

SACRED MUSIC

Volume 113, Number 2
(Summer) 1986





Virgin, Her Son and Angels. Mosaic, Sixth Century.

SACRED MUSIC

Volume 113, Number 2, Summer 1986

FROM THE EDITORS

- Ecclesiology and Church Music 3
Pontifical Institute of Sacred Music in Rome 5

DISCERNMENT IN CHURCH MUSIC

John Ledwon 7

EARLY AMERICAN CATHOLIC DEVOTIONAL MANUALS

J. Vincent Higginson 9

A NEW ERA IN COLLEGIATE CHURCH MUSIC IN SPAIN

Duane L.C.M. Galles 15

REVIEWS 21

NEWS 26

OPEN FORUM 27

EDITORIAL NOTES 28

CONTRIBUTORS 28

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publications: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

Editorial Board: Rev. Msgr. Richard J. Schuler, Editor
Rev. Ralph S. March, S.O. Cist.
Rev. John Buchanan
Harold Hughesdon
William P. Mahrt
Virginia A. Schubert
Cal Stepan
Rev. Richard M. Hogan
Mary Ellen Strapp
Judy Labon

News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602

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

Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

*Membership, Circulation
and Advertising:* 548 Lafond Avenue, Saint Paul, Minnesota 55103

CHURCH MUSIC
ASSOCIATION
OF AMERICA

Officers and Board of Directors

President Monsignor Richard J. Schuler
Vice-President Gerhard Track
General Secretary Virginia A. Schubert
Treasurer Earl D. Hogan
Directors Rev. Ralph S. March, S.O. Cist.
Mrs. Donald G. Vellek
William P. Mahrt
Rev. Robert A. Skeris

Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$10.00 annually; student membership, \$5.00 annually. Single copies, \$3.00. Send membership applications and change of address to SACRED MUSIC, 548 Lafond Avenue, St. Paul, Minnesota 55103. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

Sacred Music is indexed in the Catholic Periodical and Literature Index, Music Index, and Music Article Guide.

Front Cover: *Madonna and Child* by Ciambue. From the Louvre.

Copyright Church Music Association of America, 1986

ISSN: 0036-2255

474960



Georges de la Tour. *The Nativity*.

FROM THE EDITORS

Ecclesiology and Church Music

The Second Vatican Council asked, "Church, what do you say of yourself?" Its dogmatic constitution, *Lumen gentium*, is the answer to that question and the most important and basic document to issue from the council fathers. The whole council and all the developments since must be studied in the light of *Lumen gentium*. Recently, Cardinal Ratzinger said that we must not ask "What is the Church?" Rather we should ask "Who is the Church?"

Ecclesiology is a long Latin word that simply means the study of the Church. A true understanding of the nature of the Church is essential to an appreciation of the problems faced in every area of today's Catholic life: morality, doctrine, the priesthood and religious life, education, and especially the liturgy and church music. Ecclesiology is not a new study, even though the name may be. From the beginning, the Church has always known who it is and in what lies its mission. But developments in modern times have turned the attention of teachers and theologians to a deeper grasp of the very essence of the Church.

Who is the Church? It is Jesus Christ; it is the mystical person of Jesus Christ. After the resurrection, when Saul was on his way to Damascus to apprehend the Christians who lived there, he was struck to the ground and a voice from out the brilliant light spoke to him, "Saul, Saul, why do you persecute Me?" To Saul's question, "Who are you, Sir?", the answer came, "I am Jesus whom you are persecut-

FROM THE EDITORS

ing." Saul, soon to become Paul, was not travelling to Damascus to find Jesus of Nazareth. Rather, it was Christians he was seeking in order to bring them back to Jerusalem and persecution. But the voice that spoke to him identified Jesus and the Christians. Jesus and the Church are the same.

Later, after his baptism, Paul preached the doctrine of the mystical body of Christ and wrote about it clearly in his epistles. That every Christian is incorporated into the mystical body, the Church, through baptism and so lives a supernatural life of grace, a life that begins here and continues in the glory of heaven, is the ecclesiology of the New Testament. Saint John gives us the words of Christ at the last supper in which He uses the analogy of the vine and the branches, expressing the same truth, just as the other three evangelists write so often of the Kingdom of God, which is their word for the Church. In the *Apocalypse* we have the figure of the heavenly Jerusalem, the bride adorned for her husband, the very city of God come down from heaven.

That the Church is Christ, living on with us until the end of time, is not a new idea. But it became obscured in the sixteenth century when the Protestants denied the visible, hierarchical and juridical aspect of the Church, and Catholic theologians countered with an emphasis on those very points, causing a weakening of the understanding of the interior, mystical character of the Church as the body of Christ, His mystical person living on in time. Only with the beginning of the twentieth century did the Pauline teaching regain attention, and with it came a revival in interest in the liturgy and many other areas of Catholic life, including social doctrine, spiritual growth, biblical studies and even the teachings on the sacrament of matrimony.

A misunderstanding of the nature of the Church lies at the root of every problem facing the Church today. We hear so often about implementing all the wishes of the Vatican Council, but the basic teaching of that council rests in its document on the Church, *Lumen gentium*. Unless we understand that the Church is Jesus Christ living in our midst, we cannot truly approach any activity within that Church. The questions about dissent, raised today by theologians, can be resolved only by the acceptance of a true ecclesiology; understanding what is meant by infallibility rests on knowing Who the Church is; recognition of authority and *magisterium* demands an acceptance of the mystery that is the Church. Jesus lives in the Church and acts through it. He is present to each succeeding generation in order to give it the fruits of His redemption, His death and resurrection. Since He is living now, we are His contemporaries, as Cardinal Ratzinger pointed out.

Jesus came to teach, to rule and to sanctify. He continues to do that in the three-fold action of the Church. He teaches us through the successors of the apostles, the bishops joined with the successor of Peter; he governs us by the hierarchy that He built upon Peter; he sanctifies us through the sacraments that He instituted and left to His Church. Thus, the liturgy and especially the Eucharistic liturgy is the very action of Christ Himself. When we carry it out, through the liturgical year, we live with Him as His contemporaries. We are at His birth in Bethlehem, His passion and death and resurrection in Jerusalem. We sit with the apostles at the Last Supper and we witness with them the miracles that marked His way through Palestine.

Liturgy, *par excellence*, is the action of Christ. It is the continuing expression of His life in a sacramental mode. Liturgy is the action of the Church, the means of life for its members. It is the Church that determines that activity and regulates that mystical, sacramental life. It alone can give it form and order what it must be. As Cardinal Ratzinger has said, "liturgy cannot be home-made." We do not *create* liturgy; rather we fulfill the directions of the Church which gives us the liturgy. We do not experiment with it, change its prescriptions, expect it to be novel, or provide us with entertainment. If we want these things, then we do not know what liturgy is, because

we do not know Who the Church is.

Years ago, in the early days of the liturgical revival, there was a phrase, "Liturgy is life," that was often quoted. Truly, liturgy *is* life, but the very life of Christ that He came to give, and to give us more abundantly.

For the church musician, who is so closely associated with that life, the liturgy, it is essential that he know how he is involved. Music, the Vatican Council said, is an integral part of liturgy. It is, therefore, an integral part of the on-going redemptive action of Christ who lives in His Church, His body. The Holy Spirit gives life to that mystical body as its very soul. How close is the musician to the redemption itself, taking an active part in it. Truly, he is exercising *actuosa participatio* in the real meaning of that much misunderstood concept. He is bringing the redemption of Christ to his own generation; he is next to the priest in nearness to the source of life. Pius X said the liturgy is the primary source of the Christian life. Christ acts through His priests who act *in persona Christi*, bringing His redeeming life to all those who share membership in His mystical body, the Church. How close to that action is the church musician through his role in the liturgy!

If one truly grasps the idea of the Church as Christ living in our midst, then the demand that liturgical music be sacred and true art becomes clear. How can the activity of Christ be other than sacred? How can the activity of Christ, the Creator of the world, be other than art, since He is the very source of art? If the Church is Christ, if the activity of the Church is the liturgy, then music which is an integral part of that liturgy must be truly a reflection of Christ whose very activity it is. All that is cheap and tawdry, inferior and profane, unholy and worldly has no part.

As the council asked the Church to consider itself, so must we ask ourselves to consider our role in the Church. We are the contemporaries of Jesus Christ, members of His body, the Church. Christ is acting in us and we are associated with that activity, the liturgy, in proportion to our closeness to that liturgy and the priest, the other Christ, who carries it out. How noble is our work! How holy must it be!

R.J.S.

Pontifical Institute of Sacred Music in Rome

On November 21, 1985, the eve of the feast of Saint Cecilia, patroness of church music, the Holy Father, Pope John Paul II, dedicated the new building and campus of the Pontifical Institute of Sacred Music in Rome. His allocution on that occasion was printed in *Sacred Music*, Volume 113, No. 1 (Spring 1986).

Founded by Pope Saint Pius X in 1911, it has played an important role in the liturgical reforms begun at the turn of this century. Its original location was on the Piazza S. Agostino near the famous Piazza Navona in the very center of Rome. Its rectors are famous in the musical world: P. Angelo de Santi, Don Ildefonso Schuster, Abbot Paolo Ferretti, Monsignor Iginio Anglès, Monsignor Ferdinand Haberl and the present president, Monsignor Johannes Overath. Other names have graced its faculty during the years, including Lorenzo Perosi, Licinio Refice, Raffaele Casimiri and many other distinguished musicians.

Great credit must be paid to Monsignor Overath for arranging the new home for the school. Only a few minutes by bus beyond the Basilica of Saint Peter, the building was the former Abbey of S. Girolamo in Urbe, where the Benedictines had spent many years in revising the translation of the Vulgate version of the bible by

FROM THE EDITORS

Saint Jerome. With their work completed, the property became available to the music school. A large church is part of the complex, and a new pipe organ as well as a new altar and other liturgical furniture have been added. The Holy Father himself blessed and dedicated the chapel and the new Klais organ, made in Germany. More spacious classroom and library facilities as well as residence accommodations for students will make the institute so much more useful and serviceable for students from all parts of the world.

The central position of the Pontifical Institute of Sacred Music in the implementation of the liturgical and musical reforms of the Second Vatican Council is ever more clear. The direction of the liturgy must remain always in accord with conciliar, papal and curial orders. A school within the shadows of the Chair of Peter is the proper place to learn such direction. If the reforms ordered by the council and reaffirmed by the recent synod of bishops in Rome are to be implemented, then those who will do just that must have an opportunity to learn exactly what the Church wishes. This can be done under the direction of Monsignor Overath and his faculty at the papal music school.

