz, O.S.B., "The Sacred Liturgy: Development and Directions," *Jurist* 43 (1983) 24.

16. Under the law extraordinary ministers of holy communion may be employed if otherwise the service would be "unreasonably prolonged." Moreover, for the employment of special ministers (that is, lay persons who have not been instituted acolyte) additional conditions must be met. There must be 1) no priest, deacon, or acolyte available, 2) necessity, and 3) a pastoral benefit to the faithful. DOL 266 (17).

17. For a rapid history of the office of lector (from which the office of cantor derives) and Trent's attempts to revive it as a perpetual church office, see my earlier articles, "The Office of Cantor," *Sacred Music* 108 (1981) 17, and "Cantors and Church Ornaments," *Sacred Music* 110 (1983) 12.

18. *Sacrosanctum concilium*, DOL 1 (8). In his address opening the 1984 session of the Sacred Roman Rota, Pope John Paul II noted that this was the first opening of that court since the coming into effect of the 1983 Code. He stressed that now that the code was in effect, the time was passed for critique. Now was the time for obedience. *Canon Law Society of America Newsletter* (Spring, 1984) p. 3.

19. James A. Corriden, "Rules for Interpreters," *Jurist* 42 (1982) p. 280.

20. G. Heinzel, S.J., *Summa Theologiae Moralis* (1960), p. 249. The relationship between prudence and jurisprudence has not escaped earlier writers. The great canonist Reiffenstuel defined law as *recta agendarum ratio a publica potestate communitati denunciata, cum voluntate eam perpetuo obligandi ad aliquod agendum vel ommittendum*, quoted in G. Michiels, *Normae Generalis Juris Canonici*, 2 vols. (1923) I, p. 124. This seems a conscious rearrangement of Saint Thomas' definition of law to align the definition of jurisprudence with that of prudence, commonly defined as *recta ratio agendorum*. Heinzel, *op. cit.*, p. 248.

21. A recent article has called on canonists practicing in the area of matrimonial canon law to uphold the integrity and community of values of the law. It calls on tribunal practitioners to eschew the modernist role of mere therapist, for "what we seek behind the masks of annulments and other canonical procedures are, in fact, not the common good but rather preferences of arbitrary will and desire. Nietzsche amply described this appeal to objectivity as little more than the cowards' way of disguising even from themselves their own desires and the will to have their own way." Valentine J. Peter, "Judges Must Judge Justly." *Juris* 43 (1983) 178.

# EVENING PRAYER AT WESTMINSTER

I have previously had the privilege of writing in these pages about some of the celebrations of the liturgy I have witnessed in various parts of the world.<sup>1</sup> On the fifth Sunday of Easter, 1984, I was in London, and after attending high Mass at the Church of the Oratory, I made my way on a wet and rather cold afternoon to vespers (or as they now are called, “evening prayer”) at Westminster Cathedral.

As an alumnus (or in the English usage, “old boy” — in all senses of those words!) of Westminster Cathedral Choir School, I have perhaps more of an affection for the cathedral than the average visitor. I was pleased with what my visit disclosed.

Vespers began at 3:30, and the opening procession looked much as it did when I was part of it, rather more than fifty years ago: led by a thurifer, then the cross bearer (but no acolytes), and followed by thirty to forty boys in purple cassocks, surplices and starched Eton collars. I found myself wondering if they still chewed the starched tabs to get them on to the collar buttons more easily.

After the boys came the men of the choir, and then the celebrant, flanked by his two assistants in cope. When all had made their way into the sanctuary, *Deus in adjutorium* was intoned in the solemn form, and vespers had begun.

I noted immediately that the hymn, which was sung in Latin, was taken from the new *Liber Hymnarius*.<sup>2</sup> During the hymn, the Blessed Sacrament was brought from the Blessed Sacrament chapel, exposed on the temporary altar at the front of the sanctuary and incensed in the usual manner.

After the hymn, the first antiphon was intoned by the choir, followed by the psalm. Unlike the old rite, there were no cantors. I followed the ceremony from the *Liturgia Horarum*, and the first variation which I noticed was textual, not musical. The antiphon used was not that from the Sunday but one similar to it in meaning, although not textually identical. The psalm which followed (*Dixit Dominus*) was not in the prescribed mode for paschaltide, viz., 7, c, 2. The same thing was true of the second psalm and its antiphon, and also for the canticle. The modes were all different and the antiphons, while similar to those of the new office, were not the same.

A comparison of the antiphons will illustrate the point:

<i>Liturgia Horarum</i>	Westminster version
Ant. 1. <i>Surrexit Dominus et sedet ad dexteram Dei, alleluia.</i>	Ant. <i>Sede a dextris meis, dixit Dominus Domino meo, Alleluia.</i>
Ant. 2. <i>Eripuit nos de potestate tenebrarum et transtulit in regnum Filii sui, Alleluia.</i>	Ant. <i>Educ de custodia animam meam Domine, ad confitendum nomini tuo. Alleluia.</i>
Ant. 3. <i>Alleluia, regnavit Dominus noster; exultemus et demus gloriam ei, alleluia.</i>	Ant. <i>Alleluia. Dominus regnavit, decorem induit. Alleluia. Alleluia.</i>

These are translated respectively in the English *Liturgy of the Hours*,<sup>3</sup> and they are contained in the leaflet handed out at the cathedral, as follows:

1. The Lord has risen and is seated at the right hand of God, alleluia.	Sit on my right, said the Lord to my Lord. Alleluia.
2. He has rescued us from the power of darkness and has brought us into the kingdom of his Son, alleluia.	Lead my soul out of this prison that I may praise your name. Alleluia.
3. Alleluia, our God is king; glory and praise to him, alleluia.	Alleluia. The Lord is king. Let us rejoice and give glory to him. Alleluia. Alleluia.

The explanation of this I found out later.

Periods of silence occurred between the psalms, and the canticle was followed by the prescribed scripture reading, but in English. The short responsory was in the usual form and in Latin. The *Magnificat* antiphon was that in the *Liturgia Horarum*, and the *Magnificat* was also sung in Latin.

