

# SACRED MUSIC

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Fra Angelico *Christ surrounded by Angels in the midst of the Blessed*. Altarpiece of San Domenico, National Gallery, London

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Volume 114, Number 1, Spring 1987

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Front Cover: *Detail from Madonna with Angel Musicians from the Master of the Embroidered Foliage, 15th century.*

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Hans Memling *Angel Musicians*. Musée des Beaux Arts, Antwerp

## FROM THE EDITORS

### Triumphalism

The Easter sequence, *Victimae Paschali laudes*, concludes with the beautiful verse, *Scimus Christum surrexisse a mortuis vere: tu nobis, victor Rex, miserere*. "We know that Christ indeed has risen from the grave: Hail Thou King of Victory, have mercy on us."

The dictionary says that triumph is joy in victory, rejoicing over conquest and success. A triumph is a grand procession in honor of a general who has gained a decisive victory. On Easter Sunday, Jesus is that *Victor Rex*. He has conquered death; His is the victory.

But the word "triumph" has acquired an unfortunate connotation in the years following the Vatican Council. There has even been invented a term of derision, "triumphalism," to describe and criticize those who might wish to participate in a triumph, even the triumph of Christ in His resurrection.

It is obvious, of course, that the triumph of Easter belongs to Christ and not to us, even His priests and bishops, who share so closely in that triumph. *Non nobis, Domine, non nobis, sed nomini tuo da gloriam*. "Not to us, O Lord, not to us, but to your name give glory" (Ps. 113:1). But without doubt, triumph must be given to Christ, the victor over death. It is just that giving of glory to the risen Savior which constitutes the very essence of the solemnity of Easter.

Every Sunday is a "little Easter." Every Mass is the renewal of the resurrection. The Eucharist itself is essentially connected to Christ's victory and is, indeed, the continuing representation of His triumph. One cannot but wonder how liturgists who are so concerned about "celebration" can lack a sympathy for "triumph." Perhaps they

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misunderstand the idea of triumph as they do indeed misunderstand true celebration. (See "What is Celebration?" by Peter J. Thomas in *Sacred Music*, Vol. 105, No. 2 [Summer 1978], p. 19-22.)

Cardinal Ratzinger in his recent book, *Feast of Faith*, (See review in *Sacred Music*, Vol. 113, No. 2 [Summer 1986], p. 24-26) treats extensively the idea of *toda*, the Jewish thanksgiving sacrifice, and its influence on the origins of ceremonies surrounding the Holy Eucharist. He quotes H. Gese (*Die Herkunft des Herrenmahls*) concerning *toda*:

The thanksgiving sacrifice presupposes a particular *situation*. If a man is saved from death, from fatal illness or from those who seek his life, he celebrates this divine deliverance in a service of thanksgiving which marks an existential new start in his life. In it, he "confesses" God to be his deliverer by celebrating a thankoffering (*toda*). He invites his friends and associates, provides the sacrificial animal. . .and celebrates. . .together with his invited guests, the inauguration of his new existence.

But the degree of the celebration corresponds to the depths of the suffering which precedes the delivery. Psalms 22 and 69 speak of "walking in the valley of death," and praying that "they be turned away who seek my soul." But the "experienced deliverance also bursts all historical bounds to become the sign of the eschatological inauguration of the *basileia* (victor)." Gese says that "in the apocalyptic perspective, the fundamental experience of *toda* spirituality, namely, death and redemption, was lifted to the level of an absolute. Deliverance from death led to the world being converted, the dead partaking of life and salvation being preached to all nations."

If the Eucharist is the thanksgiving sacrifice of Jesus, His death and resurrection sacramentally represented, then Easter is the very essence of that *mysterium paschale*. Thus, as Cardinal Ratzinger says, "Christ's resurrection enables man genuinely to rejoice. All history until Christ has been a fruitless search for this joy. That is why the Christian liturgy—Eucharist—is, of its essence, the feast of the resurrection."

How do we rejoice? Psalm 150, among others, tells us:

Praise ye the Lord in his holy places: praise ye him in the firmament of his power.  
Praise ye him for his mighty acts: praise ye him according to the multitude of his greatness.  
Praise him with sound of trumpet: praise him with psaltery and harp.  
Praise him with timbrel and choir: praise him with strings and organs.  
Praise him on high sounding cymbals: praise him on cymbals of joy: let every spirit praise the Lord. Alleluia.

Man needs the material creation that surrounds him to carry him to spiritual heights. We must use sacred music for that purpose. If we are truly to celebrate the resurrection of the Victor King, then we must do it with triumph, the joy of victory over death. Truly sacred music can achieve this. I think we need triumphalism in the true and good sense of that much abused word.

R.J.S.

## Revolution in the Church

The Fifth International Church Music Congress met in Chicago-Milwaukee in the summer of 1966. It was the first international gathering of church musicians following the promulgation of the constitution on the sacred liturgy of the II Vatican Council. Its purpose was to study the directives of the council on *actuosa participa-*

*tio populi* and the permission for use of the vernacular languages in the liturgy. Experts from all over the world assembled and discussed the meaning of the conciliar documents and how the church musician would implement them. The proceedings of the congress, published in *Sacred Music and Liturgy Reform after Vatican II*, show a clear acceptance of the authority of the council and the magisterium of the Church to regulate and mandate the norms of sacred liturgy and sacred music.

But it was apparent, already in 1966, that another element was at work in the Church. A revolution had begun and was first noticed in the area of church music and liturgy, but the real revolt and more serious attack was being made more deeply, aimed at the very fundamentals of the faith itself. (For a review of those days, see "A Chronicle of the Reform, Part III: *Sacrosanctum Concilium*" in *Sacred Music*, Vol. 109, No. 2 [Fall 1982], p. 7-10; and "A Chronicle of the Reform, Part IV: *Musicam sacram* in *Sacred Music*, Vol. 109, No. 3 [Winter 1982], p. 15-21.)

Now nearly a quarter of a century later what was really happening has become quite clear. There was indeed a revolution underway within the Church. Modernism, that synthesis of all heresies, was again attacking the Church, even though Pius X and his successors had driven it underground for the first part of the 20th century. Based in the Protestant denial of an authoritative Church, endowed by Christ with the power to teach, govern and sanctify through its divinely established hierarchy, modernism leads ultimately to a total destruction of religion and all relation between God and man.

The modernists did not begin openly to attack the scriptures and the dogmas of the magisterium. Rather they began by infiltrating the liturgy, because it was there that the ordinary Catholic came into touch with religion. When the sign and symbol were changed, the reality for which they stood was soon modified as well. The success of the revolution was assured when the liturgy was so manipulated that it expressed not the truths of the Roman Catholic Church but the tenets of modernism. *Lex orandi est lex credendi*. (The law of prayer is the law of belief.) It is true that what the council ordered for reforming the liturgy remains sound and orthodox, but the interpretation of those reforms has led to the disaster that at present is seen on all sides. It has been the constant appeal of the editors of *Sacred Music* that the decrees of the council on liturgy and music be implemented as they were given by the fathers, not as they have been interpreted by the "experts."

A view of the desolation within the Church in the past twenty-five years has been skillfully put together by Anne Roche Muggeridge in her recent book, *The Desolate City, Revolution in the Catholic Church*, (San Francisco: Harper & Row, 1986). While not directly concerned with the church musician, the author gives the answers to so many questions that have been asked by those engaged in church music. What has happened? Is what we are made to do what the Church has asked of us? Has the "sacred" been replaced by the "secular?" Is the musical art at its finest no longer acceptable in the worship of God?

Her review of the twenty-five years is interesting, clear and depressing, but it answers so many questions. The attack was launched, but has it succeeded? Somewhat, to be sure. But forever? The assurance of Christ Himself that He will be with the Church until the end of time makes all attacks to be seen in a different light. Modernism has done inestimable harm to individual souls and to the Church in many lands, including our own, but it cannot destroy the Church, which is the very Body of Christ, the Mystical Person of Jesus.

But the counter-revolution has begun. In *Sacred Music* it has been underway since the Fifth International Church Music Congress of 1966. What the Church asks of her musicians is clear. Those who accept the divine authority of the magisterium will carry out the will of the conciliar, papal and curial decrees as they have been given

us. Those who embrace the modernist principles will continue their revolt, destroy the efforts of the Church, and ultimately destroy themselves, because they will have lost their faith.

I strongly suggest that you read *The Desolate City*. A review of it can be found elsewhere in this issue. (See p. 28)

R.J.S.

## The Angels in Our Pictures

Choirs of angels will accompany the readers of Volume 114 of *Sacred Music* by means of the pictures that will illustrate its four issues. Music has been called the angelic art, perhaps because of the traditional reference to "choirs of angels" or perhaps because music more closely approximates the qualities of pure spirit than the other arts since it exists in time rather than space. Historically, angels have often been represented in art playing musical instruments of all varieties: blowing, bowing, beating. And always they are seen singing. The angels themselves might be the tall, thin and ethereal beings of Fra Angelico or Raphael, the muscular creatures of Michelangelo or the plump *putti* flying into a heavenly baroque or rococo dome.

While the essential function of angels is to be attendant upon God's throne, singing "Holy, Holy, Holy," they are most often thought of as messengers. The word "angel" means one going or one sent, and they most frequently appear in the Bible in this function. To travel from heaven to earth, artists have supplied them with wings. The most famous messenger, of course, is the archangel Gabriel, one of the three whose names we know, the others being Michael and Raphael. St. Michael's role of protecting the faithful from evil reminds us of our own personal guardian angels.

Whether attendant upon God's throne or messenger between God and man, angels seem closely linked to the functions of the church musician who creates music as worship before the throne of God and also interprets the message of faith and salvation to the people.

V.A.S.

# CANONESSES AND PLAINCHANT

*Propriora vilescunt* (we spurn the things closest to us), the old Latin writer said. Are the vapidly pious ditties sung in our parishes really a step forward from the tradition of Gregorian chant? (Lawrence S. Cunningham, *The Catholic Heritage*, Crossroad, New York, 1983.)