Again, we urge bishops and religious superiors to send talented and properly prepared students to Rome, lay, clerical and religious, so that they may study the music of the Church, learn what the council, the curia and the Holy Father teach on the subject of liturgy and music, and return to their homes to teach others and put the reforms into effect correctly and properly. Inquiries may be made to Pontificio Istituto di Musica Sacra, Via di Torre Rossa 21, 00165 Roma, Italy.

R.J.S.



El Greco. *Christ taking leave from His Mother.*

DISCERNMENT IN CHURCH MUSIC

The choice of liturgical music for the Mass needs careful discernment. "All is not valid; all is not licit; all is not good." What is required is that church music be sacred and beautiful.

There are those who would deny the existence of the "sacred," although the term is used by the council fathers and by the instruction on sacred music of 1967. A fundamental lack of understanding of the very nature of religion itself is apparent in this denial. Religion is the binding of man to God and material things are needed to do this. When such material things are dedicated to this service of religion, they are designated "sacred" or "holy" because they are set aside. They reflect the holiness of God in whose service they are used. The determination of what is sacred is, of course, not left to individual caprice. Some things are holy by their very nature, as God's Holy Name; other things are holy because the Church has so designated them, as the Holy Scriptures and the sacraments; other things are holy because of the common consent of the community, and they may, indeed, differ in various ages and various locations. The common consent of Catholic people indicates what is sacred and what is profane. Pope Paul VI calls this a *sensus ecclesiae*, "an inward feeling of reverence and love for the Church." In speaking to a group of church musicians in 1971, the pope spoke of this *sensus ecclesiae* as being drawn "from the inner fount of obedience, prayer and the interior life which thereby provides the lofty and uplifting motives of your musical activity."

A person with a true *sensus ecclesiae* will know that secular ballads, show tunes, popular songs and dance music are not sacred; they are not set apart and dedicated to the service of God either in their composition or in their performance. Rock, jazz, country and western music are not sacred. To the same group of musicians the pope said: "These are not meant to cross the threshold of God's temple." The excuse that popular songs are meaningful to the young has no validity, since the same pope says that "the changing fashions of the day have neither spiritual nor artistic value" as music for the worship of God.

The key word in judging all such compositions is "sacred," since the "liturgy is the exercise of the priesthood of Jesus Christ, the work of Christ the priest and His Body which is the Church, an action sacred by excellence above all other." The pope did not condemn secular music; he merely says that "there are occasions for these songs and this music: joyful gatherings meant to satisfy the modern aspirations of the young and to foster good resolutions; these, however, are not meant to cross the threshold of God's temple."

In the same discourse to the assembled musicians, Pope Paul touched briefly on another quality of sacred music: beauty. Today many sacred texts have been set to music of less than worthy quality by composers of good will but of less than adequate musical talent and training. The market is flooded with second-rate attempts to create music for the worship of God but so much of this fails out of lack of true musical value and for that reason is unworthy of the sublime role for which it is intended. The pope speaks of "liturgical taste, sensitiveness, study and education" as qualifications for selecting and composing worthy liturgical music. All the good will or all the faith in the world will not make a composer out of someone who lacks talent or training. Pius XII in his encyclical, *Musicae sacrae disciplina*, clearly explained what a composer of sacred music must be: a man of faith and a man of trained talent. Thus, even when the texts are sacred, the composition may be unworthy of God's temple.

Who will decide in such matters? To have primary school children select music for Mass or even attempt to compose it, points up the ridiculousness of the situation. The same can be said of more senior classes or "special group celebrations" of wedding groups and others, where the musically illiterate, lay and cleric, indicate what should be sung in church. The Holy Father points out the need for musical education, study, sensitivity and taste in selecting sacred music and these can be acquired only by long training. In a word, the professional musician alone can compose and direct and select the music worthy of being an adequate medium for God's worship.

Discernment is truly necessary and the choice of music for the Mass must be left in the hands of trained and talented musicians who are filled with reverence and love for the Church.

JOHN LEDWON

EARLY AMERICAN CATHOLIC DEVOTIONAL MANUALS

Church music periodicals have reported studies on enlightening phases of Catholic church music that not long ago were a dark period. While concentrating on this area of early American Catholicity, research pertinent to early devotional manuals has for the most part been neglected. Nevertheless, these first devotional manuals and catechisms of the late eighteenth and early nineteenth centuries are keystones infusing a widening knowledge of the Church and the sacraments. In brief, they reveal the religious practices of the period. Fortunately, recent interest in these early books has turned up a few published in Baltimore, Philadelphia and Boston that give factual evidence of contemporary religious practices. The detailed titles of similar books, no longer available, are sufficient to reveal their contents. Today, many are known only by their titles for which we are indebted to Rev. Joseph Finnoti's 1872 *Bibliographia Catholica Americana: A List of Works written by Catholic Authors, and Published in the United States, Part I from 1784 to 1820*, and to Rev. Wilfrid Parsons, S.J., for his *Early Catholic Americana: A List of Books and other Works by Catholic Authors in the United States, 1792-1830*. A more recent bibliography is Sister Mary Camilla Verret's *A Preliminary Survey of Roman Catholic Hymnals published in the United States of America*, 1946, a thesis for the master of arts degree at the Catholic University, now out of print for some years.

As one writer has pointed out, missionaries had little time for writing, as they were hard pressed to overcome the difficulties of the wilderness and care of missions at great distances. So they relied on European sources for the books and materials they needed. This is not wholly true, for as early as 1792 Mathew Carey, an Irish refugee who established himself in Philadelphia as a bookseller and printer, issued a *Vade Mecum*. Carey's catalog included Bishop Challoner's *Devout Christian's Vade Mecum*.¹ The title says the book contained among other entries "devotions and psalms as sung in English in the Roman Catholic chapels of Philadelphia." The sung "in English" may be misleading, but the translations were given. A petition made by Bishop Michael Egan of Philadelphia for vespers in English was never answered and was forgotten. This *Vade Mecum* was a hazardous beginning since a letter of Rev. Francis Beeston, pastor of St. Mary's Church, to Carey speaks of returning unsold copies for there was little appeal and because they were "too expensive."² Carey's *Vade Mecum* was reprinted in 1797 and again in 1801 by a Baltimore publisher. The title was changed to *Vade Mecum, Roman Catholic Prayer Book or Devout Christian's Vade Mecum*. It had 235 pages. A reprint in Baltimore in 1814 added a number of hymns bringing the total to 265 pages. The inclusion of hymns had already become a custom in contemporary devotional manuals.

It is not possible to determine if Carey's *Vade Mecum* of 1792 had any influence on the *Pious Guide* published the same year. Rev. Robert Molyneux, formerly pastor of St. Mary's in Philadelphia and later president of Georgetown College, is believed to be the compiler. A pencilled note on the inside cover of the 1808 edition speaks of this edition as the likely revision of the 1792 book published by subscriptions.³ A list headed by Robert Molyneux, president, is followed by other subscribers, some of whom appear to be students.

Some years ago during a search for old hymnals, a booklet of anthems, prayers and hymns, published in Boston in 1800, was found and also a revised and augmented edition of hymns, published in Baltimore in 1807. In the hope of locating a *Manual* published in Boston in 1803, a request was made to the librarian of Georgetown University, but it brought the discouraging reply, "not available." Unexpectedly,

a few years later, when the books were moved to the new library, the librarian remembered my request and kindly wrote that the 1803 *Manual* had been found. The missing link! Fundamentally, this article is based on these three books and others that have some connection. They are:

Anthems, Hymns, etc. Usually sung in the Catholic Church in Boston, 1800, 72 pages.

Roman Catholic Manual or Collection of Prayers, Anthems, and Hymns, etc. Boston, Dec. 1803, 288 pages. 8x14 cm.

Hymns for the Catholic Church in the United States of America, A new Edition with Additions and Improvements, Baltimore, 1807, 112 pages.

In 1794, Rev. John Cheverus, one among the clergy and laity that fled to England to avoid the restrictions and horrors of the French Revolution, became a tutor in a noble English family and later opened a chapel in Tottenham. A letter from his friend, Rev. James Matignon, pastor of the church in Boston, requested Cheverus to join him in the missionary work in New England.⁴ In 1796, Cheverus arrived in Boston and was asked by Bishop Carroll to visit the Indian missions in Maine. On his journey northward in 1797, Cheverus established Catholic communities along the way. The need of a small manual for the new missions resulted in the 1800 booklet, a collection that survives in the New England area. There is a microfilm of the 1800 *Anthems, Hymns, etc.* in Bowdoin College, Maine, and a few copies of the original can still be found in the Boston area. The hymns, the majority for vespers, are translations from the early English Catholic *Primers*. A partial summary of the contents lists a section of prayers (1-16):

Introduction—A Formulary of Instruction and Prayers for Sundays

Litany of Jesus

Litany of the Blessed Virgin in Latin

High Mass (instruction)

After the Elevations, *Adoremus in aeternum*

O Salutaris

O saving victim

Morning hymn

Evening hymn

Te Deum—Thee sovereign God we humbly praise

Vesper hymns according to the church year (19-45)

Te Deum—Thee sovereign God we humbly praise

Vesper hymns according to the church year (19-45)

The Latin title of each is followed by the translation. Interspersed are several anthems in English and *Assemble ye faithful (Adeste fideles)*.

Eucharistic hymns (46-50)

Marian anthems and hymns (51-52). *Hail thou resplendent star (Ave maris stella)*, a text distinctive to this collection

The common hymn for vespers. *O great Creator of the light (Lucis Creator)*

Various (54-58). Seven hymns from non-Catholic sources and *Jesus the only thought of thee*

The final hymns for the Poor Souls are followed by the psalms for vespers.

Copies of the booklet reached Baltimore and in a letter from Cheverus to Bishop Carroll, Cheverus offered to supply accompaniments for any of the anthems not found in the Aitken collection. However, some of the non-Catholic hymns in the "Various" section were there.

September 1803 was a month of rejoicing, since Bishop Carroll arrived in Boston for the dedication of the Holy Cross Cathedral.⁵ Yet, for Carroll there was a tinge of sadness because efforts to accumulate funds for the Baltimore Cathedral showed no

signs of progress. As part of the occasion Cheverus had prepared the *Roman Manual*, a more comprehensive collection of prayers and hymns. Unfortunately, there was a delay and the manual was not ready until December. No doubt Carroll received a copy, and Cheverus' letter to Carroll in 1804 mentioned that 1500 copies were printed at a cost of \$270 with an additional \$.025 a copy for binding.⁶ The total number of pages of hymns and prayers, etc. was 287 pages.