The language then switched completely to the vernacular, the intercessions being recited rather than sung and directly translated from those in the Latin text, with the same response. The "Our Father" was sung and was followed immediately by the reading of the concluding prayer, which was of course the same as the collect of the day.

Vespers were followed by benediction, after which the Blessed Sacrament was replaced in the Blessed Sacrament chapel and the procession left the sanctuary. It will be seen that the ceremony was that of the new rite with essentially two modifications. The first was that the first part of the service was entirely in Latin; the latter half was substantially all in English.

As I was leaving the cathedral, the leaflets used by the congregation were being collected, and on my asking if I could keep a copy, I was referred to the organist who had been playing from a console near to where I was sitting. This turned out most fortunately, since it developed that he was the choir school music master, and he was able to explain the changes in the texts.

The cathedral music authorities have tired of waiting for the new equivalent of the *Vesperale* to be published and since there is no music for the bulk of the new office, they have embarked on the somewhat ambitious task of compiling their own, making a liberal use of computer technology in doing so. I was able to examine one of their working books, but unfortunately it is just that, a "working" book, and they will not be ready to publish anything until they have been through a complete one-year cycle. Only then will an estimate of the practicality of this approach be made.

The reason for the different texts is that the cathedral approach is not to set the new antiphons to music but rather to look for antiphons already in existence which are similar in meaning and to use them. This accounts for the variation and also for the fact that the psalm mode was different from that expected for paschaltide, since of course the mode of the psalm was determined by the mode of the antiphon.

The overall approach is nothing if not courageous. If a *Liber Antiphonarius* is published as a companion to the newly available *Liber Hymnarius* the cathedral work presumably would be superfluous, although the contents of the *Liber Antiphonarius* have yet to be seen. If these include such things as the setting of the intercessions then it is a pity that the cathedral authorities have opted for the recited English format of the second half of the service. Absent such a work, however, the cathedral approach may well be the only practical one for those parishes which wish to carry out the instructions of the Second Vatican Council as indicated in paragraph 27 of the general instruction of the *Liturgy of the Hours*: "Gatherings of the laity are encouraged to fulfill the Church's office by celebrating part of the liturgy of the hours."

The idea of writing a complete book of the office for at least all the Sundays of the year is ambitious, but one cannot help wondering at some of the duplication of effort which is necessarily involved. Also there is the by no means irrelevant question of whether the recitation of a mixture of Roman vespers and Anglican evensong is really what was in the minds of the founders of that great cathedral in Westminster. After all, evensong is done impeccably in Westminster Abbey, a mere mile away.

HAROLD HUGHESDON

#### NOTES

1. *Sacred Music*, Vol. 110, No. 3 (Fall) 1983, p. 16-18.
2. See Paul LeVoi, *Liber Hymnarius*, in this issue.
3. *Christian Prayer: The Liturgy of the Hours*, New York: Catholic Book Publishing Co., 1976. Vol. 1, p. 523.

us ca nus est no bis annus impe

ri un super his merum e us et



## THE LIBER HYMNARIUS

At long last, the new *Antiphonale Romanum* has arrived. The *Liber Hymnarius* is the first book of a proposed two-volume set that is to comprise the new *Antiphonale*. The second book (due to be published early in 1985 by Solesmes) is to be called the *Liber Antiphonarius*. Together they will constitute a considerable step forward in Gregorian chant literature and research. The *Liber Hymnarius* alone is a truly fine work — a musical and spiritual goldmine. It is impossible to overemphasize its importance. The monks of Solesmes deserve the highest commendation and praise for this splendid contribution to the art of sacred music.

The *Liber Hymnarius* is easy to use, durable, and handsome in every respect. Its hard cover is a deep, lustrous blue, and the lettering on the front and on the spine is engraved in gold, as is the small cross beneath the title on the front. The pages are made from high quality non-reflective paper. Thus, the book will lie flat when opened to any given page, and will help reduce eye strain. The *Liber Hymnarius* is the same size as the 1974 *Graduale* (approximately 5-1/2" x 8-1/4"), has 640 pages (i-xvi, 1-624), and has two very useful blue ribbons. An attractive new type face and a streamlined Gregorian staff and notation were also used throughout the entire volume. All of these physical characteristics, combined with plain page edges, give the *Liber Hymnarius* a rejuvenated and modern liturgical appearance.

Basically, the *Liber Hymnarius* contains all the hymns and invitatories, and some of the long responsories of the revised *Liturgy of the Hours*. The hymns and invitational antiphons are arranged according to the traditional order (the proper of the seasons, ordinary time, and the commons and propers of the saints), and there are special sections near the end of the book for the Benedictine monastic propers, the responsories, an appendix, and a good table of contents.

Since the hymns make up the largest portion of the *Liber Hymnarius* and give the book its name, they will be treated first. All hymn texts are the new and restored Latin ones of the official *Liturgia Horarum*, and every hymn has been set to an authentic Gregorian melody. Like the texts, all of these melodies have been restored to their original versions. For many, this could mean becoming accustomed to slightly different (and frequently better) settings for even the most familiar hymns (for example, *Veni, Creator*, and *Pange lingua ... corporis*). This should be viewed as a challenge by choirs and choirmasters,

and should provide enrichment to all who participate in the various liturgies of which Gregorian chant can form an integral part.

It is possible that there could be some objections to the fact that many of the hymns have only the first verse set under the melody, with the following verses printed out below in paragraph form. Never fear, however, for the editors have used discretion in their choices. As a general rule, the easiest hymns, those that are not sung very often (if at all), and those that are sung very frequently were the ones that received the first-verse-only treatment. The most difficult hymns, those in the commons, and the hymns for all the major celebrations have normally been set in full. This balanced, thoughtful and flexible plan works very well.