Plainchant in this century has often seemed the special domain of monks. The Abbey of Solesmes in France spearheaded the revival of plainchant through its research in musical paleography. Thereafter monks around the world served as disseminators and propagators of the fruits of the Solesmes monks' work and research. Furthermore, in the last two decades monks have maintained their special link with plainchant. After the Second Vatican Council the abbot and monks of Hauterive in Switzerland asked Pope Paul VI that their abbey be accorded the special, sweet duty of cultivating and preserving the Latin plainchant as its own proper apostolate. Meanwhile, over the last twenty years the monks of Solesmes have continued their researches so as to produce the new books of Latin plainchant called for by the revised Vatican II liturgy.<sup>1</sup>

Nevertheless, plainchant is not solely a legacy of male religious. In this year, when the International Decade of Women draws to a close and the American Catholic bishops study the role of women in the Church, it may be well for musicians to recall the role of one group of women, who over several centuries cultivated and preserved plainchant. These women were the secular canonesses.

Today, the secular canonesses are almost unknown. Their contribution to musical history is unsung. Nevertheless, theirs was a substantial contribution and one, moreover, made for several centuries. The canonesses arose in the early Christian Church, developing out of the orders of virgins and widows. These were generous women, young and old, who devoted their lives to the service of the Christian community. They performed a number of useful services for Christians, including the instruction and preparation of women and children for baptism, the care of the sick, and the bringing of the Eucharist to the sick. These ministries were of especial importance in the eastern Mediterranean area where the traditional seclusion of women tended to restrict access by male ministers to female Christians. Moreover, since baptism was customarily by immersion and was followed by an anointing of the whole body of the baptized, the assistance of female ministers was most desirable at the baptism of adult females.

But the chief ministry of the canonesses to the Christian community was not a sacramental ministry but one of prayer. Like their male counterparts, the canons, the canonesses were to assemble in their parish churches to chant the official prayer of the Church, the liturgy of the hours. When one recalls the predominance of illiteracy then, the importance of their ministry is apparent. The Council of Toledo in 400 A.D. also underscored the public character of their ministry. The council forbade the canonesses to sing the offices at home. Instead, the council ordered them to chant in church, that is, in public. If they could not do so because of particular circumstances, they were at least to chant in the company of the bishop, priests and deacons.

This canon of Toledo tells much about the status and function of the canonesses. It is therein underscored that their function was a public, official one, and it was for that reason that they were to chant in church and not at home. The canon also reflects the status of the canonesses as seculars linked to the local church and not to a religious order. That is to say, they remained women living "in the world." In Latin, the word *saeculum* means "world." This link with the local church the canon of Toledo made clear when it went on to enjoin that, if the canonesses were somehow



prevented from chanting the prayers in church, they must at least see to it that they prayed with the clergy. For, like the clergy, the canonesses had been inscribed on the official role of church workers. Upon inscription they undertook to perform certain duties and, like the clergy, to live under the authority of the bishop, according to the canons. Hence, their name, "secular canonesses."

Being seculars, canonesses were quite distinct from women religious or nuns. Nuns took vows, lived in community, and lived according to a detailed rule of life, which prescribed for them a fairly precise daily timetable. Nuns and monks had fled the world to live in community a life of poverty, chastity and obedience under vows. Distinguished from secular Christians by their lifestyle because of their rule and vows, the religious were also distinguished by their dress or religious habit.

By contrast, secular canonesses took no perpetual vows. They merely promised upon inscription to live according to the canons, much as an officer in the armed forces upon commissioning undertakes to observe a certain ethical code and avoid "actions unbecoming a gentleman." With no perpetual vows, the canonesses could terminate their ministry ("resign their commission," as it were) and marry if they chose to do so. Indeed, Saint Cyprian, bishop of Carthage, advised canonesses to marry if they felt unable to continue observing sexual continence as celibates. Since they did not flee the world like ascetics or religious, the canonesses did not necessarily live in community. Rather, like the clergy, they lived in their own homes, if they so chose, or in community. But because there were few honorable employment opportunities for women in the ancient world, many canonesses did in fact live in community, especially if they lacked independent incomes or had lost their relatives. Given their lifestyle in the world, canonesses wore ordinary civilian attire.

But a number of developments served to undercut the functions and status of the secular canonesses. The rise of infant baptism eventually dried up the stream of adult women seeking baptism and with it much of their sacramental ministry. At the same time the flourishing ascetics tended to appropriate the ministry of prayer. "Pray and work" became the motto of the Benedictine monks and nuns, who took over the chanting of the liturgy of the hours and developed it into an elaborate series of prayers set to music and spread over the whole course of the day. This more elaborate seven-times-daily cycle of prayer became the Christian ideal. For the canonesses it posed a problem in that it would have left little time for their practical ministry. Many canonesses bowed to the developments of the age and embraced the ascetic life, becoming nuns. This must have seemed a very logical step to many canonesses after the Council of Orleans, in 539, forbade deaconesses to marry and prohibited the ordination of deaconesses in the future. A deaconess was often at the head of a group of canonesses, and they may very well have seen the rising restrictions on their head as signaling a policy shift in favor of ascetics.

But some canonesses resisted these developments in western Christendom and continued to exercise their traditional parish ministry. Houses of canonesses were founded over much of middle Europe from the sixth to the twelfth centuries. In a modified form they continued the traditional life of the canonesses of antiquity. Their ministry remained centered around parish churches where they prayed and chanted the offices.

They also operated schools. These schools, building on the tradition of catechetical instruction furnished by canonesses in antiquity, for centuries provided a fine, humane education for women. Besides the social graces and fine arts, the school girls were taught reading and even the rather vocational skill of writing. Under the direction of the *scholastica* (the canoness in charge of the school), the canonesses instructed the girls in the Christian and classical authors, history and music. So prized was the educational work of canonesses that in 847 the Council of Mainz

ordered all institutes of canonesses to maintain schools in which literature and music were taught. In an age when most considered the education of women a luxury, some alumnae of the canonesses' schools nevertheless became quite celebrated scholars. Agnes of Quedlinburg (1184-1203) was described as beautifully instructed by the canonesses of Quedlinburg in ancient literature and the other liberal arts. Some institutes of canonesses maintained scriptoria as well, where the liberal and decorative arts fruitfully collaborated to produce beautiful manuscripts. Agnes herself wrote and illuminated manuscripts. Few authors, even today, are able to illustrate their own works.

Besides schools, the canonesses also operated hospitals, the care of the sick having been theirs from ancient times. The ancient canons had enjoined each parish church to maintain a hospital and these hospitals undertook a greater variety of functions than the modern hospital. They were in fact hospices. They cared for pilgrims, for the terminally ill, for poor women and for needy girls. Since churches then enjoyed the right of sanctuary, the canonesses' hospices probably served in part as "women's shelters" centuries before the name made its appearance. Not surprisingly, the evident utility of these institutions moved the council fathers at Aix-la-Chapelle in 816 to order all institutes of canonesses to maintain them.

When not teaching or nursing, the canonesses found time for the distaff manual arts. The canons required them to make their own clothing and, not being bound to a religious habit, they had some scope to exercise their native creative powers of design. For example, not being nuns, they usually did not wear a veil. Rather, they often wore a turban, sometimes beautifully wrought with silk and gold. The rest of their costume would have followed contemporary fashion, though with a note of simplicity. For their choir offices, however, they customarily—like the secular canons—donned a surplice and for warmth added a black mantle, often furred. Idleness was to be avoided by canonesses. And so Amalarius of Mainz (c.775-c.850), archbishop of Trier, in 816 enjoined them to spend their time in prayer, study or such manual endeavors. In fact, their skills with the needle often lead them to care for and manufacture vestments for the church they served.

But all these various endeavors were centered round and directed to the choral office. It was the peculiar duty of canons and canonesses alike to chant the *opus Dei* or divine office. Amalarius said that in the life of a canoness the *Dei ministerium*, the regular round of public prayers, took precedence over all other duties. When the bell for office sounded, the canonesses, he enjoined, were to hasten without delay to the parish church they served *peragendum die noctuque ecclesiasticum officium*, to chant the offices night and day. In view of this most basic duty, the schools of the canonesses had a highly vocational aspect. They were chiefly intended to teach literacy and music, so that the canonesses (and their future recruits) might chant the choral offices. With the priest at the altar and the clergy in choir, they solemnly sang the seven daily offices of matins, lauds, prime, terce, sext, none, vespers and compline. Their basic duty was to praise the Lord daily in song and thereby contribute to the growth of the Christian community.

Besides building up the Christian community by their choral prayers, the canonesses also built up their individual communities. Given their early foundations, many institutes of canonesses became wealthy and powerful institutions. A number of them were populated exclusively by members of the nobility, some even by royalty. Quedlinburg, for example, often had as its abbess a princess of Saxony. These abbesses often enjoyed considerable power and privilege. Some had the right to sit in church provincial councils and diocesan synods along with the clergy. Some German abbesses were exempted from episcopal jurisdiction and, like archbishops and certain great abbots, were immediately subject to the ecclesiastical jurisdiction

of the Holy See. Sometimes, as at Buchau, Erfurt, Geronrode, Linden, Quedlinburg, and Remiremont, they ranked as princesses of the Holy Roman Empire and enjoyed a seat in the imperial diet as well. In short, the institutes and their often vast lands operated like small independent countries.

Not surprisingly abuses arose. As early as 829, the bishops of the empire complained to the Emperor Louis the Pious that "contrary to divine law and the canons" women were being instituted to the sacred ministry of the altar and they were brazenly laying hold of sacred vessels and donning priestly vestments to administer the Body and Blood of the Lord to the people.<sup>2</sup>

But mostly, the musical praise of the Lord was carried out as appointed. At Remiremont in Lorraine, where the abbess ranked as a princess of the Holy Roman Empire and was exempt from episcopal jurisdiction, the seven daily offices were regularly chanted for a thousand years, until the time of the French revolution. The office of matins was chanted at five in the morning in summer and six in the winter, when daylight was shorter. Vespers and compline were chanted at three o'clock in the afternoon. At Remiremont girls were not received as candidates until age seven, and girls under twelve years of age who were candidates for a canonry were excused from the choral offices. They would need time for their studies if they were to become musically proficient. But if a canoness-sponsor needed to be absent from choir, her youthful protégée took her stall in choir. One writer describes such an infant candidate decorously descend from her stall with her mantle trailing over the marble floor, approach the altar, curtsy before it, walk across to the abbess's throne, receive her blessing, and then proceed to the lectern to chant the reading.