In general, the contents of the *Roman Manual* follows the plan of the 1800 *Anthems, Hymns, etc.* with the hymns again arranged according to the church year. The most striking difference in this section is the omission of the eight anthems. One finds that parts of the Mass are separated, such as prayers or collects; epistles and gospels are only indicated by chapter and verse; and prefaces are given for the festivals. Missals were a controversial subject in the seventeenth century, and when the Jansenists published a vernacular missal it was condemned. In 1661, Pope Alexander VII issued a decree forbidding further publication fearing a likelihood of schism. In the mid 1850's, Pope Pius IX forbade the translation of the ordinary of the Mass.⁷ Presently, we can still recall the problems of agreement with the present translation. Considerable criticism by the American hierarchy followed the publication of Bishop John England's *A Roman Missal for the Use of the Laity* in 1820.⁸

The following index of the 1803 *Roman Manual* gives detailed information of the contents. It begins on p. 285. This gives the long-sought information and shows that it is quite likely similar to other manuals published at the time or later. The old style type uses "f" for "s" throughout.

Index	
Table of Festivals (sic), Fast Days, etc.	3
Prayers for the Church, Magistrates, etc.	7
Litany of Jesus	9
Litany of the B. Virgin in Latin	11
The same, in English	14
The Holy Mass	17
Vespers	38
Hymn for Vespers, for Common Sundays	52
Hymn of Thanksgiving	53
Various Hymns	55
Ditto for Advent	60
Ditto for Christmas	63
Ditto for Epiphany	67
Ditto for Lent	69
Ditto for Passion Time	77
Ditto for Easter	83
Ditto for Sundays after Easter	86
Ditto for Ascension	87
Ditto for Whitsuntide	89
Ditto for Trinity Sunday	92
Ditto for Corpus Christi	94
Ditto for Festivals of the B. Virgin	104
Ditto for All Saints	107
Hymns, Anthems, etc. at Funerals, Mass for the Dead and All Souls	108
Prayers or Collects for the Dead	208 to 210
Hymns for the Festivals of the Apostles, Martyrs, Confessors, Virgins, Holy Women	112 to 117
Collects for the Festivals of the Apostles, Martyrs, Confessors, Virgins, Holy Women	213, 214

Various Anthems	117
Psalms and Canticles for Sundays and Holy Days	120 to 142
The Seven Penitential Psalms	143
Litany of the Saints	150
Psalms and Canticles for Sundays, Feast Days, and moveable Festivals, throughout the Year with a table of Epistles, and Gospels	198 to 208
Prayers and Collects for various occasions	211 to 217
Prayers for Confession	218
Prayers for Communion	228
Morning Prayers	236
Evening Prayers	240
Acts of Contrition, Faith, Hope, and Charity	246
Universal Prayers	248
Prayers before Mass	251
Prayers at Mass	252
Prayers after Mass	261
Prayers to Jesus Suffering	262
Litany of the Life and Passion of Our Lord	264
Prefaces proper for the different Festivals	271
Plenary Indulgences	278
Prayers for obtaining the Benefit of Indulgences	278
Directions for Singers	279

The following page suggests that "every Catholic family ought to be provided with a copy of *Garden of the Soul* by Bishop Challoner" and also recommends others. In the last paragraph is a list of "books of devotion." Highly recommended is the *Following Christ*.

Although not published until 1815, a manual, *True Piety*, compiled by Father David for use in the Bardstown diocese, deserves mention. It reflects his days in Baltimore before he left for Bardstown with Bishop Benedict Flaget in 1811. While David devoted some time to missionary work, he spent most of his later years as superior of the Bardstown seminary. What time could be spared from fatiguing days he devoted to writing religious works. *True Piety* was compiled from two sources, one Irish, the other French.⁹ The likely Irish sources are the writings of Rev. William Gahan, O.S.A., popular in Ireland and known in America.¹⁰ These include Gahan's *Manual of Piety* and his *Devout Communicant* (335 pages), published in Philadelphia in 1818. A recently located copy of *True Piety* contains 463 pages with only a few hymns, since David planned a hymn collection as a supplementary volume. Rev. Charles Nerinckx, founder of the Sisters of Loretto, chose forty hymns from David's volume for use by the Sisters. These hymns undoubtedly were later influential in New Mexico and Colorado where the Sisters established communities in Sante Fe and Denver.

The French missionaries who came to the United States would naturally bring prayerbooks and other religious items. As early as 1798, a devotional manual was published in Baltimore as were later collections of cantiques. One set of cantiques had a special purpose as indicated in the title, *Recueil de cantiques à l'Usage de la Congrégation établie parmi les élèves au Collège de Ste. Marie sous le nom de Société de la Ste. Famille. A Baltimore* (154 pages). The Society of the Holy Family was the outgrowth of missions established by the Canadian Sulpicians and Jesuits who attended missions in the Canadian provinces and the central portion of New York state around the Finger Lakes. The confraternity was founded through the religious influence of Barbe Ailleboust, wife of the governor of Quebec, Jean Ailleboust and Pierre

Joseph Chaumont, S.J.¹¹ As the devotion spread, the Society of the Holy Family was instituted in 1663, and not long after the feast of the Holy Family was established in the Quebec diocese by Bishop François M. Laval.

A further step furnishing material for later manuals and hymnbooks was the well edited *Hymns for the Use of the Catholic Church in America. A new edition with additions and improvements*, printed in Baltimore in 1807. This outstanding publication in the history of American Catholic hymnody became the source of hymnals for at least the next forty years. A detailed study is not possible here, but its connection with the 1800 booklet is obvious. The preface is important in that it speaks of hymns as prayer with the suggestion of congregational singing of the Latin hymns and a suggestion that those with talent contribute new hymns.

There were twenty additional hymns some of which continued in use even to our time. Among these were "See the Paraclete descending," "Grace from my Jesus flowing," "O God how ought my grateful heart," and John Austin's "Come Holy Ghost send down those beams" from his *Antient Way of Offices*, and a new translation of *Adeste Fideles*, "With hearts truly grateful." Others were "O bountiful Creator hear" (*Audi benigne conditor*), "Bright mother of Maker, hail" (*Ave Maris stella*) for "Hail thou resplendent star," a text not reappearing until the early nineteenth century.

Three original new hymns are signs that John David and John Moranvillé were in Baltimore at the time and may have had some connection or have taken part in the revision. Moranvillé's "Sion rejoice with grateful lay" was paraphrased for Easter by David's "Sion rejoice, let joyful songs replace the doleful days." Of another we can only conjecture, with good reason, that "O power divine, O charity" was also by Moranvillé. The key is in Jacob Walter's *Antient and Modern Music* where the indication gives the source as J. M. of P. T. Moranvillé was also a capable musician.

Without meaning to give a complete list, texts from non-Catholics are fairly numerous: Wesley's "Before Jehovah's awful throne," "Jesus, Saviour of my soul," and "Our Lord is risen from the dead." Several by Isaac Watts also appear: "My Lord, my Life, my Love," "Come sound his praise abroad," and "Welcome sweet day of rest." So as not to lengthen the list we conclude with Thomas Ken's "Glory to thee my God this night," bypassing those of Thomas Oliver, Philip Doddridge and others.

This abundance of hymns existed in a day when there was limited opportunity for singing them in church. But this was an era when people read hymns as devotional material and on Sunday evenings families gathered around the piano to enjoy them.

There is no intention here of a detailed study of the early American catechisms but a few citations are sufficient to recount their development from a doctrinal format to others containing prayers and hymns. They were published in French and German as well as in English. By the end of the eighteenth century they were already extensive, for an edition of 1798 printed in Baltimore was already the fourteenth. *A Catechism, A short abridgement of Christian Doctrine To which is Prefixed a Short Daily Exercise with Hymns before Catechism*, although not dated, has the approbation of Archbishop John Carroll which would place it at 1808 or shortly after. These catechisms inaugurated a new tendency, and with these new additions they numbered about fifty pages. The hymn commonly designated for singing before the catechism period was a revised version of Isaac Watts, "The wonders which God's law contains."

French editions reveal another trend including the catechism as part of a devotional manual that in the future added the cantiques. There is good reason to believe that Moranvillé, who arrived in Baltimore in 1794 and before long was celebrating Mass for the French inhabitants and refugees from the Haitian revolution, was partially if not largely responsible for the French manuals.

A combined catechism and manual printed in 1798 and in 1808 had a third edition

also printed in Baltimore which added cantiques as the title indicates, *Catéchisme ou Abrégé de la Doctrine Chrétienne Suivi de la Prière du Matin et du Soir des Prières pour la Ste. Messe, pour la Confession et la Communion; et de Quelques Cantiques Spirituels*, 1809 (276 pages). A fifth edition, revised, corrected and augmented in 1818 (448 pages) listed thirty cantiques for use *avant et après le catéchisme*.

The source of the cantiques appears to be *Cantiques Francais à la usage du Catéchisme de l'église de Saint Patrice de Baltimore*, 1798 (108 pages). Saint Patrick's was one of the early Baltimore churches of which Moranvillé was named pastor in 1804. He built the fourth Saint Patrick's, which was dedicated in 1807. Moranvillé also had a part in a reprint edition of cantiques in 1815.

These examples illustrate the gradual introduction of French religious practices brought to America and introduced into American religious manuals. Although limited, these observations on the early devotional manuals and catechisms shed some light on the sources, the compilers and the printings. They provide substantial evidence of the growth of Catholicity along the eastern seaboard and in the midwest. This bespeaks, however, the zealous effort of the missionaries, early American clergy, and the publishers, all of whom cooperated to provide a better knowledge of religion and a means of increasing piety in the newly established American dioceses.

J. VINCENT HIGGINSON

NOTES

1. Sister Mary Camilla Verret, *A Preliminary Study of Roman Catholic Hymnals Published in the United States of America*. Washington, D.C., 1946. p. 15, (hereafter Verret). Michael H. Cross, "Catholic Choirs and Choir Music in Philadelphia," *Records of the Catholic Historical Society of Philadelphia*, 2 (1889):120, (hereafter RCHS). Hymns were at first permitted but later forbidden by Bishop Kenrick.
2. "Correspondence of Mathew Carey with a Preface by Lawrence E. Flick," RCHS 9:3 (September 1898):377.
3. Verret, p. 19, no. 8.
4. CE 2:204
5. *Ibid.* 2:204.
6. W. I. Devitt, "Letters from the Archdiocesan Archives at Baltimore, Time of Bishop Carroll, RCHS 22:3 (September 1911): 136-137.
7. Paul Bussard, *The Vernacular Missal in Religious Education*, Washington, D.C., 1937. p. 31f.
8. John K. Ryan, "Bishop England and the Missal," *Ecclesiastical Review*, 45:2 (July 1916). p. 28f.
9. Sister Columba Fox, *The Life of Right Reverend John Baptist David, Bishop of Bardstow and founder of the Sisters of Loretto (1761-1841)*. Monograph No. 9. New York: U.S. Catholic Historical Society, 1925. p. 174.
10. CE 6:335.
11. CE 1:235.