The invitatories make up the second largest part of the *Liber Hymnarius*, and they have been handled in an interesting way. Each antiphon is included with the proper of the season, the proper or common of the saint, and so on. Near the center of the book is a section devoted entirely to the 15 tones of psalm 94 (*Venite, exsultemus*). After each invitatory antiphon is printed the first word of psalm 94 (*Venite*) with its melody, and the page on which the complete tone and text of psalm 94 are to be found. In choir this will require some page-flipping, but practically speaking, this is a convenient and space-saving arrangement for the invitatories. The only exceptions to this design are the invitatories for the Christmas season, *Christus natus est* and *Christus apparuit*. In the case of these two invitatories, the antiphon and psalm 94 are printed together. (Finally, we have an exception that actually makes things easier.)

Several items of further interest should be mentioned about the invitatories. First, the text of psalm 94 that is used is not that of the new Latin translation (*Nova Vulgata*); it is the same text that has always been used. The new translation is simply printed after all of the different tones of psalm 94, and is to be used only when the office is *recited*, but not when it is sung. Second, in the new office there are three other psalms (23, 66 and 99), any one of which can be said in place of psalm 94. The texts of these psalms are also simply printed in this section of the *Liber Hymnarius*, and their texts are taken from the new Latin of the Bible. Unlike the new text of psalm 94, however, each of these psalms may be sung to the appropriate simple psalm tones when the office is sung. Thus, the entire plan for the invitatory antiphons and psalms provides great flexibility with regard to text, melody and length.

Third, many new texts for the invitatory antiphons were introduced when the Roman office was revised. Since no authentic chant exists for these new texts, they have been set to authentic Gregorian formulas in the *Liber Hymnarius*. No "new" chant was composed for these antiphons; thus the integrity of Gregorian chant has been preserved. At the same time, the fullness and riches of the new texts are now available to be sung in Gregorian chant.

The long responsories are the third major component of the *Liber Hymnarius*, and the 46 that are included will provide a sufficient repertory for the office of readings throughout the entire liturgical year. It is to be hoped, however, that more long responsories will appear in the *Liber Antiphonarius* or some other volume. The long responsories are elegant and intricate pieces of chant, and their restoration alone is of the highest importance.

The *Liber Hymnarius* is such a fine piece of work that even the index is a step above the ordinary. It gives all of the information about the hymns, antiphons, responsories and celebrations that is expected of a good index, but with one additional feature of interest. The source (or author) and/or the composition date of the hymns are provided when that information is known. This is just one of the small extras that makes the *Liber Hymnarius* the attractive volume that it is.

It would be unfair to conclude without a brief mention of some changes in the rhythmic signs, notes and groups of notes (neums). In short, the use of the vertical episema has been dramatically decreased, and the use of the horizontal episema and the

neumatic break (*diremptiones neumaticae*) have been considerably increased. The *Liber Hymnarius* also introduces many neums with unfamiliar shapes and/or names. Among them are the *oriscus*, *apostropha*, *pes quassus*, *podatus initio debilis*, *torculus initio debilis*, and the *trigonus*. All of the rules and neums are explained in the preface to the *Liber Hymnarius*. For more complete details on the rhythmic signs and all neums, and for a deeper understanding of their functions, Dom Eugène Cardine's *Gregorian Semiology* is indispensable. It is available in English and French from Abbey Saint-Pierre de Solesmes, F-72330 Sablé-sur-Sarthe, France. A mastery of the new rules and neums can yield a far more expressive and superior chant than has ever been available to us in the 20th century.

Clearly, the *Liber Hymnarius* receives our highest possible recommendation. It is a book of exquisite quality and inestimable value. It should be promoted widely and vigorously for use in churches, schools and especially seminaries. After more than a decade and a half, the new liturgy of the hours is becoming available to the world in Gregorian chant. When the *Liber Antiphonarius* is published, no excuses will remain for the widespread neglect of Gregorian chant in our churches. The complaint that there are no suitable chant books available for the liturgy will no longer be valid.

It is to be hoped that a promotion and fostering of Gregorian chant will at last take place throughout the world as the Second Vatican Council requested. We at the Church of Saint Agnes in Saint Paul and at *Sacred Music* are doing our part by supporting Gregorian chant and the new chant books. We urge those in charge of church music programs to rediscover the glories of Gregorian chant. Simply write to Solesmes, and find out about all their books and recordings.

These are exciting times for the Church. They are times that offer new challenges to clergy and laity alike. Many of the riches of the new liturgies are either misunderstood or remain to be discovered. Being informed about the latest books and developments in Gregorian chant is quite simple, and it is one way to meet the challenge of church music in the modern world. The rewards to be reaped would certainly be well worth the effort.

Will the effort be made?

PAUL LE VOIR

90

Tempus Paschale

In Officio dominicali et feriali

H.VIII  
**V** Eni, cre-átor Spi-ritus, mentes tu-órum ví-si-  
 ta, imple su-pérna grá-ti-a, quæ tu cre-ásti, péctora.  
 2 Qui dice-ris Pa-ráclit-us, donum De-i al-tissimi, fons  
 vi-vus, ignis, cá-ri-tas et spi-ri-tá-lis úncti-o. 3. Tu sep-  
 ti-fórmis múnere, dextræ De-i tu dí-gi-tus, tu ri-te pro-  
 missum Patris sermóne dí-tans gúttu-ra. 4. Accénde lumen  
 sénsibus, infúnde amórem córdibus, infírma nostri cór-  
 po-ris, virtúte firmans pép-eti. 5. Hostem repéllas lón-

Feria V post Ss.mam Trinitatem

SS.MI CORPORIS & SANGUINIS  
 CHRISTI

Sollemnitatis

Ubi sollemnitatis Ss.mi Corporis et Sanguinis Christi non est de praecepto servanda, assignatur, tamquam diei proprio, dominicae post Ss.mam Trinitatem.

AD I ET II VESPERAS

H.  
**P** Ange, lingua, glori-ó-si córporis mysté-ri-um,  
 sangui-nisque pre-ti-ó-si, quem in mundi pré-ti-um fructus  
 ventris generó-si Rex effúdit génti-um. 2. Nobis datus,  
 nobis natus ex intácta Virgine, et in mundo conver-  
 satus, sparso verbi sémine, su-i moras incolá-tus mi-ro

LIBER HYMNARIUS

# REVIEWS

## Books

*Gregorian Semiology* by Eugène Cardine. Translated by Robert M. Fowells. Abbaye Saint-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. 90 Frs., paper. 1982.