The canonesses at Remiremont, all certified aristocrats of sixteen quarters of nobility, were usually called *dames tantes*, or "aunts." The candidates were called *dames nièces*, or "nieces." Each *dame tante* could nominate a number of *dames nièces* which varied with the rank of the "aunt" in the institute. Each *dame tante* lived in a separate stone house of moderate size with her *dames nièces* and her corps of (celibate) male and female servants. At Remiremont the canonesses wore simple black dresses in the fashion of the day with a petticoat of modest color and no jewelry. It was in effect the dress of a widow and harked back to the order of widows from whence the canonesses sprang. In choir they wore a long black woolen mantle with a train and collar, cuffs and fronts of ermine. A footman carried the train as far as the grille of the choir. On their heads they wore a small black cap, called a *touret*. The abbess dressed similarly, except that her mantle was trimmed all around in ermine and she wore an ermine almuce or tippet.

The ceremony of reception of a candidate at Remiremont is interesting. The candidate was led into the church to the abbess wearing a *touret* and a crown of rosemary. Her *dame tante* formally requested the candidate's installation. The abbess then passed a black ribbon supporting the cross of Remiremont around the girl's neck and fastened the trailing choir mantle on her shoulders. A sacristan then brought a loaf of bread and the abbess cut a piece and gave it to the child to eat. Another sacristan brought a golden cup of wine, which the abbess gave her to drink (anciently, canonesses had kept a common table). The abbess then lead the child to her stall in choir and the canonesses sang the *Gloria* and *Te Deum*. Thus was the entrance to the choral office and common life at Remiremont symbolized.

The liturgy at Remiremont was most solemn. This was ensured by the presence of a staff of ten canons, seven prebendaries or minor canons, and three sacristans (all clerics), who celebrated the liturgy according to the Benedictine rite. When present in choir, the abbess gave her blessing. She also blessed the palms on Palm Sunday. On great feasts her seneschal preceded her, carrying her crozier.<sup>3</sup>

For the most part these institutes of secular canonesses have passed out of exist-

tence. A great many secular canoneses became women religious (called canoneses regular) during the Gregorian reforms of the eleventh century. Other institutes were dissolved during the Reformation and the French revolution or were secularized during the nineteenth century.

But if the secular canoneses have in practice ceased to exist today, the plainchant which they cultivated and preserved over the centuries remains. In 1972, the French minister of culture pointed out what a cultural and musical treasure plainchant is. Seeing its great musical value and the threat to its continued existence, he set about trying to preserve it by establishing chairs in plainchant in conservatories of music and by patronizing plainchant at music festivals with state funds.<sup>4</sup> In doing so he was not only recognizing that plainchant is at the source of all western music, but he was also rendering silent praise to the legacy which was, in part, the fruit of the daily work of numerous, nameless canoneses. For centuries they chanted musical praises to the Lord, cultivating and preserving the very music which he himself was now at pains to preserve.

DUANE L.C.M. GALLES

#### NOTES

1. *Documents on the Liturgy* (Collegeville, 1983) p. 283. For a summary of Solesmes' recent work in the field of plainchant, see Jacques Viret, "Dix années de recherche grégorienne: 1975-1985," *La Revue Musicale* (Mai 1985), 159-163.
2. K. Heinrich Schäfer, *Die Kanonissenstifte im Deutschen Mittelalter* (Stuttgart, 1907), pp. 183, 234, 252; Mary Pia Heinrich, *The Canonesses and Education in the Early Middle Ages* (Washington, 1924), pp. 101, 129, 152, 6; P. Torquebrada, "Chanoines" in R. Naz, *Dictionnaire de Droit Canonique*, III, 487 (Paris, 1943); M. Schmid, "Kanonissen" in *Lexikon für Theologie und Kirche* (1960) V, 1288.
3. Joan Evans, "Noble Canonesses of France," *Archaeological Journal*, 98, 62 (1941). 68-73.
4. Dom Jean Claire, "Conférence inaugurale," *La Revue Musicale* (Mai 1985), p. 16.



Roger Van der Weyden. *The Instruments of the Passion*. Detail. Musée de la Ville de Laune, France

# LATIN LITURGICAL MUSIC IN FRANCE DURING THE REIGN OF LOUIS XIV

The spirit of the European baroque as manifested in its choral music presents a style and emphasis which would appear to be utterly incompatible with the ideals of liturgical music as defined by the Council of Trent in 1563 and consistently reaffirmed by the Vatican thereafter. Papal pronouncements, however, seemed to have little practical effect during the baroque era, other than to make clear the Church's official position with respect to music in the liturgy. Sociological leaning towards humanism and musical development towards a highly elaborate style into which the stage was steadily encroaching were both movements which the contemporary Church countered with minimal success.

As with all musical styles, the baroque eventually exhausted itself and changed. The position of the Church, however, did not change, so that most of the vast religious output of this period remains very much alive in the concert repertory, but has little functional value in a liturgical context today.

As usual with generalizations, there are many exceptions. This paper will deal with the Latin liturgical music of baroque France, much of which bears certain qualities by which the baroque style is (naturally) employed, but kept within the bounds of liturgical propriety.

The sociology of 17th century France favored the cultivation of an indigenous school of liturgical music. The policies of Cardinal Richelieu and later Louis XIV encouraged unification and centralization, and their strong administration minimized the effect in France of the Protestant reformation. With Catholicism thus firmly intact, France became very much caught up in the spirit of the counter-reformation. Under the auspices of the Jesuits and with the endorsement of the state, Protestantism was countered with fearless reassertion of Catholic teaching. In the arts, Protestant austerity was challenged by unabashed Catholic promotion of baroque art in all its unbridled splendor; fertile ground indeed for the nurturing of the great French liturgical composers.

While France was as enthusiastic as any nation in cultivating a lavish baroque style, she waged the now famous artistic warfare with Italy, expending unprecedented efforts to distance herself from Italian baroque conventions. In music, this included the Italian operatic style, with its florid melismas, bel-canto melodies, repetition of textual fragments, elaborate counterpoint in duos and trios, unremitting use of basso continuo, and da-capo forms—all of which were systematically shunned in France. While this Italian musical style was wreaking liturgical havoc in Italy, the alternative French style, with its predominantly homophonic texture, through-composition and syllabic declamation was, relatively, far more consistent with the Church's traditional decorum in liturgical music.

A discussion of almost any subject concerning France during the *grand siècle* will inevitably involve the opinions of Louis XIV. Perhaps unfortunately, this king showed very little interest in the solemn high Mass. He established a form of "low Mass" for his private chapel, which was essentially a Mass in plainsong decorated by up to three very elaborate motets. Consequently, the preponderance of liturgical musical output is overwhelmingly in this genre of the motet, some, unfortunately, "designed as much to glorify the king of France as the King of Heaven."<sup>1</sup> The evolution of the style ultimately assumed by the motet is perhaps best outlined in reference to its major composers, namely Henri DuMont (1610-84), Jean-Baptiste Lully (1632-87), Marc-Antoine Charpentier (1634-1704) and Michel-Richard de Lalande (1657-1726).

DuMont contributed twenty *grands motets* to the repertory, which were to become impressive models for later composers. Works such as his *Magnificat* and *Memorare* (both 1686) must be counted among the finest ever composed. He enlarged upon previous models of the motet, and established the genre as a continuous chain of episodes consisting of solo *reH'cits* and ensembles alternating with instrumental refrains and music for the *grand* and *petit choeurs*, all of which tend to succeed each other without interruption.<sup>2</sup> DuMont's expression of text is usually highly declamatory, a trait earnestly besought of musicians by church authorities in their efforts to stem the inroads of opera into church music.

With Lully, the close link maintained by DuMont with the polyphonic art of the previous century is severely weakened. If the Church in France had been at least partially effective in barricading her doors against the operatic style, those doors are stormed by Lully and his forces. In works such as his celebrated *Te Deum*, all of the pomp and brilliance of the French opera (*trageH'die-lyrique*, of which Lully had been virtually the sole creator) is integrated into the motet. Trumpets, drums, operatic overture, double choirs, solo aria, recitative and instrumental interlude—all combine to produce some of the most elaborate and overwhelming church music ever written. As Mellers states, however, "there is nothing specifically religious about these bold lines and instrumental harmonies. . . they deal (rather) in the social values of civilization."<sup>3</sup> Perhaps this casts some light on Louis' weighty endorsement of the motet rather than the Mass, the text of which does not lend itself well to deflection of its focus from God to man.<sup>4</sup>

With Charpentier and Lalande, the motet at once decisively retreats from Lullian grandeur and reaches its zenith. The motets of Charpentier cover every possible application of the genre to the various liturgies and religious functions of the *grand sieH'cle*. Charpentier's *Te Deum*, with its homophonic fluidity of line and restrained dignity, restores much of the liturgical propriety to this text, previously lost in Lullian architectural majesty. This composition points the way to the generally more sober and mature manner of liturgical expression characteristic of the last melancholy years of Louis' reign, and having Lalande as its principal exponent.

Most of Lalande's 71 motets are similar in form to the German cantatas of Sebastian Bach. They represent a departure from the continuous quality of the earlier motets, and are organized rather in terms of autonomous movements comprising a succession of airs and ensembles, often with obligato instruments, all of which occur between large choral sections. Opening symphonies and concluding *ritournelles* are usual in these works, and occasionally a Gregorian *cantus firmus* makes a welcome reappearance.<sup>5</sup>

Works such as the *Exaltabo Te Deus* and *De profundis* reveal a thoughtful and seldom matched sensitivity to the text, and perfect mastery of musical resources; a sense of religious expression prevails, rather than one of mere impressive display. Quoting again from Mellers, there now surfaces that "strain of mysticism that we have seen to be latent in this ostensibly hedonistic society."<sup>6</sup>

It is only with accomplished music such as this, that one can begin to construct a case for baroque music as a viable medium of expression for the liturgies of the Roman Catholic Church. But alas, the example of Lalande was not followed by his successors. Louis XIV died in 1715, and Lalande slightly later in 1723. The motet, along with so much other French art, now begins its dramatic decline into decadence, as France herself spirals into the frivolous emptiness of the regency.

The king's exclusion of the polyphonic Mass from liturgical life at Versailles was tantamount to signing a kind of death warrant for the genre. The polyphonic Mass did remain alive, however, in the provincial churches and convents. These composi-

tions are generally in an outmoded style, and musically inferior by comparison with the Parisian motet.

There is, however, one great exception. In the genre of the polyphonic Mass, a brilliant spotlight shines on Marc-Antoine Charpentier. This composer was not employed by the king, but rather by the Jesuits, who encouraged elaborate settings of the Mass. Thus, the world was given the twelve Masses of Charpentier, among which are some of the greatest treasures of the repertory, and which seem to cover the whole spectrum of Mass-types cultivated during the baroque.