Avignon School (15th Century). *Coronation of the Virgin*.

A NEW ERA IN COLLEGIATE CHURCH MUSIC IN SPAIN

In his monograph *Music in Mediaeval Britian*, Frank Harrison pointed out the important and distinctive place of collegiate churches in musical history. A collegiate church, as he pointed out, is simply a church entrusted, not to a single priest, but to a body or college of clergy headed by a dean, provost or archpriest, which is not the seat of a bishop.¹ Anciently collegiate churches were seldom distinguishable from cathedral churches in point of physical size, architectural splendor, munificent endowment, or solemnity of worship. Given such resources the level of their musical culture was understandably high.

The reforms of the Second Council of the Vatican, enshrined in the revised code of canon law, provide for the revival and cultivation of this rich and special heritage. In its constitution on the liturgy, *Sacrosanctum concilium*, the council was at pains to require that the treasury of sacred music be "preserved and cultivated with great care." The council expressly noted the ancient and special role that cathedral and collegiate churches have in this respect, adding that especially in such churches "choirs must be assiduously developed." With respect to sacred art, the council declared that "in the course of the centuries (the Church) has brought into existence a treasury of art which must be preserved with great care." To make sure that this is achieved the council ordained that "during their philosophical and theological studies clerics are to be taught about the history and development of sacred art." The revised code has telescoped the conciliar orders into sober juridical language, declaring that cathedral and collegiate churches have as their function the celebration of the more solemn liturgy.

Recently a collegiate church in northwestern Spain, the Real Collegiata Basilica de San Isidoro de Leon, published its revised statutes based on the conciliar reforms. These statutes form its corporate by-laws and define in detail its objectives and *modus operandi*. San Isidoro is unusual, for besides being a collegiate church, it is also the home of a secular institute.² It is, therefore, a rare blend of old and new, the ancient structure of the collegiate church with the secular institute, the most recent development in the history of the taxonomy of institutes of consecrated life. This unusual combination cannot help affect its musical culture.

But the curiousness of the San Isidoro blend is more apparent than real. Collegiate church clergy and members of institutes of consecrated life have ever had as a common vision the life in common. In the text of Ps. 133:1, *Quam bonum et jucundum est fratres habitare in unum* (How sweet and good it is for brethren to dwell in unity), the Christian Church found the vision stated. In the primitive Church in Jerusalem, as recorded in Acts 4:32, it found it existentially lived.³ Indeed, to a great extent the history of the collegiate church and the history of institutes of consecrated life are the history of the adaptation of that vision in each age to their peculiar apostolate. Not surprisingly, therefore, the history of the collegiate church and the history of the taxonomy of the consecrated life have frequently intersected and intertwined. Indeed, in the literal sense any church entrusted to a body of clerics, be they secular (i.e., diocesan) priests or religious, rather than to a single priest or pastor, is a collegiate church. In this sense a church entrusted to a religious community is always "collegiate." In practice, however, the term "collegiate church" is reserved for a church entrusted to a college of diocesan clergy.

To understand the freshness of the San Isidoro vision as well as its profound links with Catholic tradition some review is needed of the history of the common life as observed by collegiate church clergy and by members of institutes of consecrated life. In the early Church those living the life in common included two major groups, those who were ascetics and those who were not. By the fourth and fifth centuries the *presbyterium*, i.e., the priests and deacons who assisted the bishop with divine worship, often lived a life in common. The same practice developed among the women who belonged to the orders of virgins and widows. By the same period the ascetics were ceasing to be hermits and were adopting a life in common. With this development began coenobitic monasticism and the religious life as we know it. In the western Church this ascetic life achieved classic form for monks and nuns in the rule of Saint Benedict, as a life in common under the vows of obedience, poverty, chastity and stability.

But all who adopted the life in common did not become monks and nuns. Before the ninth century most monks were not clerics. Nevertheless, the common life was too useful a tool for improving clerical discipline to be left solely to the ascetics. Hence, the common life came to be adopted by the secular clergy as well. The word "canon" comes from the Greek, *Kanon*, meaning "rule" or "measuring rod." From the Greek east it was imported into the Latin west and by the sixth century the word *canonicus* was being used in France to mean the upper clergy, i.e., the deacons and priests. The *canonicus* came to be distinguished from the *clericus* or clerk in minor orders, usually lectors and subdeacons.

With Saint Chrodegang, bishop of Metz, the ancient but sporadic practice of common life among the secular clergy acquired new importance. About 760, he wrote a rule for his (secular) cathedral clergy. He prescribed the common refectory and the common dormitory for his canons, although the bishop could relax the norms to permit individual canons to dwell apart in the cathedral close. His clergy thus lived a life in common without vows. The rule formalized the life in common among canons and was enormously influential. During the ninth century numerous

non-cathedral *monasteria canonicorum* were founded and by the following century the terminological distinction between cathedral and collegiate chapters of canons had been achieved. During the same centuries as the canons were emerging, canonesses also developed. Like their male counterparts, these women lived a life in common without vows. They often developed out of groups of consecrated virgins and widows who lived together and prayed the divine office. Besides the divine office or *opus Dei*, their apostolate often included the education of the young. They lived under an abbess and were obliged to follow her directions, but they were free to depart at will.

By the end of the first Christian millenium, then, the common life was observed by two groups mainly, the canons and canonesses who were seculars, and the monks and nuns who were religious. This tidy structure soon began to break down, however, under the influence of the benefice system. The revenues of the chapters of canons had come to be divided into separate units called prebends. One entitled to such a prebend was called a prebendary. Equipped with separate incomes, canons prebendaries tended to set up separate households. These canons then became known as secular canons and, where their church was not the seat of a bishop, their churches became called collegiate churches. Those canons who continued to maintain a common life became known as canons regular. Today the latter are classified as religious and among the various types of religious institutes they enjoy precedence over all others. The upshot, then, was that the secular canons ceased to observe the common life and canons who continued to do so became classed as religious. The taxonomy of religious institutes thus came to include canons and canonesses regular as well as monks and nuns.

In the thirteenth century the taxonomy again expanded with the advent of a crisis for the Church. There was a pressing need for the delivery of appropriate pastoral care there. Many of the new large urban communities were without adequate pastoral care. The traditional diocesan and parochial structures had been adapted to a rural population. Monasteries likewise were predominately rural institutes and, moreover, monks were bound to their monasteries by their vow of stability. Clerical education was in many cases ill-suited to the new age. Among the secular clergy it was largely practical education, obtained by the youth in the country while residing with the village priest and in the city while living in the bishop's household. Its intellectual quality was not suited to many needs after the revival of learning and universities.

It seems that in the second Christian millenium in each great crisis of the Church, God has raised up a Spaniard, who in founding a new type of institute of consecrated life answered the needs of the day and secured the salvation of souls. In the mendicants Dominic of Osma founded a new type of institute of consecrated life the genius of which was to preserve the common life of monks and canons but prune it of the bloated liturgy of Cluny and abandon the monk's vow of stability so that his friars would have the time for study and the scope for preaching. The purpose of the Order of Preachers was classically stated by Brother Thomas Aquinas to be *contemplare et contemplata aliis tradere*, "to reflect and then offer the fruit of it to others." Along with the common life and the preaching apostolate, Saint Dominic also strove to return to the asceticism of the primitive Church. This aspect of the mendicant vision was especially cultivated by their female branches, the Dominicanesses and the Poor Clares.

The advent of secularism and modernism in the wake of the French Revolution created a new crisis for the Church. Christian values had been the bedrock and support of western civilization. Now they came to be seen as options to the professional and business classes which had come to rule public life. To combat this

dechristianization of western society a number of secular institutes have been founded. Living in the world without religious habit or community life, their members nevertheless dedicate themselves to the practice of the evangelical counsels and strive to give Christian witness in the world. This type of consecrated life was only officially recognized by the common law of the Church in 1947 by Pope Pius XII. The first secular institute thereafter to receive pontifical approval was the Priestly Society of the Holy Cross and the Work of God, usually called *Opus Dei*. Founded in 1928 by another Spaniard, Monsignor José Maria Escriva de Balaguer, it has as its object the Christianization of professional life. It was approved as a secular institute by the Sacred Congregation for Religious in 1950. If controversy is a barometer of success, this institute has been a very considerable success.⁴

The Royal Collegiate Basilica of Saint Isidore of Leon is an ancient foundation. It was founded in 1144 as a church of canons regular when the cathedral chapter of the same city was being restructured and its revenues divided into a fixed number of (secular) prebends. At San Isidoro the canons continued the common life, living under the rule of Saint Augustine, until this church of canons regular was secularized in the nineteenth century. In 1942, the collegiate church was raised to the rank of minor basilica and in 1956, the Holy See transformed the chapter into a secular institute in the service of the diocesan apostolate.⁵

In 1980, the statutes of San Isidoro were revised in accordance with the directives of the Vatican Council. These revised statutes at once gave evidence of the San Isidoro blend of the common life with the institute's authentic understanding of the conciliar teaching on the pastoral ministry of sacred music and sacred art. That is to say, they promise to live the common life like the canons of the first millenium. Morevoer, they are to live canonically the evangelical counsels and follow the common life in their collegiate institute. This underscores their consecrated secularity. The article puts San Isidoro in harmony with the most ancient Catholic traditions regarding collegiate canons and the *vita communis*. At the same time their character as a secular institute is preserved through the practice of the evangelical counsels and their stated pastoral principle. According to this principle their spirituality is to be centered around the People of God and is to be incarnated in the Eucharist. This balance is again weighed in Chapter 14 of the statutes where, having pledged themselves to live under the same roof, the canons reaffirm that their primary focus is pastoral work with which their common life is not to interfere.

Their structure also betrays this focus. The chapter is headed by an abbot-prior who also presides over the governing council of four. There are, moreover, thirteen offices distributed among the thirteen canons of the institute. They include a prefect of liturgy, ceremonies and protocol (master of ceremonies), a conservator of art and libraries, a director of pastoral action and penitential practice (canon penitentiary), a foreign language pastoral officer, a finance officer, a director of the institute of spirituality, an organist, an assistant organist, a music director, a succentor (an assistant music director), a baritone and a tenor. These officers are permitted assistants, clerical or lay. Capitular dignitaries are appointed by the diocesan bishop from a tern presented to him by the chapter.

The liturgical life of the chapter is centered around the Eucharist. The Blessed Sacrament is perpetually exposed, requiring pastoral ministrations around the clock. Since becoming a secular institute, the chapter has endeavored to increase the popular participation in the solemn celebration of the Eucharist and the liturgy of the hours. The chapter states its belief in the revised statutes that there is no contradiction between the dignity, devotion, beauty and solemnity of liturgical actions and a genuinely popular liturgy. More succinctly, the liturgy need not be pedestrian to be popular.