*Gregorian Semiology* is, without doubt, the most important book to be published on the interpretation of Gregorian chant in many years. A number of great and small works have been published on interpretation to date, but here, in one readable volume in English, is the essence of an entirely new vision of Gregorian chant. It is a vision based on the study of the musical symbols contained in the most ancient manuscripts. This, of course, has been done before, and was thought to have reached its conclusion with the publication of the Vatican edition of the *Graduale Romanum* in 1908.

Paleographic study (which brought forth the Vatican edition) yielded mainly the melodic value of the musical symbols found in the oldest chant manuscripts. "Semiological study," according to Cardine, "...examines the reasons (*logos*) for the diversity of the signs (*semeion*) in order to deduce the fundamental principles for an authentic and objective interpretation" (p. 8). Thus, semiology not only yields the melodic, it also yields the rhythmic subtleties of these ancient signs.

Dom Cardine thoroughly examines everything from the virga, tractulus and punctum, through all of the complex neums, to liquescence and some special alphabetical signs. Each topic is loaded with examples and is clearly and precisely written.

*Gregorian Semiology* is actually a textbook based on the courses given by Dom Cardine at the Pontifical Institute of Sacred Music in Rome. Hence no one, not even the reader with a casual interest, should let the apparent complexity of the subject of this book turn him away without a look. Since it is intended for use by students, anyone should be able to profit from it.

Some may question the validity of semiology when applied to Gregorian chant. After reading this book and listening to any of the latest recordings from Solesmes (on which semiological study has had a direct influence), no doubt should remain in anyone's mind. Semiology works. It turns "plainchant" into something exquisitely expressive, and makes it more easily and completely understood. *Gregorian Semiology* leaves all of the old methods and concepts of Gregorian chant far behind in the musical dust.

Regrettably, there are many typographical errors in this translation. On p. 56, for example, an entire line of text is missing except for the last two letters. All of this can be excused because none of these errors distorts the intended meaning of any part of the book, and the English translation was printed in a non-English-speaking country. I think I need say no more.

Regardless of its minor faults, *Gregorian Semiology* is must reading for every student of music, especially those involved with chant. Dom Cardine's arguments are logical and strong. Best of all, however, his decades of research make Gregorian chant come to life as it never has before.

PAUL LE VOIR

## Magazines

NOVA REVISTA DE MUSICA SACRA. Vol. 11, Series 2, No. 30. 1984. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

The theme of this issue is liturgy and music for children. The illustrations are of children and the musical supplement, which is always very extensive in this journal, gives some examples of quite singable pieces for children's liturgies in the vernacular. The editor makes a most important point, however, that children must be prepared to be adults and they have a right to be introduced to the music that they will be required to know and use as adults. Children, and adolescents especially, must not be patronized nor fed with a false *infantilismo*, which would only alienate them from the Church. Music must be authentic and the mystery which it conveys must be preserved.

Another article continues the praise of Manuel Faria, the priest who did so much for sacred music in Portugal as a composer, conductor and editor.

Perhaps of interest to readers of *Sacred Music* is a brief notice of our journal among the various international publications received. Singled out for special notice was "A Chronicle of the Reform," a series that was published in *Sacred Music* about the events beginning with Pope Pius X and continuing through the post-conciliar period.

R.J.S.

BOLLETTINO CECILIANO. Anno 79, No. 6-7, June-July 1984.

After a very large issue in May, the journal has returned to its traditional size and format. The monographs on "the sign in the liturgy" are followed by a few notes on the subject in this issue by Secondo Mazzarello in which he makes these points: 1) the exterior nature of liturgy is important; 2) liturgical signs are of a provisional character; and 3) liturgical signs are relative. The series is thus completed.

Another article on organs and organ literature from various regions of Italy is presented, this time on the Trevento, which is the northeastern section of the country. A very extensive bibliography is included. A report on the 24th International Congress of Choirs, held in Loreto at Easter, lists some seventeen groups that participated, including Saint Paul's Choir from Akron, Ohio, and others from England, Poland, Spain, Austria and Yugoslavia. The Cappella Sistina was among them.

R.J.S.

JUBILUS REVIEW. Vol. I, No. 2, Summer 1984.

The editor reaffirms the demands of the Church that music used in the liturgy be sacred and good, composed specifically for divine worship. He repeats the Church's demand that Gregorian chant be given primacy of place and shows the efforts of the instruction, *Musica sacram* of 1967, to resolve many of the problems arising from the reforms begun by the council.

An article by Duncan Blake gives an account of the symposium on chant held in Washington, D.C., in the summer of 1983, stating that the meeting was clear in its direction and precise in its resolutions. James Davern has an article entitled "The Choir and the Listening Congregation," a discussion of the role of each in *actuosa participatio populi*. D. Meehan continues his instruction on how to conduct a rehearsal with a parish choir, which gives practical hints on many essential matters, including voice production.

An interesting section reproduces some notes from an Irish organist of one hundred years ago. It describes the repertory, the singers, attempts at musical reforms and the conflict between the chant of Ratisbon and Solemnes. The article is the work of W.H. Grattan Flood.

News about musical events in Ireland, a large section of music in Latin, English and Gaelic for various combinations and a book review section (much of which is borrowed from *Sacred Music*) conclude a good second issue of this new review.

R.J.S.

CAECILIA. Society of St. Cecilia of the Diocese of Strasbourg. No. 7-8-9-10. July-October 1984.