The most extended and impressive of Charpentier's Masses is one of his three requiems, the *Messe pour les Trépassés*, scored for soli, double choir and orchestra. This is a highly refined work, which in its broad gestures and expressive quality seems, in a baroque context, to share in the same spirit which animates the great *Requiem Mass* of Tomas Louis de Vittoria.<sup>7</sup>

On an entirely different plane, is Charpentier's enchanting *Midnight Mass for Christmas Eve*. Here, Charpentier takes up the ancient liturgical practice of parodying popular songs, such that their melodies are artfully transformed into the musical framework of a solemn Mass. For this Mass, Charpentier made a careful selection from among the best-loved of the French traditional carols, such that their original text would be reasonably consistent with the liturgical text they were to carry, and in addition, all of the carols together would contain (in their melodies) the Christmas narrative.

This singularly charming work—this refreshing descent from baroque magnificence while still employing its techniques—in every way reflects the innocent joy of Christmastide, and is at once a showcase of Charpentier's musical imagination and liturgical sensitivity.

Before closing the discussion of the Mass, some mention should be made of the prominent position ascribed to the organ in the celebration of Mass during the reign of Louis XIV. The organ was highly integrated with the ritual, and was considered a kind of wordless choir in itself. This is indeed the topic of quite another study, but for our purposes, suffice it to say that the Masses celebrated in plainsong according to the wishes of the king (albeit enhanced by polyphonic motets) seemed not to satisfy the baroque aesthetic, animated as it was—particularly in France—with an urgency for embellishment. This need was wonderfully answered by the French school of the liturgical organ which began with Jehan Titelouze (1563-1633) and developed through a long series of masterful French organists (and a correspondingly splendid school of organ building) culminating in Francois Couperin and Nicolas de Grigny (1672-1703). These composers have left a vast repertory of highly functional and colorful liturgical organ music, following a line of development remarkably similar to the vocal music under discussion.

We have seen that the developments of church music in the France of Louis XIV was shaped essentially by the requirements of his court, that monolithic cultural and artistic center of the nation. Nevertheless, the best works of this period entirely transcend the exaggerated glitter of Versailles, and bespeak a deep-rooted spirituality, as catholic in its outlook as it is Catholic by profession.

Italy, which in the renaissance had led the way in integrating a new musical style into liturgical music (a style which is even today upheld by the Vatican as an ideal) failed utterly in those attempts with her next artistic movement, the baroque. As Jungmann describes the Italian situation:

The liturgy was not only submerged under this ever-growing art but actually suppressed, so that . . .there were festive occasions which might best be described as "church concerts with liturgical accompaniment". . .Texts which could be chosen at



random—as was permitted after the elevation—were transferred to other places in the Mass. On the other side, the celebrant often tried to continue with the offertory even while the choir was still singing the *Credo*, or to restrict the singing of the preface and *Pater noster* to the initial words so as to leave the rest for the music and the organ.<sup>9</sup>

It is entirely possible that Louis XIV inadvertently saved France from similar havoc by his establishment—for entirely non-liturgical reasons—of his version of the low Mass as the norm. France is fortunate yet further that one of her most skilled and relatively late composers, Charpentier, was able to work outside of this norm, to provide some of the most liturgically viable baroque Masses ever composed.

Perhaps the best monitor of any country's alignment of liturgical music with the official regulations of the Church is the placement of that music alongside contemporary papal encyclicals on the subject. In the case of the music under discussion, a major statement of music policy (*Annus qui*) issued by Pope Benedict XIV in 1749, addresses problems with the baroque style in relation to church music.

Again taking the best of the music of France (not only in artistic quality but also taking into account the composers' own liturgical sensibilities) *Annus qui* would appear to endorse the French style and practices, and in fact at times specifically does so.<sup>9</sup> The only significant area of French music into which some censure may be read is that of certain compositions for holy week, namely the *Lecons de Ténèbre*, which tend to be highly intimate meditations, and when used as liturgy, protract the service to more than ten times its intended length. In general, most of the condemnations or exhortations contained in *Annus qui* seem to be directed to practices in vogue in Italy.

Throughout this paper, Italy has been used as a basis of comparison with France, which is not to suggest that the other European countries were not affected by similar problems with the baroque style in their liturgies. In the last analysis, however, France emerged the most successful in her handling of liturgical music, realizing once again a concept that the history of music persistently presents: that no matter how apparently inconsistent the prevailing social ideology and artistic style may be with religious thought, there will always be a gifted element within that society possessed of the inspiration necessary to penetrate far below the surface, and devise in that contemporary framework a system which allows for the pure expression of the collective human spirit reaching for its Creator.

R. DAVID HENRY

#### NOTES

1. James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (London: B. T. Batsford Ltd., 1978), p.174.
2. James R. Anthony and Norbert Dufoucq, "Church Music in France: 1661-1750" and "Opera and Church Music: 1630-1750" in *The New Oxford History of Music*, (1975) Vol. 5, p. 447.
3. Wilfrid Mellers, *Francois Couperin and the French Classical Tradition* (London: Dennis Dobson Ltd., 1950), p. 154.
4. For example, the *Gloria* from the Mass and *Te Deum* are the ultimate non-biblical hymns of praise to God. It is interesting to note that during the baroque period, the *Te Deum* was often set to celebrate one or the other of *man's* achievements. Handel's brilliant settings, one to celebrate the peace of Utrecht and another a military victory at Dettingen, are examples of this. The same cannot be said of the *Gloria*, which is neither used for such purposes nor ever divorced from the rest of the Mass. (A possible exception is the famous *Gloria* of Vivaldi's Mass, but the popularity of this as an autonomous movement is a much later development.)

5. Anthony, p. 195.
6. Mellers, p. 153.
7. The *Dies irae* of this Mass is, however, problematic. It is rendered to music of great dramatic force (in this sense sharing more in the spirit of Mozart than Vittoria), and is of such monumental proportions that the perspective of this sequence in reference to the Mass as a whole becomes highly distorted. It is widely believed that Charpentier conceived this *Dies irae* as an autonomous composition, and that it was written later than the Mass of which it now forms a part.
8. J. A. Jungmann, *The Mass of the Roman Rite* (New York: Catholic Book Publishing Co., 1951), Vol. I, p. 149.
9. References to practices in the cathedral church of Lyons in the text of *Annus qui*, (1749) reprinted in Robert F. Hayburn, *Papal Legislation on Sacred Music* (Collegeville: Liturgical Press, 1979), p. 95-96.



Fra Angelico *Angel Musicians*. Uffizi, Florence

# SCHOLA CANTORUM OF THE PACIFIC

The year several adult cantor friends and I initiated the Schola Cantorum of the Pacific, certain books were just going to press which would begin a new phase in the renewal of liturgical music after Vatican II. In 1976, type was being set for new books of Gregorian chant, commissioned by the council and published during the first years of our new Schola Cantorum. It would take ten years for this phase of the liturgical renewal to reach grassroots, but it was inevitable that the legacies of the Roman Church, the chant and polyphony, would again assume their properly pre-eminent place. Children and teenagers would have the opportunity to experience the full symbolism of liturgical music, not only in those aspects of ethnicity and stylistic popularity which were being emphasized everywhere, but also in the classic examples of music in western Christianity. The reason for the foundation of the Schola Cantorum of the Pacific was to become a part of the liturgical music renewal.

The Schola Cantorum of the Pacific is an ensemble of men, women, boys and girls, cantors and cantrices, teenage choristers and choir children. The fifty-some members can be subdivided into a variety of choral groups for different occasions. The children form the southern California chapter of the Pueri Cantores, the association founded by Abbé Maillet in Paris in 1907 and internationalized by Pope St. Pius X in 1913. The Schola Cantorum is balanced racially, linguistically and economically, including many children from the town of Gardena in Los Angeles County where the choir's studios are located.

The Schola is a true *schola* in every sense of the word and can, therefore, hold the interest of experienced adult cantors. It is, however, noteworthy for the opportunities it provides for apprentice leadership open to talented teenagers for singing and for conducting. At present, there are four conductors. I teach the new music and conduct the more difficult pieces; Joseph M. Skelley is my associate. The three others are Joseph Kelly who is 18 years old, a member of the Schola since he was ten; Dennis Rucker, 17 years old, with five years experience in the group; and Brian Horn, who is 13 years old and conductor of the younger choristers in sectional rehearsals.

The Schola elects officers of high school age. While it is not a resident academy or a house of prayer, it emphasizes the importance of leadership in educational and religious matters. At present, procedures are underway for incorporation of the Schola.

Repertory is varied because of the youth of the members, their over-all tastes and the broad ethnicity of many who come from south Los Angeles County. Most of the compositions studied are, however, the recognized classics, selected because of musical excellence and their liturgical propriety and usefulness. Our *musica franca* is plainsong. All our best choristers learn to lead congregations in the chanting of plainsong hymns and antiphons, as well as to chant verses as psalmists in the liturgy. While most of the plainsong is done in English, all except the very youngest or newest choristers can sightread Latin chant in the square notation. We use the new *Graduale Romanum* and the *Liber Cantualis*. This ability to read chant from the official books leaves a most favorable impression, both on the adults and on other teenagers, in the congregations we serve.

Our polyphonic repertory is wide ranging. Examples of *Ars Nova*, Burgundian and Italian *stile antico* literature are found along side the *stile nuovo* of the Roman School. Among our performance pieces are Dufay's *Christe Redemptor*; Byrd's *Sanctus* from the *Mass in Three Voices*; Palestrina's *Missa Ad fugam*; Aichinger's *Ecce Virgo concipiet*; Tallis' *If Ye Love Me*; Lassus' *Agnus Dei* from the *Missa O passi sparsi*; and Victoria's *Ave Maria*. Music of this quality and spirituality cannot help

but have a positive effect on the tastes and musicality of young choir members.

Hymnody for the Schola is more eclectic, and at times, frankly “playful.” It is in this area that traditional choirs are sometimes justly criticized, either for not involving congregations when they really could and should; or, for limiting themselves to one or the other style only. Again, given the age variance and the wide ethnicity of the Schola, it should be no surprise that classic chorales and descants are to be found along side such compositions as *One Life! Better Get Ready!*—a visionary, catchy regga of the late Bob Marley, or popular gospel songs such as *Peace in the Valley* or *Promised Land*. We sing Ralph Vaughn Williams’ arrangement of the anthem, *At the Name of Jesus*, and lately I have taken an interest in Christian rock. Several of the older teenagers have composed a set of *Sacrament Songs*, truly an insight for me into the ideals, prayer life and faith of these young people.