Recalling the conciliar directives on sacred music, the chapter continues to maintain a considerable musical staff. Moreover, the statutes evince a genuine understanding of the teaching of the council on sacred art. The statutes, for example, take note that the collegiate church possesses an artistic patrimony which comprises art of every *genre*. More specifically, recalling the conciliar teaching, the canons declare themselves inadequately prepared for ministry if they lack an understanding of the history and aesthetic worth of their artistic patrimony. Furthermore, the statutes expressly declare that ignorance in the area of sacred art is “culpable and gravely harmful to the interests of the People of God.” The statutes conclude by reminding the canons that in the art of their collegiate church they will find the resources to explain the whole Christian creed and to present the whole gospel in color and form, in a way adapted to the understanding and mentality of every listener. The hopeful result will be that no class of people will lack appropriate religious instruction.⁶

The express and eloquent attention to sacred music and art in the revised statutes of San Isidoro gives hope that with these correct conciliar principles and reformed structures will come a new and flourishing use of the ministry of music and art. Collegiate churches have an illustrious musical heritage. The hope is that San Isidoro’s unique blend of the common life with a vigorous devotion to pastoral care through sacred music and sacred art will give rise to a new age in the history of collegiate church music.

DUANE L.C.M. GALLES

NOTES

1. (London, 1958) pp. 17-30, 174-177. There are no chapters of canons in the United States, although in 1793, when the Diocese of Louisiana and the Floridas was erected, the Church of Saint Louis in New Orleans was erected into a cathedral church with a chapter consisting of two canons. The last canon died in 1804. Roger Baudier, *The Catholic Church in Louisiana* (New Orleans, 1939) pp. 223, 242-260. This chapter of canons would have become extinct in 1904 under canon 102, *Codex Juris Canonici Pii X Pontificis Maximi jussu digestus Benedicti Papae XV auctoritate promulgatus* (1917), hereafter cited CIC. Interestingly, the consultors, which in the revised *Code of Canon Law* have replaced the canons in the governance of the diocese, are an American invention of 1835. Peter John Klekotka, *Diocesan Consultors* (Washington, 1930) p. 16.

2. Second Council of the Vatican, constitution, *Sacrosanctum concilium*, (Dec. 4, 1963) 114, reprinted in *Documents on the Liturgy, 1963-1979* (Collegeville, 1982), hereafter cited DOL. This volume of translations of postconciliar documents will be cited, instead of the official source, because it is more accessible to English-speaking readers. The first number after the letter abbreviation refers to the document number assigned by that collection; the number in parentheses refers to the paragraph number in the original document. DOL 1 (114). In the same constitution the council declared “liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song.” DOL 1 (113). In its instruction, *Musicam sacram* (March 5, 1967), implementing the conciliar constitution on the liturgy, the Sacred Congregation of Rites declared that “choirs. . . especially in cathedral and other major churches. . . should be carefully encouraged.” DOL 508 (19).

Canon 503 of the revised *Code of Canon Law in English Translation* (1983), hereafter cited RCIC, soberly states that “a chapter of canons, whether cathedral or collegiate, is a college of priests, whose role is to celebrate the more solemn liturgical functions in a cathedral or collegiate church.” CIC 391 had added that, in the case of a cathedral chapter, it acted as the bishop’s senate and council and, when the see was vacant, it took his place in the government of the diocese. By contrast RCIC 495 makes the presbyteral council the bishop’s senate. In fact, the enormous change of function for the chapter of canons from the CIC to the RCIC can only be appreciated by comparing several canons of the two codes. In its chapter on canons the CIC had a total of 31 canons. The RCIC by contrast has 8 canons. The CIC was largely a

codification of the old law, mostly from medieval sources in the case of the chapter on canons. The RCIC draws on conciliar sources and substantially reorders the subject.

The RCIC, for example, transfers the role of diocesan administrator and episcopal advisor from the chapter of canons to the college of consultors, the presbyteral council, and the finance council. Under RCIC 414 and 419, governance of an impeded or vacant see, respectively, devolves upon the college of consultors, absent a coadjutor or auxiliary bishop. RCIC 495 makes the presbyteral council the bishop's senate. It must be consulted on major matters under RCIC 500. This consultation is required for validity under RCIC 127 (2). It is required, for example, before the bishop establishes, suppresses or alters parishes under RCIC 1292 (1). By contrast, CIC 1428 (1) required the bishop to obtain the consent of the cathedral chapter for such an act. RCIC 1292 (1) with RCIC 127 (2) (1) required for validity the consent of the finance council before the bishop can alienate church property. Under CIC 1532 (3) it was the cathedral canons who had to consent.

As advisors as well as administrators canons have been eclipsed under the RCIC. They retain the right, granted by CIC 286 (3) to send non-voting delegates to provincial councils. But RCIC 443 (5) grants the same right to presbyteral and pastoral councils as well. In any case provincial councils are today obsolescent being largely superceded by state episcopal conferences. In respect to diocesan synods CIC 358 (1) (2) gave each cathedral canon a right to a writ of summons to the synod and CIC 358 (1) (5) gave each collegiate church the right to send one representative. While cathedral canons retain the right to be summoned individually to synod under RCIC 463 (1) (3), the RCIC makes no provision for collegiate church representatives, although non-Catholic church observers are permitted under RCIC 463 (3). Summarizing the ancient law, the noted canonist Wernz said a cathedral chapter's principal purpose was to assist the bishop in the governance of the diocese. The secondary purpose of the chapter was to promote the worship of God through the choral service. F. Wernz, *Jus Decretalium* (1915) II, p. 584. The conciliar reform has made the old secondary purpose the very *raison d'être* of chapters of canons today.

This new thrust informs the revised statutes of San Isidoro. See Antonio Viñayo, "Los nuevos estatutos del cabildo collegial de San Isidoro de Leon," *Revista Española de derecho canonico* (1981) 37, pp. 541-544.

3. The Church continues to cherish the vision of the common life and present it to her clergy. CIC 134 praised it. RCIC 280 similarly commends it. The Vatican Council in its decree on priests, *Presbyterorum ordinem*, A.A.S. (1966) 58, 991, #8 declares, "In order to enable priests to find mutual help in cultivating the intellectual and spiritual life, to promote better cooperation amongst them in the ministry, to safeguard them from possible dangers arising from loneliness, it is necessary to foster some kind of community life or social relations with them."

4. Willibald M. Plöchl, *Geschichte des Kirchenrechts* (Wien, 1953) pp. 320-322; Donnell Anthony Walsh, *The New Law on Secular Institutes* (Washington, 1953) pp. 7, 9, 16, 21, 34, 45, 53. In 1933, by the apostolic constitution, *Ut sit*, A.A.S. (1983) 75, 423-425, Opus Dei became the first personal prelature in the Latin Church. For an extended commentary on this development see, Amadeo de Fuenmayer, "La ereccion del Opus Dei en prelatura personal, *Jus Canonicum* (1983) 23, 9-55.

5. "Leon, diocesis de," *Diccionario de Historia ecclesiastica de España* (Madrid, 1972) II, 1280.

6. Viñayo, *op. cit.*, 541-544. It might be noted that Spain has a rich history of support for the solemn liturgy. In 1797, the cathedral of Toledo, primatial see of Spain, had a staff of 237 canons, chaplains, choristers, musicians and vergers. In size this staff was second only to Saint Peter's in Rome. This large staff existed largely to promote the solemn liturgy. An English visitor to Toledo in 1830 marvelled at the "heavenly" music of the cathedral high Mass sung in baroque splendor to the accompaniment of a variety of bassoons, violas, and violins by a powerful choir of voices. William J. Callahan, *Church, Politics and Society in Spain, 1750-1874* (Cambridge, Mass., 1984) pp. 47, 143. The splendor of the Spanish canons' vesture equaled that of their music. At Zaragoza the canon's choral dress included a violet silk *cappa magna*. At Barcelona the canons wore a scarlet cassock and had surplices trimmed with ermine. William J. Callahan and David Higgs, *Church and Society in Catholic Europe of the Eighteenth Century* (Cambridge, 1979) p. 40.

REVIEWS

Choral

Jubilate Deo by Timothy M. Ball. SATB, organ. Stainer & Bell; agent: Galaxy Music Corp. New York, NY 10024. \$1.45.

A festive piece, good for an offertory motet or a recessional, it has only an English text, "O Be Joyful in the Lord." The organ offers a full support with a fairly independent line. There is a lot of unison work, making the learning of the piece quite easy.

Christ is Risen, Risen Indeed by Robert Wetzler. SATB, organ, optional three trumpets. Augsburg Publishing House, Minneapolis, MN. \$.90.

The organ can be used instead of the brass, although the trumpets will give a brilliance making this a fine Easter piece. The choral work is easy, much of it being unison. Four-part writing occurs in the *a cappella* passages.

The Earth is the Lord's by C. V. Stanford. SATB, organ. Stainer & Bell; agents: Galaxy Music Corp., New York, NY 10024. \$1.45.

This is good choral writing, effective, brilliant and without problems of voice leading or tessitura. The text is from Psalm 24. The organ accompaniment is quite independent but very supportive of the singers.

Hosanna to the Royal Son by Alan MacMillan. SATB, organ. Paraclete Press, Orleans, MA 02653. This is written for Palm Sunday or for Advent. The idiom is contemporary, but the piece need not be difficult, the chief challenge being in the organ accompaniment. The edition is very handsomely printed.

Easter Motets, Series C by Christopher Tye, edited by Carl Schalk. SATB, organ. Augsburg Publishing House, Minneapolis, MN \$2.50.

This is a 25 page booklet with scripture readings in addition to the musical pieces. It is intended for the Lutheran service on the Sundays of Eastertide. The motets are easy in straightforward, chordal writing. The texts are the adaptations of Jaroslav Vajda. There are many uses to which these compositions might be put in the Catholic service as well as the Lutheran.

Misericordias Domini by W. A. Mozart, edited by Judith Blezzard. SATB, organ. Novello; agent: Theodore Presser Co., Bryn Mawr, PA 19010. \$3.75.

Perhaps it is the film, *Amadeus*, that has sparked a lively interest in Mozart's music, including his church music. This psalm text is K222 and originally set for

string accompaniment. It is 25 pages of music of exceeding beauty and most appealing to choir and congregation.

Sancta Maria, Mater Dei by W. A. Mozart, edited by Judith Blezzard. SATB, organ. Novello; agent: Theodore Presser Co., Bryn Mawr, PA 19010. \$2.35.

A singularly beautiful text filled with a personal piety, this lovely setting is a noble tribute to the Blessed Virgin. K273, it was originally set for string orchestra, the parts being available. These Mozart pieces are useful for full choir or for performance by a good quartet.