This issue gives the program for the annual general assembly of the Cecilian societies of Alsace which took place on September 23 at Strasbourg. The Mass for the occasion included the Gregorian setting of the *Kyrie*, *Credo* and *Sanctus* as well as selections in French and German. Announcement is also made of the European choral festival "Europa cantat" which will take place in Strasbourg from July 17 to 28, 1985. Part of the European year of music, its organizers expect some 4000 participants from the best choirs of more than thirty countries. More than 100 concerts will be presented all over the city of Strasbourg during the festival. In addition to the usual music supplements and pedagogical instruction in this issue, there is an article which commemorates the 20th anniversary of the constitution on the sacred liturgy by thanking all those who have participated in the implementation of its ideas while reminding the readers that much remains to be done.

V.A.S.

UNA VOCE (France). No. 116. May-June 1984.

The editors of *Una Voce* pause on the eve of the 20th anniversary of the founding of the association to reaffirm their mission and the need for the existence of the society and its journal. They state that the Latin

language remains the most certain guarantee of orthodoxy, that Gregorian chant fulfills a pastoral need, and that the liturgy as celebrated in Latin and Gregorian chant is the affirmation *par excellence* of the unity and universality of the Roman Church.

An article by Dominique Francois criticizes the preparation in France for the meeting of presidents and secretaries of national liturgical commissions which will take place in Rome at the end of October. It questions the continued experimentation with the liturgy and the French pre-occupation with such items as liturgical celebrations without priests and the role of women in the liturgy.

The annual meeting of *Una Voce* took place in the form of a pilgrimage to the shrine of Notre Dame of Liesse, a beautiful 14th century church which was once one of the principal pilgrimage sites in France.

Announcement is made of several recent publications which might be of interest to *Sacred Music* readers. A volume of organ accompaniment for Gregorian chant by Fr. Ferdinand Portier has just come out. The first volume of the *Graduale Romanum comitante organo* includes Masses for solemnities and major feasts while the second and third volumes in the series which will follow soon will contain accompaniments for the Sundays of the year. A ten-volume new edition of Dom Gueranger's *Aunée Liturgique* prepared by Dominique Martin Morin is now available. Selling for 950 francs, it may be ordered from the editor at Bouéres, 53290 Grez, France.

V.A.S.

SINGENDE KIRCHE. *Quarterly of the Church Music Commission of the Austrian Bishops*. Volume 30, No. 4, 1983.

This issue of the Austrian church music periodical is filled with reports about Pope John Paul II's visit to Austria. As the readers of *Sacred Music* may recall, Pope John Paul II visited Austria in September of last year. Hubert Dopf reports on the music sung at the various liturgies celebrated while the Holy Father was in Austria. P. Heinrich Segur, who is associated with the Vatican Radio, records his reactions to the papal visit as does Christa Stippel, one of the choir members who sang during the visit.

Peter Berglar contributes an essay on another topic. In November, 1982, as part of the preparatory work for John Paul's visit, there was a workshop for musicians with the theme "Culture and Faith." Peter Berglar gave a paper which answered the question, "What role should the Church play in culture?" The problem of culture and the faith is one that has particularly interested the German-speaking lands, and especially the German church musicians. A few years ago in Rome, there was a meeting on the role of culture in the sacred music of the mission lands. The topic is of some interest to the Holy Father who has written on what his view of culture is.



Peter Berglar begins his essay with the remark that there is a prior question. One should ask whether the Church has a role to play in culture before asking what that role is. He answers this question in the affirmative since he defines culture very broadly. For him, culture is the way a particular group of people within a particular geographical area and historical period looks at and perceives the world. Obviously, the Church works within particular cultures in order to convert men and women to Christ. The Church's role in culture is not so much to establish culture, but rather to guide its development. He divides this role into three areas: the continued development of western culture, the development of new cultures, and the establishment of human rights and privileges in cultures which do not recognize these rights. In the establishment of basic human rights within modern cultures, the Church finds itself faced with a new role. However, this is precisely what our present Holy Father is attempting to do.

This last issue of the thirtieth volume of *Singende Kirche* concludes in the usual way. There is an article about a workshop for organists, short biographies of those Austrian church musicians celebrating anniversaries and birthdays, as well as new reports from within Austria and around the world. R.M.H.

SINGENDE KIRCHE. *Quarterly of the Church Music Commission of the Austrian Bishops*. Volume 31, No. 1, 1984.

This *Singende Kirche* begins with the text of a homily given by Father Florian Kuntner in 1982. The occasion was a Mass in honor of the Haydn year which the Austrians were celebrating. Kuntner praises Joseph Haydn because he demonstrated his faith in and through his music. Kuntner first makes reference to Haydn's oratorio, *The Creation*. He finds there a marvelous musical expression of the wonders of creation. Kuntner also refers to the settings of the Mass text which Haydn composed. Father suggests that each *Kyrie* of the Haydn Masses captures the human feelings of guilt and of genuine hope for forgiveness. The *Gloria* and the settings of the *Sanctus* show Haydn's firm expression of praise. In the settings of the *Benedictus*, he sees the piety of Haydn. Of course, it is difficult not to agree with Kuntner if one has heard the Haydn Masses. They are undoubtedly some of the greatest settings of the Mass ever composed. They were written by a man with the faith.

Rudolf Pacik has an article considering the responsorial psalm. It seems that everyone all over the world is struggling to find an appropriate musical setting for this. Franz Stubenvoll contributes a long article on the religious folk songs. Most of these are not found in books, but were passed on from generation to generation. They were sung during Holy Week, at funerals, on pilgrimages, and at other special holy hours. In the past, there were laymen who led the people in these songs. Stubenvoll suggests that these customs of ages past might prove useful as models for the modern song

leaders. If the tradition was strong, elements of it have survived. The new song leaders might be able to rekindle the tradition and shape it according to present needs.

Herbert Vogg has an article on music publishing. Peter Planyavsky has a contribution about small organs and how they might be played most effectively. There is a report about an organ in Lower Austria. In this first number of the thirty-first volume, the editors of *Singende Kirche* have added a new feature. They plan to reprint articles which have appeared in previous decades in various church music journals. In this issue, they have reprinted an article by Hugh Rahner (the brother of *the* Rahner) which was first published in the very first issue of *Singende Kirche*. These may prove to be very interesting.