The Schola Cantorum has toured widely along the west coast and visited most of the California missions as well as many other parish and school communities. Last summer, to celebrate our tenth anniversary, we toured the northeastern section of the United States and eastern Canada. We sang at the Lincoln memorial, the National Shrine of the Immaculate Conception and the national capitol in Washington, D.C., and in Canada at the Basilica of Notre Dame in Montreal.

In Boston, at the dock alongside Old Ironsides, the choristers joined with the Boston Fire Brigade Celtic Pipers to welcome the famous yacht, *Shamrock V*, arriving from Ireland. Thousands were present, and the choir found itself reported in the *Boston Globe*.

The value of the Schola to the young choristers is inestimable, musically, culturally, socially and spiritually. The joy of the adult members is found in the growth and development that they see in the children and teenagers who come to learn how to be at home in the house of God and to appreciate the beauty that music provides for that house.

REVEREND THEODORE C. LEY, SM



Michelangelo *Detail of the Last Judgment*. Sistine Chapel

## SEVENTY-FIFTH ANNIVERSARY OF THE PONTIFICAL INSTITUTE OF SACRED MUSIC

On November 8, 1986, the seventy-fifth anniversary of the founding of the Pontifical Institute of Sacred Music was observed in Rome with ceremonies to mark this milestone in the history of sacred music.

Founded at the request of Pope Saint Pius X, it was designed to be the center for the development of true principles of liturgical music that would emanate to all parts of the world.

Until 1897, when the newly organized Italian government had confiscated ecclesiastical property, sacred music was taught at the Academy of St. Cecilia in Rome. In 1887, Father Angelo de Santi, S.J., wrote a series of articles in *Civiltà Cattolica* on church music reform, and in 1889, he suggested to Pope Leo XIII the establishment of an international school of sacred music to bring about this reform. It was only in 1910, during the reign of St. Pius X, that the new school came into being, and Father Angelo de Santi was appointed its first president. His successors were Abbot Paul Ferretii, O.S.B. (1922-1938); Dom Gregory Sunol, O.S.B. (1938-1946); Monsignor Iginio Anglès Pamies (1947-1969); Monsignor Ferdinand Haberl (1970-1984); and Monsignor Johannes Overath.

St. Pius X issued a brief, *Expleverunt*, on November 4, 1911, expressing his approval of the institute and its work. On the tenth anniversary of its foundation, Pope Benedict XV likewise praised its work. On November 22, 1922, Pope Pius XI issued a *motu proprio* raising the status of the institution to that of a "higher pontifical school." Pius XI again mentioned the institute in his apostolic constitution, *Divini cultus sanctitatem*, of December 20, 1928, and on May 24, 1931, he issued the apostolic constitution, *Deus scientiarum Dominus*, which changed many of the elements of the curriculum of the institute. An additional document of March 12, 1936, from the Sacred Congregation of Seminaries and Universities concerned the granting of the master's degree. Further documents were issued on February 22, 1932, March 12, 1936, August 15, 1949, April 11, 1951, and May 7, 1951.

On the fiftieth anniversary of Pope St. Pius X's *motu proprio*, in 1953, Pope Pius XII instructed Monsignor G. B. Montini to address a brief to Cardinal Pizzardo. On December 25, 1955, Pius XII mentioned the institute in paragraph 76 of his encyclical, *Musicae sacrae disciplina*. In 1957, Cardinal Giuseppe Pizzardo wrote to Bishop Emile Blanchet and gave instructions concerning the institute. On November 22, 1957, a circular letter of Cardinal Pizzardo concerned the teaching of sacred music in seminaries and a request that students be sent to the pontifical institute in Rome. On December 8, 1961, Pope John XXIII wrote to Monsignor Anglès on the occasion of the fiftieth anniversary of the institute.

The importance of the Pontifical Institute of Sacred Music is truly evident in the mind of the Church. Thus the seventy-fifth anniversary was also marked by significant ceremonies. On Saturday, November 8, 1986, an academic convocation was held to commemorate this event at the aula of the former headquarters of the institute on the Piazza S. Agostino. Monsignor Johannes Overath presented an address in which he explained the purpose of the occasion accompanied by a brief history of the institute. The major address was given by Cardinal Agostino Casaroli, secretary of state. The text was printed, together with that of Monsignor Overath, in the November 9, 1986, Italian edition of the *Osservatore Romano*.

On the occasion honorary doctoral degrees were bestowed on the following persons: William Cardinal Baum, grand chancellor of the institute; Giulio Cattin; Jean Claire, O.S.B.; Joseph Friedrich Doppelbauer; Joseph Kuckertz; Max Lutolf; Rev. Karol Morwicz; Theodore Marier; Rev. Clement Morin, P.S.S.

The pontifical honor for special merit was conferred on Pierre Blanchard, Josef Bornheim, Dennis Lebon, Erich Schulze, and Ferrucci Vignanelli.

Choral selections were performed by the students of the institute under the direction of Monsignor Domenico Bartolucci. Dom Theo Flury, O.S.B., played the five manual Masconi pipe organ, a gift of Mrs. Justine Ward.

A banquet, presided over by Joseph Cardinal Ratzinger, concluded the festivities.

MONSIGNOR ROBERT F. HAYBURN

## OPEN FORUM

### Early Devotional Manuals

I am happy to report to you that the thesis listed in the article by J. Vincent Higginson, "Early American Catholic Devotional Manuals," *Sacred Music*, Vol. 113, No. 2 (Summer 1986), p. 9-14, is available on microfilm for purchase. It is: Sister Mary Camilla Verret, *A Preliminary Survey of Roman Catholic Hymnals Published in the United States of America*. Washington, D.C., Catholic University of America, 1963. 170 pages.

Mr. Higginson reported that it was out-of-print. But we do have it in the music library at Catholic University. I could possibly lend one copy only of the bound volume, only one at a time, on interlibrary loan. Since I am aware that this is an important work (I have seen references to it many times), I believe your readers and Dr. Higginson should know that it is available.

BETTY M. LIBBEY  
Music Librarian  
Catholic University  
Washington, D.C. 20064

### More About *Echo*

For about fifty years I have been following with great pleasure the fine articles by J. Vincent Higginson. His wide erudition and excellent scholarship have never ceased to amaze me. It was a great delight to read his article in *Sacred Music*, Winter 1986, on the publication of John Singenberger, entitled *Echo*. This publication has a particular interest for me, because of the research I made in preparation for my doctoral dissertation on papal legislation on sacred music.

My first contact with *Echo* came about in Milwaukee, Wisconsin. On the occasion of one of the conventions of the National Catholic Educators Association, I had the pleasure of visiting my friend, Father Elmer Pfeil at Saint Francis Seminary. He introduced me to the librarian at the seminary, Father Raymond Fetterer. I explained to him that I wished to make use of this trip in a two-fold manner. One was to attend the convention, but also to do whatever research was possible in the preparation of my dissertation for the University of Southern California. My particular interest at that time was John Singenberger, who had been a teacher at St. Francis Seminary. He stated that he had never met the man, but that the seminary had some periodicals of which he had been the editor. I was, of course, familiar with *Cecilia*, but had not yet heard of *Echo*. He found several copies in the library

and allowed me to make copies of them. He suggested, further, that I visit the motherhouse of the School Sisters of Saint Francis, also in Milwaukee. Several of the Sisters there were also interested in the history of church music and gave me valuable help. Again, I found a few copies of *Echo* and made copies of them.

The utility of *Echo* was that it was published in English, whereas *Cecilia* was at that time published only in German. Moreover, *Echo* contained many English translations of papal legislation on sacred music. Thus, *Echo* was for me a goldmine, saving me the trouble of translating these church music documents from Latin into English. In addition, *Echo* contained some documents which were very controversial, as for example, the decree of the Congregation of Rites, *Romanorum Pontificum*, of April 10 and 26, 1883. This decree had been a source of embarrassment and had been deleted from the re-publication of the official decrees of the congregation. It dealt with the Pustet edition of the chant books at Regensburg, Germany. Other significant and rare decrees were also found in this publication together with many fascinating facts about church music reform in the United States. Mr. Higginson mentioned that with the help of Father John Selner, S.S., he found copies of *Echo* dating from August 15, 1882, until June 15, 1883. It is a pleasure to add information to this splendid find.

On the occasion of a weekend visit to Boston, I heard that the personal library of William Arthur Reilly of the McLaughlin & Reilly church music firm was to be sold. In it I found a bound copy of *Echo*. It had been purchased by Reilly from Otto Singenberger, son of John. (Paul Koch, organist at St. Paul's Cathedral in Pittsburgh is John's grandson.)

My copy has three volumes: August 15, 1882, until July 15, 1885. Unfortunately, a few pages are missing, but thanks to Father Selner, I now have recovered pages 19-22 of Volume I. I am still short pages 83 and 84 of Volume II and pages 3, 4, 9, 10, 43 and 44 of Volume III. I would be grateful to anyone who has these pages and would allow me to photograph them. Please contact me at St. Brigid's Church, 1615 Broadway, San Francisco, California 94109. Phone: (415) 885-4214.

The Library of Congress has eighteen publications under the title *Echo*. In requesting this one, be sure to note that John Singenberger is editor.

To add to Mr. Higginson's information, I list here the articles found in *Echo* from July 15, 1883, to July 15, 1885.

Accompaniment of Gregorian Chant. II, 7.  
Amelli, Dom Guerrino. II, 9.  
Baltimore, Council of. II, 12; III, 5.  
Beauties of Gregorian Chant. II, 14.  
Bishop, a View of Church Music. III, 9.