Two Short Motets by Alan MacMillan. SATB, *a cappella*. Paraclete Press, Orleans, MA 02653.

These are suggested for Lent, but a general use is also possible. The texts are both from the psalms: "Blessed is the Man" and "Lord God of My Salvation." The voice leading is easy and there are no great requirements on the vocal or choral forces, but the choir must have a good sense of pitch and accuracy. They are delicate gems and must be carefully performed.

Our Lord Lay in Death's Strong Bonds by J. S. Bach, arranged by Donald C. Ross. 2-Part, organ. Coronet Press; agent: Alexander Broude. \$.70.

A good organ and competent organist is necessary to sustain this arrangement of the famous Bach setting of *Christ Lag in Todesbanden*. Two verses of English text are provided. Any combination of two voices may be used, giving a variety of performance: treble and bass; two treble voices or two bass voices; or a mixing within the piece.

R.J.S.

O Lord, Give Thy Holy Spirit by Thomas Tallis. Edward Klammer, ed. SATB, *a cappella*. G.I.A. Publications, Inc., 7404 S. Mason Avenue, Chicago, IL 60638. \$.70.

G.I.A.'s *Ars Antiqua Choralis Series* has steadily improved over the years. 1985 saw some fine additions to the catalogue. This piece by Tallis is suitable for Pentecost, confirmation, ordination or for general use. For the most part, the piece is simple polyphony with a few homophonic measures. Highly recommended and quite reasonable for the average SATB choir, there are a few minor dissonances which may throw the choir at first.

Upon the Cross Extended by Heinrich Isaac. Edward Klammer, ed. SAB, *a cappella*. G.I.A. Publications. \$.60.

This is the well-known *O Welt, ich muss dich lassen* by Isaac. Many know it as *O Esca viatorum*. The Lenten words set here are by Paul Gerhardt (17th

century). The alto line presents the most difficulty because of the rhythms.

Surely He Has Borne Our Grievs (Vere languores nostros) by Antonio Lotti. Ed Klammer, ed. SAB, *a cappella*. G.I.A. Publications. \$.70.

Both Latin and English texts are supplied, but one wishes that the Latin would have been printed on top with the English beneath. The English text is an adaptation by the editor. The baritone part lies occasionally at high E flat, but other than that this piece should present no problems.

The Strife is O'er, The Battle Done by M. Praetorius. Ed. Klammer, ed. SAB, *a cappella*. G.I.A. Publications. \$.60.

This is fairly easy, and the arrangement for SAB is most welcome. The soprano line has the tune while the lower two voices support it with moving eighth notes. Your choir will enjoy this piece especially if taken at a brisk tempo.

Dearest Jesus, At Your Word by S. Drummond Wolff. SAB, organ. Concordia Publishing House, 3558 S. Jefferson Avenue, Saint Louis, MO 63118. \$.70.

This is a very simple setting of the tune *Liebster Jesu, wir sind hier*. It would be very appropriate for a choral prelude or as a communion meditation. The choir starts unison in the first verse and then moves into harmony with the organ in free accompaniment. The second verse features the men in solo followed by the women alone. The last verse uses the altos and men in unison with the sopranos presenting a descant that does not go too high. Segments of this composition can be done *a cappella*.

Over the Hills Young Mary Hastes by Johannes Eccard. Susan Polo Cherwien, ed. SSATB, *a cappella*. Concordia Publishing House, 3558 S. Jefferson Avenue, Saint Louis, MO 63118. \$.70.

This is a new issue of the famous and beautiful setting by Eccard of the tune *Über Gebirg Maria geht*. The text is based on Luke 1:39-55. It can be used for most Marian feast days especially the feast of the Annunciation and throughout the month of May. It is not an easy piece, especially if the choir is not used to singing anything larger than SATB. However, the effort will be worth it. Since most choirs have an abundance of sopranos, dividing them could give a much richer sound.

The German text is printed under the English. An effective use of dynamics and doubling with instruments such as recorders or strings could make this a very popular piece. Another suggestion: if you do not divide the soprano section, substitute an instrument on the second soprano line. This is in keeping

with the authentic performance practice of the period.

Psalm 121 by Robert J. Powell. 2-part, organ. Augsburg Publishing House, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. \$.65.

This is a very melodic treatment of "Unto the hills I lift mine eyes." The first two verses are for unison choir. The last two verses are written in two-part harmony. The piece must be treated sensitively and must not get overly sentimental.

This is the Day by James Melby. SATB, organ. Augsburg Publishing House, Minneapolis, MN 55440. \$.80.

This is a lively setting of Psalm 118. Don't attempt it if you do not have an organist *and* a choir director. Although the organ part is not overly difficult, it deserves the organist's full attention. The composition alternates between 6/8 and 3/4 time without becoming clichéd. The ending goes into 5/8 time. Some unison writing will save you time teaching this piece to your choir so that you can concentrate on the SATB sections. It is a good showcase type piece.

JOHN D. NOWIK

Magazines

JUBILUS REVIEW. Vol. 2, No. 4, Winter 1985.

The main article is Cardinal Ratzinger's address to the VIII International Church Music Congress held in Rome in November. Gracia Grindal contributes a study of "The Language of Worship and Hymnody: Tone." Reviews of periodicals and examples of hymns appropriate for weddings fill out the issue, the completion of the second year of publication for this Irish journal.

R.J.S.

JUBILUS REVIEW. Vol. 3, No. 1, Spring 1986.

Because of all the years of persecution, one rarely thinks of Ireland as being a depository for medieval chant manuscripts. Yet, R. J. Hesbert has an interesting article on an ancient Irish hymn in honor of the Blessed Sacrament, *Ave Verbum incarnatum*, useful today for Eucharistic worship. An article by the German musicologist, Johannes Hatzfeld, is entitled "Music out of the Spirit of the Liturgy." An interview with Maria Callas seems to be a little surprising to find in a church music review. J. Todd Zuhlsdorf writes about the Easter cycle in his parish church, and Clement Morin contributes a Lenten monograph for the introit of the first Sunday in Lent. Father Deryck Hanshell discusses the liturgical reform as it is seen in England.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 12, Series 2, No. 36. 1985.

Two papal documents have the place of honor. First a letter, addressed to Monsignor Domenico Bartolucci of the Sistine Choir, concerns the European Year of Music, dedicated to the anniversary of J. S. Bach, G. F. Handel and Domenico Scarlatti. The Holy Father wishes the Church to participate in the event. The second document is the allocution delivered by the pope on the occasion of the dedication of the new location for the Pontificio Istituto di Musica Sacra in Rome. Joined to these two papal documents is another from the Portuguese hierarchy marking the European musical year and the VIII International Church Music Congress in Rome. Several pages of music with vernacular texts conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 10, October 1985.

Two documents from the Holy Father begin this issue: first, his homily to the choirs assembled in Rome on September 29, 1985; the second, his letter on the European Year of Music, dated August 6, 1985. Marino Tozzi writes about the place of the organ in the liturgy, and Carlo Fabrizio Carli addresses five centuries of music printing.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 11-12, November-December 1985.

Dedicated to the international congress of singers held in Rome, September 26-29, 1985, this issue is nearly 100 pages. Choirs and musicians from all parts of the world were present. They were addressed by representatives from the Holy See, the Consoziatio Internationalis Musicae Sacrae, the Pueri Cantores, the Italian Association of St. Cecilia and many other organizations. The lectures at the congress are printed in this issue: various aspects of choir training, formation, performance and composition. The question of repertory was studied, and the liturgical formation of choir members was discussed. A list of choirs participating, the programs of the concerts and schedule of all the congress events, including the Mass of the Holy Father, conclude a very fine issue.

R.J.S.

UNA VOCE (France). Number 126, January-February 1986.

This number contains a detailed report on the VIII International Church Music Congress which took place in Rome last November and which was reviewed previously in *Sacred Music*. It is also reported that the Abbey of Notre Dame of Randol in Auvergne was recently consecrated. This is the second Benedictine foundation begun from the mother

abbey of Fontgombault; a third has already sprung up at Triors in the Dauphiné.

Announcement is made of the death of Canon Gaston Roussel on November 19, 1875. Organist and choir director at the Cathedral of Versailles and founder of the review *La Musique Sacrée-L'Organiste*, he was always a faithful servant of the Holy See and a supporter of the tradition of the Church. May he rest in peace.

V.A.S.

UNA VOCE (France). Number 127, March-April 1986.

A report is given of a recent survey of German practicing Catholics which shows that the majority approves of the pope's decision to allow the Tridentine Mass by special permission on special occasions.

Announcement is made of the death of Edouard Souberbielle, renowned church organist, who was for a long time at the Paris church of St. Joseph des Carmes. May he rest in peace.

V.A.S.

GREGORIANA. Number 2, February 1986.

We review for the first time this new French language publication for Gregorian specialists and friends of chant. It will be published three times a year in February, June and October. Subscriptions may be ordered from Frère Dominique, Prémontrés du Mesnil Saint Martin, 47210 Montaut de Villeréal at 50 French francs per year.

The editorial in this issue contains a charming story of the adventure of a young psychiatrist from a Paris hospital who had just spent six months in India. It seems that while walking in the Himalayas at 3000 meters of altitude he met a young Buddhist monk who offered him hospitality for the night. At nightfall the Buddhist came to him and communicated the best he could in English that he would chant his night prayer for the young Parisian. And so he did, then asking the Frenchman to do the same. The young doctor responded by singing Sunday Compline in Gregorian chant by heart. The editor of this journal is thankful that his French friend did not have to remain silent before that request and that he could respond according to an ancient Christian tradition.

This issue also includes the first part of a long, interesting article by Dom J. Claire on the development of the Solesmes method of singing chant.

V.A.S.

Books

Kyriale. Abbaye St.-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France, 1985. 95 pp. Cloth. 45 Fr.

At last, a *Kyriale* that actually is what it should be:

a *Kyriale*. There are no useless additions to this book in order to make it into a kind of mini-*Liber Usualis*. It is a plain, simple, uncomplicated *Kyriale Romanum* containing all 18 settings of the ordinary, all the *cantus ad libitum*, six settings of the *Credo*, three settings of the *Asperges*, and one *Vidi aquam*. These are all arranged *precisely* as they are in the new *Graduale* (except the *Asperges* and the *Vidi aquam* which are all shifted forward a page). The copyright page even states that it is an excerpt from the *Graduale*.

This new *Kyriale* has the Gregorian (square-note) notation and the usual rhythmic signs characteristic of the Solesmes books. Its one gold ribbon and small size make it convenient to use, and its low price makes it quite attractive. A good *Kyriale* is essential for active participation in the Mass, and this new book by itself could be the key to widespread congregational singing if properly promoted.