This issue concludes with a list of the jubiliarians, a program of church music to be sung at the cathedrals of Austria, and reports from Austria and around the world.

R.M.H.

## Recordings

Thomas Tallis' *Lamentations of Jeremiah* and *Mass "Puer natus est nobis."* Choir of King's College, Cambridge. EMI/Angel ASD 4285, 1982.

This outstanding recording by one of the finest choirs in the world gives some idea of the range of ceremonial and liturgical conditions that Tallis (d. 1585) encountered in his career.

*The Lamentations* are set in two compositions in different modes. The first from the lessons for matins of Holy Thursday is quite adventurous. It begins in the Phrygian mode in E and passes through cadences on A and D to close with B flat. The second set is very bold as well, yet though composed around the same time, it is modally more conventional.

The three smaller motets, *O nata lux* and *Salvator mundi* and the anthem *If ye love me*, may have been written as a cycle of settings for Mary Tudor's chapel. *O nata lux* is almost entirely homophonic and relies on a declamatory style. *Salvator mundi*, a very well-known piece, is a masterwork of structural balance achieved through repetition. It is a text from the liturgy for the feast of the Exaltation of the Holy Cross. *If ye love me* is a partial reconstruction from several manuscripts and includes the *Gloria*, *Sanctus* and *Agnus Dei*. Structurally it is based on a plainsong *cantus firmus* and has a surprisingly "modern" sound.

Overall, the performance is superb. I am amazed at the skill with which this group can match their voices and create such beautiful harmonies unburdened by difficulties in intonation. The quality of the pressing is a vital factor because of the quiet control and the silent restraint of the music. The sound on this recording is very smooth and is worthy of the virtuoso direction

and performance. The *Lamentations* with carefully paced phrases captures perfectly the great emotional invocations of the prophet. This recording can be a memorable addition to every collection.

J. TODD ZUHLSDORF

Christopher Parkening. *Sacred Music for the Guitar*. EMI/Angel DS-37335, 1982.

This is the latest of Parkening's seven releases, and technically it is one of the best. Not only is the sound on the digital recording clean, but Parkening's performance is superb. This is a beautiful introduction to America's most important guitarist who is internationally recognized as well.

Selections include transcriptions of hymns and traditional sacred music. The first composition is the exceptionally difficult *Präludium* from *Cantata 29* of J.S. Bach. It is followed by a wide range of hymns, e.g., *God of Grace and God of Glory, Laudate Dominum* from the *Solemn Vespers, K. 339* by Mozart. One surprise is a transcription of *Simple Gifts*. In this he uses a technique found on no other recording I have found when he modulates the last half of the setting to C major. To accomplish this he tunes the bass string down one whole step during the performance, giving the effect of a country fiddle player.

Guitar is perhaps the musical symbol of young people today, but it has been tragically abused in our churches where it is employed for music that is unsuitable for the liturgy. Parkening, a great artist, states on the jacket of this recording, "It is my hope that in some small way *Sacred Music for the Guitar* will honor and glorify my Lord and Saviour, Jesus Christ. I think this recording demonstrates how the guitar can be used in a way that is suitable for His praise.

J. TODD ZUHLSDORF

## Organ

*Six Chorale Transcriptions* by J.S. Bach. Transcribed by Richard T. Gore. Augsburg Publishing House. \$6.50.

Three and four-voice settings with *cantus firmus* in the left hand or pedal comprise these six transcriptions. Walking pedal lines and running sixteenths in the manuals present some performance challenges, but these transcriptions are not as intricate or difficult as the original organ chorale settings by J.S. Bach.

The score shows a minimum of editing, with occasional fingering, phrasings and articulation marks. Of the six chorales, four may be used during the ordinary time of the church year; two may be used during lent; and one may be used during the Easter season. These pieces are all lovely, well-written and appropriate for various applications within the liturgy.

MARY GORMLEY

*Angel Scene* from *Hansel and Gretel* by Engelbert Humperdinck. Arranged for organ by Francis G. Walker. London: J.B. Cramer & Co. (Belwin Mills, distributors). \$2.50.

The vocal lyricism of the works of Humperdinck is strongly evident in this short organ transcription. Two statements of the theme flanked by an introduction and an interlude comprise this five to seven minute piece. The score is heavily edited, and it poses no performance problems. It is easy to read and the pedal part is uncomplicated.

Its association with the opera may limit its performance options, but it is nonetheless an enjoyable and serviceable piece.

MARY GORMLEY

*5ème Sonate en ut mineur, op. 80* by Alexandre Guilmant. Edited by d'Odile Pierre. Paris: Bornemann Editions. \$16.25.

This sonata typifies the "symphonic" organ works of Widor, Vierne and Guilmant. The massive blocks of sound, toccata-like figurations, active pedal lines and the orchestral nature of this sonata require solid organ technique and practice time. The score is heavily edited and specific registrations are given. Some fingerings are indicated, but as the preface notes, these fingerings are suited particularly to aid performance by those with small hands. This feature is especially helpful given the many moving chords and octaves.

The sonata is in five movements: *Allegro appassionato, Adagio, Scherzo, Recitativo, Chorale and Fugue*. All but the *Recitativo* could stand alone as recital or service pieces.

This piece would be a valuable addition to any organist's repertoire. It is beautiful, serviceable, and it represents yet another hallmark of French romantic organ literature.

MARY GORMLEY

*Allegro* from *Harpichord Sonata 3* by Thomas Augustine Arne. Arranged by Arthur J. Gibson. London: J.B. Cramer & Co. (Belwin-Mills, distributors). \$2.50.

The similarity of harpsichord and organ works of this era enables this harpsichord sonata transcription to stand on its own as a viable organ piece. As with many of Arne's works, a pre-classical, almost Handelian style is evident in this composition. It is a brief, two-three voice homophonic setting in binary form with repeats.

Registration, articulation, dynamic and phrase markings are included in the score, but fingering is not. This may be a slight inconvenience, because the right hand contains long phrases of running sixteenth notes. Despite this technical requirement, the result should be worth the effort, since this delightful transcription may quickly become a favorite.