Braun, Rev. Henry, Sermon. II, 6.  
 Catholic Standard, Philadelphia. II, 12.  
 Chanting, Rules for. I, 12; II, 1; II, 2, 5.  
 Church Music, Ideal. I, 12; II, 2, 4.  
 Church of St. Apostle, Dedication of, N.Y. III, 9.  
 Donnelly, Bishop, Consecration of. II, 6.  
 Ecclesiastical Year. III, 3-5, 7-12.  
 Education in Church Music. II, 11; III, 1.  
 Eighteenth Century, a Voice from the. II, 1.  
 German, Are We Too? II, 8.  
 Gilman, Bishop, II, 3, 5.  
 Gounod, Charles, *Redemption*. III, 9.  
 High Mass. II, 8.  
 Legislation on Church Music. I, 12; II, 1, 4.  
 Manning, Cardinal Henry on Salaried Choirs. II, 7.  
 Marty, Bishop, Sermon. II, 3.  
 Mayence Festival. III, 5.  
 McQuaid, Bishop. III, 6.  
 Mendelsohn, Felix on Church Choirs. I, 3.  
 Merry Church Music. II, 6.  
 Obedience. III, 2, 4.  
 Organ. I, 3; II, 6-7.  
 Palestrina, Giovanni. II, 6; III, 8-12.  
 Phrasing, Studies in. II, 8-10.  
 Pius IX, Pope, on Church Music. III, 1.  
 Plainchant in Relation to Liturgy. II, 8-12; III, 1-3, 5, 7-12.  
 Roman News, Cardinal Bartolini, Protector of Soc. of St. Cecilia. II, 12.  
 Rome and the Society of St. Cecilia. II, 8.  
 Rome, Music in the Churches, Gaspare Spontini. III, 6, 8-10.  
 Roman Hymnal, Rev. J. B. Young, S.J. III, 3.  
*Romanorum Pontificum*, S.R.C., April 10, 1883. III, 1.  
 Saint Cecilia, Feast of, St. Francis Xavier Church, N.Y. II, 5.  
 Schubert, Franz, Church Music Compositions. II, 4.  
 Society of St. Cecilia, Approbation. I, 3; III, 4.  
 Society of St. Cecilia, Conventions. II, 1-2; III, 2, 5, 10, 12.  
 Spontini, Gaspare, Music in the Churches of Rome. III, 6, 8-10.  
 Ten Commandments for Church Choirs. II, 5.  
 Toebbe, Bishop Augustus Maria. II, 5.  
 Witt, Dr. Franz, on *Credo*. II, 7.  
 Wittman, Bishop William. II, 9-10.  
 Young, Rev. J. B., Roman Hymnal. III, 3.

MONSIGNOR ROBERT F. HAYBURN

## NEWS

Joseph L. Lennards of The Netherlands, long an exponent of the Ward system of teaching Gregorian chant, died December 3, 1986. He was a knight of the Order of Orange Nassau, knight commander of the

Order of St. Sylvester, knight of the Order of Gregorius de Groote and honorary citizen of the City of Roermond. He was born December 21, 1899. The funeral was held at the Church of St. Laurentius in Maasniel with interment at the Benedictine abbey in Manelis, Vaals. R.I.P.

Monsignor Rudolf Pohl has been appointed president of the Consociatio Internationalis Musicae Sacrae, following his nomination at the VIII International Church Music Congress in Rome in November 1985. His reputation as choirmaster of the famous Cappella Carolina of the Cathedral of Aachen in Germany extends across Europe. He was born November 5, 1924, in Aachen, and took his doctorate in musicology at the University of Bonn in 1960. He succeeded Theodor Bernhard Rehmann as choirmaster at the Aachen cathedral. ■

Father Robert A. Skeris of the Archdiocese of Milwaukee, a member of the board of directors of the Church Music Association of America, has been appointed professor of liturgy and house prefect at the Pontifical Institute of Sacred Music in Rome. He is a member of the board of the Consociatio Internationalis Musicae Sacrae and served as director of the institute for hymnology and ethnomusicology at Maria Laach in Germany. ■

The music program at Saint Mary's Cathedral in Sydney, Australia, includes the works of many polyphonic composers of the renaissance period. During the period from July to December 1986, the choir under the direction of David Russell did Masses by Byrd, Palestrina, Victoria, and Josquin, as well as Joseph Haydn, Rubbra, Tipping, Shepphard, Peeters, Russell and Bartolucci. Gavin Tipping is organist, assisted by David Kinsela and Edward Theodore. An extensive repertory of motets and organ literature fills out the schedule. ■

Paul W. LeVoir and Mary E. Gormley were married at the Church of Saint Agnes in Saint Paul, Minnesota, December 27, 1986, where he is cantor and she is organist. Both write frequently for *Sacred Music*. Music for the solemn Latin Mass was Gregorian chant sung by a schola under the direction of Richard Ellsworth. Additional music was performed by Sarita Roche, soprano, and Joseph Roche, violin. Monsignor Richard J. Schuler was organist. The celebrant was the groom's brother, Father John M. LeVoir, assisted by Deacons Jerome J. Bolder and Harold Hughesdon. ■

The Most Reverend William Levada, Archbishop of Portland, was celebrant at Mass for the third Sunday of advent, December 13, 1986, at St. Patrick's

Church in Portland, Oregon. The Cantores in Ecclesia, under the direction of Dean Applegate, sang the *Messe Basse* and *Ave Verum* of Gabriel Fauré and Felix Mendelssohn's *Laudate pueri Dominum*. The propers were sung in Gregorian chant. ■

Pueri Cantores, the international federation of children's choirs, will have its congress in Rome, from December 28, 1987, to January 1, 1988. Plans call for the assembled choirs to sing for the Holy Father's Mass in Saint Peter's Basilica which he will celebrate for the cause of peace. Information may be obtained from the offices of the American federation at 1747 Lake Avenue, Wilmette, Illinois 60091. ■

Christmas was celebrated across the nation with special music in many churches. The following programs came to us:

In Dallas, Texas, at the Church of Christ the King, Noël Goemanne directed the finale from his own *Ode to St. Cecilia*, and the finale from his choral drama, *Jonah, the Rebel Prophet*. The ordinary parts of the Mass were taken from Schubert's *Deutsche Messe*. Monsignor William Botik is pastor.

In Saint Paul, Minnesota, at the Church of the Holy Childhood, Bruce Larsen conducted several parish ensembles in Samuel Rousseau's *Messe Pastorale* and selections from Francisco Madina's *Christmas Tryptich*. In other celebrations during the Christmas season, the *Mass of Sainte Therese of the Child Jesus* by Pietro A. Yon, Joseph Haydn's *St. Nicholas Mass*, and Alfred Piolt's *Messe des Rois Mages* were sung. Father Gordon Doffing is the pastor. Assisting musicians were Stephen Schmall, Robert Vickery, Carolyn Anderson, Albert Eiden, Patricia Richter, Joan Lindusky, Joan Marcantelli, Lee Green and John Jagoe.

In St. Petersburg, Florida, at St. Raphael's Church, Joseph Baber conducted music by Beethoven, Vermulst, Handel, Gruber and Peloquin with instrumental accompaniment. On December 21, 1986, the parish celebrated its twenty-fifth anniversary with Bishop Thomas Larkin as celebrant. Father Anton Dechering is pastor.

In Glens Falls, New York, at the Church of Our Lady of the Annunciation, a program of Christmas music by the Lake George Chamber Orchestra preceded the Mass sung in Gregorian chant. Father John F. French is pastor, and Don Kerr, music director. Assisting him were William Wallace, William H. Howard and James G. Stark.

In San Diego, California, at St. Brigid's Church, Jerry R. Witt conducted Joseph Haydn's *Mass in honor of St. Nicholas* and instrumental music by Gaetano Piazza and Arcangelo Corelli as well as the cantata, *Lo How a Rose* by John Leavitt. During the Christmas season, George Malcolm's *Missa Ad*

*Praesepe*, Giovanni Maria Nanino's *Hodie Christus natus est*, John Dunstable's *Quam pulchra est*, and Bach's *Break forth O beauteous heavenly light* were programmed. Vivaldi's *Four Seasons*, a festival of nine lessons and carols, and a ceremony for the hanging of the greens were scheduled on other Sundays. Monsignor Sean Murphy is pastor. Assisting musicians were William Nolan, Colleen Mack, the members of the parish choir and the Schola Cill Dara.

In New Haven, Connecticut, the feast of the Holy Family was celebrated at Sacred Heart Church with full Gregorian chants for the proper of the Mass and Orlando di Lasso's *Missa Douce memoire. O admirabile commercium* by Fabio Costantini was sung for the offertory. Father Robert Ladish was celebrant. The Schola Cantorum of the St. Gregory Society was under the direction of W. Britt Wheeler and Nicholas Renouf.

In Saint Paul, Minnesota, at the Church of Saint Agnes, the Twin Cities Catholic Chorale and members of the Minnesota Orchestra sang Mozart's *Coronation Mass* under the direction of Monsignor Richard J. Schuler. A schola, directed by Paul LeVoi, sang the proper of the Mass in Gregorian chant; Mary Gormley was organist. Assisting vocal soloists were Sarita Roche, Dede Jorstad, Vern Sutton and Robert Aronson. Other music during the Christmas season included Beethoven's *Mass in C*, Schubert's *Mass in C*, Haydn's *Theresien Mass*, Mozart's *Waisenhaus Mass*, and Haydn's *Nelson Mass*.

In Stevens Point, Wisconsin, at St. Stephen Church, James Benzmilller conducted music by Gustav Holtz and other Christmas selections for vocal and instrumental ensembles preceding the Mass at which compositions by Gounod, Buxtehude and V. Nelybel were programmed. A schola sang Gregorian chant for the proper texts. Father Thomas E. Mullen is pastor. Lenore Jirovec was guest conductor.

In Allentown, Pennsylvania, the choir of the Cathedral of St. Catherine of Siena, presented a concert of Christmas music on December 21, 1986, at the Labuda Center of the College of Saint Francis de Sales. Composers whose works were performed include P. Christiansen, J. F. Wade, Felix Mendelssohn, Victoria, Palestrina, Sweelinck, Perosi and Handel. Donald Winzer was director and Sally Cherrington, accompanist. Monsignor David B. Thompson is rector of the cathedral. The program was dedicated to Bishop Joseph McShea, retired bishop of Allentown, who was present at the event.

In Washington, D.C., at St. Ann's Church, Mozart's *Vesperae de Dominica* with Bach's *Magnificat* preceded the Mass at which Mozart's *Mass in C, KV 317* was sung. The introit was Francis Poulenc's *Hodie Christus natus est*, and Herbert Howells' *Here is the Little Door* was sung at the offertory. Sections from Wayne Jones' *Mass for St. Anne* and music by

Gruber, Mendelssohn and Byrd were also programmed. Monsignor William J. Awalt is pastor. Robert N. Bright is director of music and Wayne Jones is cantor.

In Pittsburgh, Pennsylvania, at Saint Paul's Cathedral, Paul Koch directed his choir in a carol service before the pontifical Mass celebrated by Bishop Anthony J. Bevilacqua at which Beethoven's *Mass in C* was sung. Selections from Handel's *Messiah* and Bach's Cantata No. 79 were also on the program. Assisting musicians were Gayle Kirkwood, Ray Spisak, Brian Wood and Debbie Davis.