The publishers may wish to consider a paperback edition of the *Kyriale*. An even lower price tag and a flexible cover would almost assure its success. This book is badly needed and very welcome.

PAUL W. LE VOIR

Offertoriale Triplex cum Versiculis, edited by Karl Ott and Rupert Fischer. Abbaye St.-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France, 1985. 204 pp. Cloth. 100 Fr.

This is the best thing to come along since the new *Graduale*. For all of those who have been wondering where the wonderful, soaring offertory versicles come from (those versicles so often heard on recordings but never found in the books), the search is over. The *Offertoriale Triplex* is your answer.

Students and church musicians alike should rejoice at the appearance of this book. It is a revised and expanded edition of the 1978 Solesmes publication, *Offertoires Neumés*, and an enormous number of outstanding qualities recommend it most highly.

First of all, students should like this book because of its carefully detailed marginal references, transcriptions of neums from the original manuscripts above and below the staff on nearly every piece (like the *Graduale Triplex*), its introduction in three languages (including English), and its highly interesting and detailed critical epilogue and notes.

Church musicians should welcome the *Offertoriale Triplex* because it presents them with some of the finest, most challenging, and beautiful chant in existence. The versicles of these offertories literally soar to the highest heights of spiritual ecstasy; they are unique and quite incomparable.

The *Offertoriale Triplex* contains approximately the same offertories found in the new *Graduale* (plus their versicles, of course), with only a few additions and omissions. The reproduction of the contents—offertories, manuscript neums, marginal notes, and

so on—is crystal clear. The light-weight, slightly off-white paper makes the book compact and easy to use, and it has two convenient gold ribbons. Compared to the *Offertoires Neumés*, the *Offertoriale Triplex* is far and away a higher quality book. It is completely satisfactory for both study and practical liturgical use.

One minor negative observation is that since the neums from the ancient manuscripts are not printed in color as some are in the *Graduale Triplex*, some pages in the *Offertoriale Triplex* appear overly cluttered. This, however, is a very small complaint about a major masterpiece. Bravo, Solesmes!

PAUL W. LE VOIR

The Feast of Faith by Joseph Cardinal Ratzinger. San Francisco: Ignatius Press, 1986. \$8.95.

I have rarely found such enthusiasm for a book as I have for this one.

Next to the Holy Father himself, no one in the Church today has a grasp of the problems of this post-conciliar period as has Cardinal Ratzinger. While not as prolific as the pope, Ratzinger has in recent years issued some significant studies that are only now coming into English and being recognized as a clear expression of the thought of Vatican II and John Paul II. The success of his *Ratzinger Report*, with its understanding of the errors and misinterpretations of the decrees of the council, makes all the writings of the cardinal eminently important now. Among those published recently in English are "The Ecclesiology of Vatican II" (*Wanderer*, March 6, 1986), "Liturgy and Church Music" (*Sacred Music*, Vol. 112, #4, Winter 1985), and "Theological Problems of Church Music" (*Sacred Music*, Vol. 113, #1, Spring 1986).

The Feast of Faith is a collection of several pieces on the liturgy and church music, "governed by the one fundamental question, namely, how, under modern conditions, we can pray and join in the Church's praise of God, and how we can see and experience the salvation of man and the glory of God as a single whole." Published in 1981 in German as *Das Fest des Glaubens*, this translation is the work of Graham Harrison. The subtitle is "approaches to a theology of the liturgy," which the cardinal says "is not peripheral but central to our concern for man himself."

Basic to all of Ratzinger's writing is an ecclesiology rooted in Saint Paul and his concept of the Church as the Mystical Christ. Indeed, what question is more fundamental to our day than the one that the fathers of the Vatican Council asked: Church, what have you to say of yourself? The greatest of the conciliar documents, *Lumen gentium*, is the fundament of all the others, including the constitution on the sacred liturgy. To understand the priesthood, the Mass and the sacraments, one must have a clear concept of the

Church; the role of the laity and the action of the priest who stands *in persona Christi* depend on a true concept of Christ living on in time through His Church; interpretation of the scriptures and clarification of moral doctrine stem from the authority of *magisterium* which rests on Christ Himself acting in His Church; liturgy, above all else, is the action of Christ who continues His redemptive death for each succeeding generation, whom Ratzinger calls "contemporaries of Christ" because He lives now in the Church of which the baptized are members. Most of the difficulties in today's Church, both in theological study and in practical living, come from an erroneous concept of what the Church is. Ecclesiology enters into every area. In this series of papers, Ratzinger is concerned about liturgy as the very life of the Church, the activity of Christ Himself.

As Saint Paul learned on the road to Damascus, "I am Jesus whom you are persecuting," and Saint Peter declared in answer to Christ's question, "You are the Son of the living God," we must affirm that the Church is the Mystical Christ and its actions are those of Christ: the sacraments, the Mass, the teaching authority, the governing actions. By baptism we are incorporated into that Body of Christ and live His life by grace. The cardinal says, "We cannot reach Christ through historical reconstruction. . . we encounter Him as a living Person only in the foretaste of His presence which is called 'Church.'"

Ratzinger pays particular credit to those theologians who wrote in the period between the two great wars, when the Pauline theology of the Church was finding emphasis that it had lost during the centuries following the Reformation. He mentions Romano Guardini, Pius Parsch and Odo Casel among others. He regrets that the direction taken by them has been abandoned since the council, causing the difficulties in today's liturgical theology and practice.

One post-conciliar emphasis, the Mass as a meal, receives considerable treatment. Liturgy, the cardinal says, is essentially *eucharistia*, the thankful praise of God for the redemption wrought by the Son, who is the Word of God. Thus liturgy rests on the word, because it was through the Word that God communicates with man. The cardinal points out that the Church, the living Mystical Christ, determines this communication. Liturgy is never "home-made." It is the action of the Church. If indeed the Mass did begin within the setting of the last supper and the eating of the passover meal, it did not continue essentially as a "meal," and it is not today primarily a meal, even a sacrificial meal. Rather, it is primarily *eucharistia*, thanksgiving for the redemption in the form determined by the Church. The notion of "meal" or "supper" is an innovation not found in the early Church but rising with Martin Luther in the sixteenth century. The cardinal explains, "We must

reject the idea that the Christian liturgy originates simply in the last supper." He says that is an oversimplification. Involved deeply in the eucharistic liturgy is the Jewish *toda*, that celebration of triumph over death and thanksgiving for deliverance, which results in the Church's *eucharistia*. "The eucharistic prayer is an entering into the prayer of Jesus Christ Himself; hence it is the Church's entering into the Logos, the Father's Word, into the Logos' self-surrender to the Father, which, in the Cross, has also become the surrender of mankind to Him." There can be no conflict between the notion of Jesus' supper and the Church's sacrament, because there can be no issue of Jesus versus the Church. They are one.

The Feast of Faith is in two parts: a theoretical, theological exposition and a practical application of those principles to current practices. In many ways, the second part makes more interesting reading because it is lighter and has to do with conditions today. The form adopted in the second part is that of an interview with the editor of *Communio*, much the same procedure as used in *The Ratzinger Report*. A few sentences pulled from the text show the wealth of matter and the strength of the comments made by the cardinal on current eucharistic practices:

"Eucharist is ordered to eschatology, and hence it is at the heart of the theology of the Cross." He comments on the presence and position of the crucifix in the celebration of the Mass. We are saved by the death of Christ.

"Liturgy cannot be 'made'. . . it has to be simply received as a given reality and continually revitalized." The cardinal discusses "home-made" liturgy and the decree of the council that does not allow anyone, even a priest, to change the liturgy prescribed by the official books.

"I am less than happy with the idea of liturgical 'roles'. . . man stands in prayer before God in a personal way, unconcealed, stripped of 'roles.'"

". . . it is not essential for the entire canon of the Mass to be recited aloud on every occasion. The idea that it *must* rests on a misunderstanding of its nature as proclamation."

"The unhappy multiplication of eucharistic prayers. . . is symptomatic of a very serious situation, quite apart from the fact that the quality and the theological content of some of these productions are hardly bearable. . . In the end even variety becomes boring."

"Standing, kneeling, sitting, bowing, beating one's breast, the sign of the Cross—all these have irreplaceable anthropological significance as the way the Spirit is expressed in the body. . . I would like to refer to the gesture which is central to worship, and which is threatening to disappear, namely, the practice of kneeling." Then from the scriptures he proceeds to show that kneeling must be kept in our worship.

"One of the weaknesses of the post-conciliar liturgical reform can doubtless be traced to the armchair strategy of academics. . .The most blatant example of this is the reform of the calendar." He shows how we need the saints.

"It is simply a fact that the council was pushed aside. For instance, it had said that the language of the Latin rite was to remain Latin, although suitable scope was to be given to the vernacular. Today we might ask: Is there a Latin rite at all any more?"

"Core groups make up their own 'liturgies' from week to week, with an enthusiasm which is as amazing as it is misplaced. . .Imperceptibly, the distinctions between liturgy and conviviality, liturgy and society, become blurred. . .there is a prescribed liturgical form and liturgy can only be liturgy to the extent that it is beyond the manipulation of those who celebrate it."

He comments on the Tridentine missal and many other points.

Perhaps you may see from this brief report why I am so enthusiastic about *The Feast of Faith* and about Cardinal Ratzinger and all that he is writing.

R.J.S.

NEWS

Father Peter E. Peacock, O.F.M. Cap., died at the Church of St. Benilde in Metairie, Louisiana, March 4, 1986. He was seventy-four years old. Born and educated in England, he was a member of the music faculty of Oxford University, president of the International Franciscan Music Society, and a visiting lecturer at the Pontifical Institute of Sacred Music in Rome. He spoke at the Fifth International Church Music Congress in Chicago-Milwaukee in 1966. ■

R.I.P.