MARY GORMLEY

## Choral

*The Mother of our Savior* by Joseph Roff. SATB, organ. GIA Publications. 7404 S. Mason Avenue, Chicago, IL 60638. \$.70.

Commissioned by the Diocese of Brooklyn for the holy year pilgrimage to the Shrine of the Immaculate Conception in Washington, D.C., this easy yet effective piece uses for text the alternative prayer from the feast of the Annunciation. The setting of such texts intended for solo performance by the priest as four-part choral literature is not usual, but it makes a good anthem in honor of the Blessed Virgin. It could be most effective with massed choirs, since the harmony is open and the organ adequate for support. There is an optional descant.

*Festival Worship* by Robert Wetzler. SATB, quartet, congregation, organ and optional brass. A.M.S.I., 2614 Nicollet Mall S., Minneapolis, MN 55408. \$.90.

This is the text of the ordinary of the Mass (without *Credo* but with a setting for the *Alleluia* and some short acclamations). It was commissioned for the centenary of the Basilica of St. Mary in Minneapolis. Frequent use of chromaticism may at first present a problem, but the piece is not difficult, and unison passages abound. The writing is homophonic and no rhythmic difficulties exist. The text is not repeated making the work short in performance duration.

*In Thee, O Lord* by Thomas F. Savoy. SATB *a cappella*. GIA Publications. \$.80.

The Latin text, *In Te, Domine speravi*, is provided along with the English. The texture is polyphonic with independently moving lines. A moderate amount of dissonance (especially sevenths) provides interest and demands accurate intonation. Dynamics are wide-ranged and variations in tempo are clearly indicated. While the text comes from the *Te Deum*, it can find many uses in the liturgy.

*Choral Descants* by Randall DeBruyn. Oregon Catholic Press, 2816 E. Burnside St., Portland, OR 97214.

Here are five volumes of descants for voice and for trumpet. Each volume contains the melody line, organ accompaniment and choral descant. Some of the hymns also have trumpet or flute descants and optional SATB settings of the melodies. There are about fifteen or more hymns in each volume. The church year is the basis for separation into volumes: Volume I is for advent, Christmas and Epiphany; Volume II, lent and holy week; Volume III, Easter and Pentecost. The other two contain general hymns. While the descant idea can be overdone, with prudent frequency this collection can prove to be all that would be necessary. The hymns themselves are standard and well-chosen for general use.

*I Love All Beauteous Things* by Herbert Howells. SATB, organ. Novello (Theo. Presser, agent). \$1.35.

A growing interest in the works of Howells has brought more and more of his music to use. This anthem on a text by Robert Bridges is not easy, but the result of hard work is effective. The voices divide; chromaticism is employed throughout; some rhythmic complications are present. It has no particular liturgical use, but could find an important place in a concert.

*Magnificat and Nunc Dimittis* by Francis Jackson. SATB, organ. Novello (Theo. Presser, agent). \$1.35.

This English setting of the canticles for vespers and compline was prepared for Hereford Cathedral. It is a forthright presentation of the text without repetition for two voices, the tenors and sopranos and the altos and basses combining. There are no obvious problems, and a strong organ part supports the voices.

*Glory to God* by Sister Martina Hughes, OSB. The Priory Press, 1200 Kenwood Avenue, Duluth, MN 55811.

A collection of Mass parts, psalms, responsorial antiphons and other liturgical music, mainly for unison singing by a congregation with or without a cantor, this music was written for use by the Benedictine Sisters of Saint Scholastica's Priory in Duluth, Minnesota. It is published in two volumes, one for the organist and one for the congregation. There are a few settings for two and three equal voices. Congregations of Sisters or choirs in women's colleges might find these useful for their liturgies. The writing is straight-forward, singable and with sufficient use of modern idiom to make the pieces interesting and new. The books are spiral-bound.

Schools are often looking for musical plays for presentation at Christmas. Parish choirs might also use these for a choir program during the season. Among several recently released are these:

*A Night to Remember* by Harold DeCou. S.A.B., organ. Good Life Publications (Belwin-Mills, Melville, N.Y. 11747, agents). \$3.95.

A singable series of pieces for a variety of choral and vocal groups, this is not difficult. The harmony is very traditional. A recording of the piece is available. Orchestra parts or brass ensemble parts are also to be had from the publishers.

*A Carol of Christmas* by John W. Peterson. SATB, organ. Good Life Publications (Belwin-Mills, agents). \$3.95.

Traditional harmony makes this an easy and effective composition. Orchestra or brass ensemble may be used. A narrator is called for, and a recording of a performance is for sale.

*A Song for Christmas* by Rodger Strader. SATB, organ. Good Life Publications (Belwin-Mills, agents). \$4.50.

More difficult than the previous two works, this also has orchestral or brass accompaniment and a recording

to help prepare the performance. The keyboard setting is more easily performed on piano than organ.

*Lamb of God, O Jesus* by Henry Kihlken. SATB, a cappella. Celebrations Unlimited, P.O. Box 30775, Columbus, Ohio 43230. \$.55.

A polyphonic contrapuntal style makes this an interesting setting of the text of the Mass, slightly varied and somewhat troped.

*O Saving Victim* by Henry Kihlken. SATB, a cappella. Carl Fischer, New York 10003. \$.25.

This is not a new composition, since it dates to the early days of the vernacular in this country. It is very useful and not difficult. The text of Saint Thomas, *O Salutaris Hostia*, is set mostly in a homophonic style but with some polyphonic independent movement of the voices.

*Psalms 118* by David L. Buttolph. SATB, a cappella. Galaxy Music Corp., New York. \$.60.

With both Latin and English texts set, this simple, but effective treatment of *Meditabor in mandatis tuis* (I will meditate on Thy commandments) has a wide use. It is not difficult.

R.J.S.