In Metuchen, New Jersey, at the Cathedral of Saint Francis John Nowik conducted Saint-Saëns' *Christmas Oratorio*, Shaw's *The Many Moods of Christmas*, Bruckner's *Tota pulchra es Maria*, and Britten's *A Boy was Born* in a concert preceding the midnight Mass at which Joseph Haydn's *Missa brevis in honor of St. John of God* was sung. The Garden State Orchestra and a chamber orchestra assisted the choir. ■

An ecumenical service marking advent was held in Emanuel Lutheran Church, Pleasantville, New York, December 7, 1986. The musical portion was made up of texts from the "O" antiphons of the Roman liturgy for advent in settings by a variety of composers including Healy Willan, Marc-Antoine Charpentier, Johann Schein, Philip Armes and plainsong. David Pizarro was in charge of the music. ■

Gerhard Track, past president of the Church Music Association of America, has resigned from the position of director of the Pueblo Symphony Orchestra, and is now conductor of the Orchestra Pro Musica International and the Choral Society Jung-Wien, both in Vienna, Austria. On December 21, 1986, he conducted a program of Christmas music from two continents which included Joseph Haydn's *Nicolai-Messe*, Christmas carols and spirituals. Other concerts were performed in the Mariahilfer Church and at Saint Stephen's Cathedral. ■

Theodore Marier was honored at a reception, March 8, 1986, marking his retirement after fifty-two years of service as director of the choir at St. Paul's Church, Cambridge, Massachusetts. In 1963 he founded the Boston Archdiocesan Choir School. John Dunn will succeed him as music director. ■

The Berkshire Chorale Institute for 1987 will study Vivaldi's *Gloria*, Mozart's *Requiem*, Brahms' *Requiem*, Schubert's *Mass in E-flat*, Stravinsky's *Symphony of Psalms*, Gilbert and Sullivan's *Iolanthe* and other choral masterpieces. Directors of the works will be Richard Westenburg, John Oliver, Charles Walker and Joseph Flummerfelt. The Springfield Orchestra will play. For information write to the festival at Sheffield, MA 01257. ■

The first national convention of the Latin Liturgy Association will be held in Washington, D.C., on the weekend of June 27-28, 1987. Speakers will be James Hitchcock, Theodore Marier, Father Benjamin Luther and Robert J. Edgeworth, secretary of the association. The liturgical celebrations will take place in the crypt of the Shrine of the Immaculate Conception. For information, P. O. Box 80426, Baton Rouge, LA 70898. ■

Over forty musicians and liturgists from the cathedrals of the United States met at the Cathedral of Saint James, Brooklyn, New York, January 5-8, 1987, to discuss issues relating to the liturgy in cathedrals. The group decided to award a commission to a composer for the setting of the texts of the Mass of Chrism, a liturgy unique to cathedrals. They also went on record urging that resonant acoustical environment be fostered in churches to encourage the sympathetic performance of music. Among those present were Richard Proulx of Chicago, Leo Nestor of Washington, D.C., Peter LaManna of Philadelphia, Gerald Muller of Washington, D.C., and Frank Brownstead of Los Angeles. ■

California State University at Los Angeles is offering a Gregorian Schola to be held at the Abbey of St. Pierre de Solesmes, France, June 25-July 12, 1987. Study will concentrate on Gregorian semiology, the interpretation of chant according to both the ancient neumes and traditional square notation as now practiced by the monks of Solesmes. Among faculty members are M. Clement Morin of the University of Montreal and Dom Jean Claire, choirmaster at Solesmes. For information, write Dr. Robert Fowells, Office of Continuing Education, 5151 State University Drive, Los Angeles, CA 90032. ■

The Washington Capella Antiqua sang a program at the National Shrine of the Immaculate Conception, Washington, D.C., on December 21, 1986, and another at Caldwell Hall chapel on the campus of the Catholic University of America, February 1. Music performed included Syrian, Byzantine, Gallican and Franco-Germanic chants and polyphonic compositions of Machaut, Dunstable and Dufay. The director is Patrick W. Johnson. ■

A workshop in choral conducting and Gregorian chant will be held at Marquette University, Milwaukee, Wisconsin, the week of June 15, 1987. Theodore Marier and Paul Salamunovich will be on the staff. Information may be obtained from the university's Division of Continuing Education, 1918 West Wisconsin Avenue, Milwaukee, WI 53233. ■

One-day summer workshops in church music will be sponsored by the University of Wisconsin from July 7 until July 15 at cities throughout the state. In its thirty-third year, the program will focus on music in the worship life of a parish. Faculty will include Marilyn Mason, Robert Dears, Thomas Foster, Mary Kay Easty, David Weck, Lawrence Kelliher, Arthur Cohrs, Arlyn Fuerst and Edward Hugdahl. Information may be obtained from the University of Wisconsin, Continuing Education in Music, 610 Langdon Street, Madison, WI 53703.

R.J.S.

## REVIEWS

### Books

*Faith's Answer: the Mystery of Jesus* by Vittorio Messori. Translated by Kenneth D. Whitehead; edited by Eugene M. Brown. Don Bosco Publications, 475 North Avenue, P. O. Box T, New Rochelle, NY 10802. 312 pp. \$16.95, cloth; \$12.95, paper. 1986.

Vittorio Messori is the Italian journalist who spent several days interviewing Cardinal Ratzinger and then produced the best-selling *Ratzinger Report*. This work precedes the *Report* by about ten years. Published originally in Italian as *Ipotesi su Gesu*, it was translated by Kenneth D. Whitehead and edited by Eugene M. Brown.

From the moment Jesus asked the apostles, "Whom do men say that I am?," and Peter replied, "You are the Son of the living God," every human being has had sometime in life to face the same question. The answer provides the material for this book.

Blaise Pascal, who greatly fascinates Messori, sums up the replies in these words: "There is enough light for those who want to believe, but enough darkness for those who do not."

*Faith's Answer* is a journey through the Christian era giving the answers to Jesus' question from the Jews to today's scholars and pseudo-scholars. We meet Augustine, Aquinas, Luther, Pascal, Voltaire, the modernists Renan and Loisy, and the writers of this century: Chardin, Barth, Bonhoeffer, Cox and Küng.

When the challenge is met with faith, an answer is achieved. When Jesus is considered only with the tools of human scholarship, of whatever era, the answer is not convincing or adequate. Regardless of which science is used, be it archaeology, history or form criticism, the subject of Jesus lies beyond all human data and remains the mystery of the Incarnation which can only be understood by means of faith.

It becomes apparent quickly how some scholars have failed by using faulty methodology which often consumes the very evidence on which they must base themselves. Form criticism so often does this in its

approach to the biblical texts, overlooking the message contained in the scriptures and the purpose for which they were written, in order to turn attention to textual problems that become an end in themselves. Others begin with basic prejudices that interfere with the search and the truth. Still others reject the conclusions of the earlier centuries so richly summed up in the tradition of the teaching Church. Herein lies the secret that must be grasped before the quest for an answer to the mystery of Jesus can be solved: the Church.

Jesus is the perennial mystery. Every generation has wrestled with it, because He continues to live in every generation as He said He would: "I will be with you all times until the end of the world." His presence in the world is, of course, the Church which will endure until the end of time. It is true, then, that only the Church knows certainly who Jesus Christ is; only the Church can answer the question proposed to Peter: "Whom do men say that I am?" That is why the Second Vatican Council asked itself, "Church, Who are you?" That is why the answers to the ongoing quest for a solution to the mystery of Jesus are found only by those who remain close to the *Magisterium* of the Church, and in faith find that He truly is the Son of God.

This book is not a personal chronicle of one man's path to the truth. Rather, it is a chronicle of the human race itself, in the writings of twenty centuries of great thinkers, struggling to solve the perennial mystery of Jesus of Nazareth. But it is not in knowledge, even in facts, that the question is solved, because salvation is not achieved by knowledge but by faith. Jesus came to bring salvation from sin, Adam's and our own, and that is achieved not by human knowledge but by supernatural faith.

*Faith's Answer* has a real fascination coming largely from the subject Himself, Jesus. But there is also the natural curiosity that is engendered to discover if and how these writers will find the answers they seek, or if through their faulty methods or their prejudiced premises they will miss the mark. It is not difficult reading and the author succeeds in propelling one forward in the search, much as a writer of detective fiction does to solve his human mysteries.

I suggest that this book could be required reading for college freshmen in an introductory theology course, and it might even be used with upper-level high school seniors. But it could also be read by church musicians who by their very profession come so close to the action of the Church in the liturgy, which is indeed the action of Christ Himself. And when one acts for Christ, we might well know "Whom do men say that I am." If we understand the mystery of Jesus, we will understand better what we are about in serving the Church through the liturgy.

R.J.S.

*Rome or the Bush: The Choice for Australian Catholics* by Michael Gilchrist. Foreward by Malcolm Muggeridge. John XXIII Fellowship Co-op. Ltd., P. O. Box 22, Ormond, 3204 Melbourne, Australia. 286 pp. \$13.95 (Australian), paper. 1986.

The title of this work is explained in the foreword by Malcolm Muggeridge. It is a takeoff from the popular Australian saying, "Sydney or The Bush," a phrase connoting either resounding success—or the ultimate in failure—analogueous to the American phrase, Pike's Peak or Bust!"

As one would expect, the book in its detail has an Australian thrust. Its general message, however, is certainly though perhaps unfortunately, also pertinent in the United States, and, one suspects, in many other countries as well.

A quotation from Muggeridge on the back cover sums it all up rather neatly, even if depressingly: "It is a powerful indictment of how the modernists are destroying the Catholic Church. Alas, the same situation prevails in France, England and the States."

Gilchrist brings a historian's training and perspective to the gathering and evaluation of the evidence on which his indictment stands. He divides his book into six parts, each of which has three chapters, except for parts one and four, which are not subdivided.

The development is indicated by the titles of the parts, beginning with "The Emerging New Church" of Part One, to Part Six's "Recovery or Collapse." Intermediate sections deal with the liturgy in "Change at the Altar," vocations in "Priests and Religious," the family in "Parents and Children," and dogma in "Doctrines under Attack."

While the book obviously draws a contrast between the Church in Australia pre-and post-Vatican II (to the detriment of the latter), it is very far from an opinionated, unsupported tirade or plea for turning the clock back. Every point is relentlessly documented from contemporary newspapers, journals, or correspondence from, and interviews with, individuals. For much of the record, Gilchrist, in his position as a lecturer in history and education in Victoria, was an eyewitness.