Roger Wagner will conduct a choral seminar at Marquette University, Milwaukee, Wisconsin, June 24-26, 1986. Materials to be considered include Gregorian chant, renaissance polyphony and Fauré's *Requiem*. As part of the same event, Paul Salamunovich will prepare a chorus for the performance of Mozart's *Coronation Mass*. For information write Marquette University, Milwaukee, Wisconsin 53233, or call (414) 224-6360. ■

The Hymn Society of America will hold its annual conference in Toronto, Canada, at Emmanuel College of the University of Toronto, July 6-8, 1986. Three hymn festivals, lectures on hymnology and several workshops will be presented. For information, write Box 30854, Texas Christian University, Fort Worth, TX 76129. ■

Monsignor Charles N. Meter celebrated the fiftieth jubilee of his ordination to the priesthood on April 20, 1986. Former professor of sacred music at Saint Mary of the Lake Seminary of the Archdiocese of Chicago, he was long-time president of the national federation of Pueri Cantores. He is pastor emeritus of Saint Joseph's Church in Wilmette, Illinois. *Ad multos annos!* ■

Saint Michael's College, Winooski, Vermont, will present its ninth annual church music workshop, July 7-9, 1986. On the staff will be William Tortolano, director of the workshop, and John Weaver, organist. Emphasis will be put on conducting, organ literature and music for weddings and funerals. Special attention will be given to Gregorian chant. For information write the college or call (802) 655-2000. ■

The Hill Monastic Manuscript Library of Saint John's Abbey, Collegeville, Minnesota, has announced a program of travel grants to support post-doctoral research in musicology which would use the resources of its medieval and early modern manuscripts on microfilm, now in excess of 64,000. Application deadline is July 1, 1986, for this fall. Write to Prof. Julian G. Plante, Collegeville, MN 56321, or call (612) 263-3514. ■

Cantores Ecclesiae of Portland, Oregon, continue to sing renaissance polyphonic music at the Church of Saint Patrick. During Holy Week, under the direction of Dean Applegate, they performed the *Lamentations of Jeremiah* by White, *Responsoria* by Victoria, Byrd's *Mass for Four Voices* and motets by Tallis and Philips. Their Easter music included compositions by Lassus, Hassler, Pitoni, Mendelssohn, Vaughan Williams and Palestrina. The proper of the Mass is sung in Gregorian chant. ■

On Easter Sunday, the choir of Saint Raphael's Church, Snell Isle, Florida, sang works by Handel, Cottone, Wesley, and Goemanne, and the *Mass in G* of Franz Schubert. Ildiko Vadas was organist, and Joseph Baber conducted the choir and the instrumental ensemble. The choir participated in the second annual Pinellas County Catholic Choirs Festival at Holy Family Church, St. Petersburg, Florida, Sunday April 13, 1986. Joseph Baber directed the massed choirs from five parishes. ■

Holy Week at the Cathedral of Saint Francis of Assisi, Metuchen, New Jersey, was under the direction of John D. Nowik. Included in the music were compositions by Anton Bruckner, Pergolesi, Victoria and Handel. ■

St. Ann's Church, Washington, D.C., presented special music for the Sundays of Lent which included the compositions of Mendelssohn, Lotti, Poulenc, Mozart, Berger, and Bach, among many others. On Holy Thursday, Flor Peeters' *Missa Festiva* was sung, and on Good Friday, Mozart's *Requiem*. Other composers heard during the *Triduum* were Schütz, Tallis, Victoria, Brahms, Beethoven and Schubert. Monsignor William J. Awalt is pastor, and Robert N. Bright is director of music and organist. ■

The Schola Cantorum of Saint Mary's Church, New Haven, Connecticut, has presented Gregorian chant and classical polyphony for Latin Masses celebrated both at Saint Mary's and at Sacred Heart Church in New Haven. Among the compositions performed are *Missa Ave maris stella* of Victoria, *Mass for Four Voices* by Byrd, *Missa Ave Regina coelorum* by Palestrina, and several motets by Morales, Victoria and Luca Marenzio. Director of the schola is W. Britt Wheeler. ■

Carl E. Baum is director of the Cappella Choir of Albuquerque, New Mexico. The group sings at various parishes, including St. Jude Thaddeus, Our Lady of Fatima, and the Santuario de San Martin. ■

Friends of Music at Holy Trinity on E. 88th Street in New York City presented Bach's *St. John Passion* under the direction of Anthony Newman, February 23, 1986. On March 23, Mary Jane Newman conducted the Collegium Antiquum in a concert of music by Vivaldi, Handel, Bach and Buxtehude. She also was organist. ■

The Choir of St. Thomas Aquinas Church, Dallas, Texas, presented a concert on the patronal feast of the parish, January 28, 1986, dedicated to the memory of Alexander Kosinski. Paul Riedo was organist and choirmaster. Music programmed included *Kyrie* and *Sanctus* from the *Requiem* of Maurice Duruflé, *Like as the Hart desireth the Waterbrooks* by Herbert Howells, *Salve Monserratina* of Pablo Casals, *On Christmas Night* by R. Vaughan Williams, Brahms' *How Lovely is Thy Dwelling Place*, *Gaudete Omnes* by Sweelinck, *Crown of Roses* by Tchaikovsky and Benjamin Britten's *Jubilate Deo*. ■

Richard Proulx directed the choirs of Holy Name Cathedral, Chicago, Illinois, in a program dedicated to the great cathedrals of the world, their music and their composers, April 27, 1986. Entitled "Music for a Great Space," compositions by Heinrich Biber, Claudio Casciolini, Hermann Schroeder, Benjamin Britten, Louis Vierne and Pablo Casals, among others were associated with the cathedrals of Salzburg, the Vatican, Cologne, Bury St. Edmund, Paris and

Barcelona. Taking part in the concert were the Gallery Singers, the Chamber Singers and the Chicago Brass Quintet. Lawrence Tremsky and Kent Jager were organists. ■

Guy Bovet played a recital on the Beckerath organ in Saint Paul's Cathedral in Pittsburgh, Pennsylvania, April 8, 1986. A native of Switzerland, he has performed throughout Europe, Asia and Australia as well as this country where he has held various visiting professorships. His program included works by Rameau, Vivaldi, Bach, Liszt and Alain. Paul Koch is director of music at the cathedral. ■

The Oratorio Society of Hamline University, Saint Paul, Minnesota, presented Mendelssohn's *Saint Paul* on April 20, 1986, at Saint Paul's United Church. The group recently performed Handel's *Saul* and Mozart's *Requiem*. George S. T. Chu was conductor. ■

The Shrine of Our Lady of Loreto in Italy has announced the XXVII International Choir Festival for April 22-26, 1987. Music performed during this year's congress included Perosi's *Transitus Animae*, Beethoven's *Missa Solemnis*, and concerts by choirs from fifteen countries, including the Cappella Sistina from Rome. Application for registration for 1987 may be sent to Ente Rassegne Musicali, N. S. di Loreto, Piazza della Madonna, 60025 Loreto, Italy. R.J.S.

OPEN FORUM

Latin

Occultare morbum funestam! (To hide disease is fatal!) So says an ancient Latin proverb of unknown origin.

In the Genoese trading colonies of the cities held by the Mongol khan there were many prime carriers of disease. *Rattus rattus*, the black rat which was host to *xenopsylla cheopsis*, served as the instrument of the infection of human beings. Here, in 1346, is where the dreaded virus *versinia pestis* infected, took hold, and found its way into Europe. This vicious infection attempts to infect every organ of the body to survive and spread. *Versinia pestis* caused the Black Plague.

The false ecumenism characterized in "Latin, Our Heritage" (*Sacred Music*, Vol. 112, #4, 1985) as a "deliberate act" directed against the designs of the Second Vatican Council, I believe can be looked at as a disease, a virus.

Viruses disrupt the health of the body by using it to survive and generate. Some viruses inflict terrible damage destroying tissues and structures vital to the body's survival. In some cases the mind itself is oblit-

erated. Often the invading virus takes hold due to a privation of some necessary property in the attacked body.

The Church is the Mystical Body of Christ continuing with us who remain on earth. This body, as Cardinal Ratzinger explains, has an activity, *i.e.*, the liturgy. It also has an intellectual life, represented by the many centuries of philosophical and theological works that we have in the vast treasury of the Church. These works, products of the great minds of the past, serve as a mighty structure that the faithful can depend on.

A virus has invaded the Church: disobedience. It is the disobedience of those solipsists swept up in the false ecumenism so aptly identified by Monsignor Schuler. They attack the Body of the Church in order to survive. However, Seneca once said that "a disease is farther on the road to being cured when it breaks forth from concealment and manifests its power." Monsignor has diagnosed this ailment properly.

The liturgy, the activity of the Church, has been impaired by this infection and turned from its proper functioning as defined by the council fathers. Music, the song of the Church, has all but fallen silent. Scholarship, the intellectual activity, is crippled by the loss of the past due to the disobedient attacks on our classical heritage. This heritage conveys the teaching of the Church to its members like the body's nerves carry impulses.

The Black Plague that slammed Europe to its knees in the 1350's ravaged the monasteries and other institutions which suffered tremendous losses of both people and effectiveness. Many monks died in the attempt to nurse the sick. The number of donors of financial aid to the monasteries was sharply decreased. It was at this time that Latin began to fade in Europe and the vernacular began to come to ascendancy.

Latin is again under attack. Its decline in the Church is a symptom of the disobedience of the teachers in Catholic institutions and clergy who refuse to follow the wishes of the Church. This is very serious and grows more serious as the infection continues to metastasize. Soon there will be very few who have the skills to teach and read Latin and Greek. Then how will we unlock the treasuries of the Church, sing its music, carry out the liturgy with the proper reverence and understanding? I think Robert Burton's thoughts on disease have a haunting ring when placed side by side with the present state of the education of the future clergy.

"Diseases crucify the soul of man, attenuate our bodies, dry them, wither them, shrivel them up like old apples, make them so many anatomies." (Robert Burton, *Anatomy of Melancholy*, Pt. 1, Sec. 2, Mem. 3, Subs. 10).

JOHN TODD ZUHLSDORF

EDITORIAL NOTES

Papal Honors

C. Dennis York, organist-director at the Cathedral of Saint Peter in Belleville, Illinois, has submitted the name of Bernard Miller, who served the cathedral for forty-five years, and who was honored by appointment as a Knight of St. Gregory on August 14, 1942.

Again, if you know of any of these musicians whose service of the Church has been recognized by papal honor, be sure to send it to *Sacred Music*. We hope to publish a list.

Choirs

We are still seeking accounts of choirs that are flourishing across the country in accord with the clear decrees of the Second Vatican Council which order that choirs be cultivated and used, especially in cathedrals and large parish churches. Accounts of choirs, their history and their struggles, their repertory and their programs are welcomed.

CONTRIBUTORS

J. Vincent Higginson is the former editor of *The Catholic Choirmaster*, a composer and music historian. He was honored by the Holy See with the order of St. Gregory, and he is well-known for his scholarship in the area of hymns and hymnals, especially in the colonial period.

Duane L.C.M. Galles is a lawyer. He studied at Saint John's University, 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 J.D. from William Mitchell College of Law in Saint Paul, Minnesota. At present he is working on canon law at Saint Paul University in Ottawa, Canada.

John D. Nowik is director of music at St. Francis of Assisi Cathedral in Metuchen, New Jersey. He is a graduate of Westminster Choir College, Princeton, New Jersey, having studied with Erik Routley and Robert Carwithen.

John Ledwon writes for the Irish church music quarterly, *Jubilus Review*. He is a priest, studying in Rome.