## NEWS

The Vancouver Gregorian Chant Society has published the first issue of its new quarterly journal, *Cantate Domino*. In the format of a newsletter, it is intended to be a means to educate the laity and priests in the chant. The society has initiated a series of mini-workshops and plans to organize *scholae cantorum* to sing in local parishes. John J. Carey is secretary of the society and editor of the journal. His address is 5400 Grove Avenue, Ladner, B.C., Canada V4K-2A7. ■

The Saint Cecilia Chorale of Marksville, Louisiana, sponsored a workshop for the choirs of Avoyelles Parish, concluding with pontifical Mass celebrated by the Most Rev. William B. Friend, Bishop of Alexandria-Shreveport, Sunday, August 12, 1984, at Saint Joseph's Church in Marksville. Music performed included *Laudate Dominum* by Diego Ortiz, *Regina coeli* by Gregor Aichinger, *Psalms 150* of César Franck, *Sine nomine* by Ralph Vaughn Williams, and *Festival Canticle: Worthy is Christ* by Richard Hillert. Franz Schubert's *Mass in B-flat* was the major work studied and performed. Monsignor Richard J. Schuler directed the combined choirs. Mrs. Lewis Roy was organist. The instrumentalists came from Louisiana State University at Shreveport. Sheldon Roy and Merkel Dupuis made the arrangements. Father Gerald Bordelon is pastor of Saint Joseph's Church. ■

As part of the Twin Cities' salute to Bach and Handel in the "Celebration 1985" which marks their 300th birthdays, the Oratorio Society of Hamline University in Saint Paul, Minnesota, presented Handel's dramatic oratorio, *Saul*, on November 18, 1984, at Hamline United Methodist Church. Soloists were Benjamin Allen and Christopher Jenkins. George S. T. Chu conducted. ■

Graham Farrell of New York presented a concert of five centuries of organ music in honor of Our Lady at Prince of Peace Catholic Church in Taylors, South Carolina, August 15, 1984. The recital marked the dedication and blessing of an organ originally built in New York City in 1865 for St. James Episcopal Church, Titusville, Pennsylvania. It was rebuilt and moved on several occasions, and has now been transferred to Prince of Peace as an essentially new instrument incorporating original pipes with new mechanical key-action. The recital included works by Cabezón, LeBégue, Dandrieu, Bach, Liszt, Peeters, Messiaen and Farrell's own *Cantigas de Santa Maria*. ■

The Cathedral of the Holy Name, Chicago, Illinois, has published its music programs from September 1983 to July 1984, including both liturgical services and various recitals. The selection of music included compositions from every period, in Latin and the vernacular. Several ensembles were employed. Richard Proulx is organist and director of music at the cathedral. His associates are Lawrence Tremsky, Kent Jaeger, Sheila McAndrews and John Payne. The Most Reverend Timothy J. Lyne, auxiliary bishop of Chicago, is rector of the cathedral. ■

The Dublin International Organ Festival was held June 24 to July 1, 1984. Organists from England, Holland, Austria, Switzerland and Japan joined with Irish artists for recitals in the churches of the city. At Saint Patrick's Cathedral a concert of Gregorian chants was presented by the Maynooth College Male Choir under the direction of Reverend Sean Lavery. The program included hymns and selections from the proper of the Mass for the Easter season. Also presented in the cathedral was a concert by the combined choirs of St. Patrick's Cathedral, Christ Church Cathedral and the Pro-Cathedral Palestrina Choir. Under the direction of John Dexter they sang Gabriel Fauré's *Requiem*. Peter Sweeney was organist, Peter Kerr, tenor, and Roger Pickett, baritone. The New Irish Chamber Orchestra was prepared by Therese Timoney. ■

In celebration of the 300th anniversary of the birth of John Sebastian Bach, Stephen Gabrielsen has announced a series of organ recitals at Holy Trinity Lutheran Church in Minneapolis, Minnesota. The eight concerts which will be dedicated exclusively to Bach's works will be given from September 1984 until June 1985. ■

The Bach Aria Festival and Institute will celebrate the Bach tricentennial as well as its own fifth birthday with concerts at the fine arts center in Stony Brook, New York, at the Nassau County Center for the Fine Arts in Roslyn, and at Guild Hall in East Hampton, New York. Fellowships are available to qualified musicians in all vocal categories and in flute, oboe, strings, harpsichord and organ. Deadline for application is February 1, 1985. Address the director at P.O. Box 997, Stony Brook, N.Y. 11790.

R.J.S.

## CONTRIBUTORS

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

*Paul LeVoir* is *magister choralis* at the Church of Saint Agnes in Saint Paul, Minnesota. His *schola cantorum* sings the full proper of the Mass each Sunday from the new *Graduale Romanum* and vespers each Sunday using the new *Liber Hymnarius*. He serves as editor of *Reflections*, a quarterly book review journal.

*Harold Hughesdon* is a permanent deacon and an executive of 3M Co. where he is part of the international operation. In his spare time he serves as master of ceremonies at the Church of Saint Agnes in Saint Paul, Minnesota.

## EDITORIAL NOTES

### The Computer

With this issue, *Sacred Music* has totally converted to computer. The subscription list is kept and the mailing labels are produced by the machine. We have tried to correct all errors in spelling, addresses and payments. A few mistakes occurred, and we thank all who notified us. If you have any corrections in your name, address or billings, please let us know.

With this issue also, we have composed all the copy for the printer by the word-processing procedure, and our printing company, Sexton Printing, Inc., of Saint Paul, Minnesota, accepts the copy by disk or modem for its machines. This should speed up our editorial work and improve our journal in many ways.

## More Readers

Again we ask our readers to find us new subscriptions. The only method of increasing our readership that has proved to be practical during the past years of experimenting has been that of "reader to reader" advertising. We have at present just over a thousand readers. We need more to keep the publication of the journal a financially viable operation. No one on the editorial staff accepts any remuneration. Our subscription income goes entirely to the production of the magazine. With more readers, the burden of the costs grows less. Several people have sent gift subscriptions. With Christmas coming, may we suggest a gift for your pastor, your choir director or another friend or two?

R.J.S.

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