Nevertheless, the author in no way suggests discarding the teaching of the Second Vatican Council. In his preface, he refers to the definition of the parameters of post-Vatican II renewal by the current pope, but concludes that "not all Australian Catholics have been listening—including many in high places." Again, in the last chapter, Gilchrist refers to the "fresh reforming leadership of Pope John Paul II since 1978." There is some blame for the current situation "down under" to American imports: Monika Hellwig, Fr. Godfrey Diekmann, O.S.B., and Archbishop Gerety, for example.

That the sad state of affairs is undesirable is evi-

denced in Chapter 14, "The Stakes are High":

Attendance at church on Sundays is constantly falling and today is at barely half the rate which prevailed at about the time of the council; an insignificant proportion ever thinks of making a personal confession, and it is widely assumed that no more than two in ten of the children making their first holy communion will in a few years have any but the most nominal connection with the Church.

When one looks at the magnificence of St. Mary's Cathedral in Sydney, and considers its musical program, when one compares the watered-down liturgy offered there today with what it was only twenty years ago, when one compares the size of the congregation then and now, it is very difficult to resist Gilchrist's conclusion:

The fruits of the new church speak for themselves. Not only are there emptying churches, confessionals, and seminaries, but what remains of an active Church continues to be drained of its Catholic flavor a generation after the council. Is this the Church which Australia's Catholics want? The choice needs to be made before long: Rome or The Bush? Time is running out.

This is an excellent, thought-provoking book although, for anyone who loves the Church, it is in part depressing. One hopes that if the voice of John Paul II, after his visit to Australia, is truly heard and heeded, a second edition will not be necessary. If one is forthcoming, however, please could we have an index?

H. H.

*The Desolate City: Revolution in the Catholic Church* by Anne Roche Muggeridge. Harper and Row, Inc. Icehouse One-401, 151 Union St., San Francisco, CA 94111. 218 pp. \$16.95, cloth. 1986.

The title comes from the lamentations at *Tenebrae*. The *civitas desolata* is the Church. The victims are the members of Christ's Mystical Body. The cause is the heresy of modernism.

Mrs. Muggeridge, daughter-in-law of Malcolm Muggeridge, has a powerful talent for writing and description, and she bears witness to what she has seen and heard. Her book is a jeremiad that brings tears to the cheeks of all who truly love the Church. The record of the devastation of the past twenty years, collected into one volume, may come as a shock even to those who have lived through it, because the intensity of its condensation replaces the adjustments that time has made in everyone.

The basic error afflicting the Church today, according to Mrs. Muggeridge, is the principle of protestantism which refuses to accept the existence of an authoritative teaching power resting in a central, divinely established hierarchy, the pope and the bishops in union with him. Modernism is the child of the

protestant reformation and its logical outgrowth. While protestantism accepted scripture as the sole basis for its claims about the Christian message, modernism launched an attack on the scripture through its use of form criticism and other false methodologies which eventually destroys the scriptures and all credibility for Christ and His teachings.

Mrs. Muggeridge points out that the modernists did not aim their attack directly on dogmas by openly denying them. This would not have touched the majority of Catholics. Rather they attacked the faith through the liturgy, which brought their tenets into immediate and widespread contact with most believers through their Sunday worship. By destroying the signs and symbols of Catholic worship, they have weakened and even destroyed the truths of the faith in millions of people who have ceased practicing the faith or even formally withdrawn from it.

The denial of the sacred is an important element in the destruction of the "city." The loss of reverence for holy places, persons and things, including even the most Blessed Sacrament, has led to weakening of the conviction in such basic truths as God and His revelation. Mrs. Muggeridge names the theologians and bishops who have caused or allowed the errors to begin and continue. Most of her evidence is, understandably, from Canada, although the eastern parts of the United States also figure in her evidence.

There is, of course, a counter movement, but she does not have much hope for it, other than that its greatest treasure is the clear position taken by Pope John Paul II. The major weakness in saving the "city" lies chiefly in the lack of leadership found in the bishops as well as the destruction of those institutions that formerly charted the progress of the Church in its mission to teach, govern and sanctify. That new religious orders and new schools will spring up to fulfill the wishes of the Vatican Council could be the source of great hope, especially with the new direction that Pope John Paul II is taking in teaching the faith to all parts of the world.

This book can explain to the church musician a great deal about what has happened in the Church during the past twenty years since the close of the council. What happened to the apostolate of the church musician during those years can only be understood against the backdrop of the revolution that has occurred in the the understanding of the basic doctrines of the faith and was fought in the liturgy itself. Mrs. Muggeridge does not consider music as such, but she contributes a mass of information about the elements that underlie the work of the musician in today's Church.

R.J.S.

## Choral

*O Loving Savior* by Florian Gassmann, edited by Richard Bloesch. SATB, strings. Augsburg Publishing Co., Minneapolis, MN. \$2.

The words of this extended work are those of St. Thomas Aquinas, *O Salutaris Hostia*. The English translation is done by the editor. Thank goodness that Augsburg kept the Latin words here for those who wish to use them. The work is scored for two violins and continuo although using two flutes and organ would be no sin. The work has places where the choir can rest a few measures so it is not a taxing work. Rarely does the piece get out of homophony. The ending *Amen* has some nice counterpoint. The work should take about five or six minutes to perform. Very nice for Forty Hours celebration or Corpus Christi.

*Ego sum Panis vivus (Word from Above)* by Padre G. Martini, edited by Richard Proulx. SB. G.I.A. Publications, Chicago, IL. \$.50.

Although this piece was published in 1980 by G.I.A., it still deserves to be looked at by the small choir. The two voices (men and women) follow one another in spacings of thirds or sixths (in the proper octave, of course). This is a delightful little piece and although one or two entrances might trip up your men it is worth working on for the small choir (or for a summer choir). This can be used for Corpus Christi or as a communion anthem. One note: the English translation does not match the Latin nor is it similar.

*The Hand of the Lord (Ecce Panis Angelorum)* by Randolph Currie. SATB, cantor, congregation, organ. G.I.A. Publications, Chicago, IL. \$.80.

This is a contemporary setting of the *Ecce panis angelorum*. What this reviewer likes is that the verses by the choir can be sung in English or in Latin (and it works without forcing the melody on either language). The cantor introduces the short refrain: "The hand of the Lord feeds us; He answers all our needs." The congregation repeats it. The choir then sings verses treated in many different styles. This would make an excellent piece during communion or during any Eucharistic observance. If you do the sequence on Corpus Christi, you can use this version of it.

*Sequentia: Veni Sancte Spiritus* by Noel Goemanne. SATB. Theodore Presser Co. \$.60.

This setting of the great sequence text demands the utmost from your choir. The piece starts on open fifths building on the word *veni*. Finally, the chant comes in sung by the basses accompanied by the other voices sustaining notes on the word *veni*. Frequent modulations and voice shifts (where the chant is started by one voice and continued by another)

keep your choir on guard. Recommended if you want to do a harmonic version of this chant where the melody is clear.

*Christ Sends the Spirit* by Richard Proulx. SAB, flute, optional congregation. Augsburg Publishing House, Minneapolis, MN. \$.70.

Take a powerful text by Luke Connaughton of England and a haunting minor mode melody by Richard Proulx and one has a very moving and strong anthem for Pentecost. The last line of every verse can be repeated by the congregation, "the gale of God, the singing fire of life." The arrangement is fairly easy with the melody given to the men each time they sing. The women have a verse by themselves in two-part harmony. The accompaniment is moderately difficult, while the flute part requires someone with a great breath support.

*Hymn to the Holy Spirit (Veni Creator Spiritus)* by Randolph Currie. SATB. G.I.A. Publications, Chicago, IL. \$.70.

Verse one of this piece is sung by the men to the familiar chant in Latin. A short organ interlude introduces the women singing the same verse in English. The next verse is treated in canon with the men singing the melody (in English) while the women sing the melody to the work *Alleluia*. The last verse is treated in metrical style (four-part harmony). A very sensitive setting of the chant.

*O Lord Give Thy Holy Spirit* by Thomas Tallis, edited by Edward Klammer. SATB. G.I.A. Publications, Chicago, IL. \$.70.

This anthem is part of the *Ars Antiqua Choralis* series. The text asks the Holy Spirit to come into our hearts, to enlighten our understanding so that we might know Jesus Christ as the one true God whom the Father has sent. The anthem is difficult for your singers because of minor second dissonances between voices. The piece is basically contrapuntal, but does have some homophonic sections in it. Suitable for any celebrations invoking the Holy Spirit.

JOHN D. NOWIK

## Organ

*Hymn Harmonizations for Organ, Book 3*, by John Ferguson. Ludwig Music Publishing Co., Cleveland. \$9.95.

The appearance of this third set of hymn harmonizations by John Ferguson is a welcome sight to many. Like its predecessors, this collection contains short hymn preludes and interludes which may be performed in alternation with the choir. Some settings

even contain specific registrations and stylistic elements directed toward the text of particular stanzas. The hymn variations included in the set are "Duke Street," "Lasst uns erfreuen," "Den signede Dag," "Go Tell It on the Mountain," "The Ash Grove," "Nyland," "Were You There," and "Wie schon leuchtet." Although the music is not technically difficult, it is nevertheless filled with verve, artistry, and interest. Practical applications notwithstanding, the sheer beauty of these short pieces suggest liturgical performance well beyond the realm of accompaniments.

MARY GORMLEY LE VOIR

*Toccata pour Orgue* by Charles-Marie Widor. Alphonse LeDuc Publications (Theodore Presser Co., agents). \$8.25.

Among the currently available editions of this popular toccata, the LeDuc publication has several striking and commendable features. First, the cover is made of very heavy paper and is gold in color with an attractive etching. This promises durability and quick accessibility from within a stack of sheet music. Second, the print is dark and well-spaced, which aids performance. All dynamic and articulation marks are in the score. Certainly, for such a standard of the repertoire, an edition of this quality promises to be of great benefit to performers.

MARY GORMLEY LE VOIR

*Organ Music for Funerals and Memorial Services* compiled, edited and arranged by Wilbur Held. Augsburg Publishing House. \$5.00.

This is a collection of simple, versatile, and accessible funeral music. The settings include chorale prelude-style arrangements of various hymns (for example, "Now Thank We All Our God," "For All the Saints," and several spirituals), as well as short concerto and voluntary arrangements. J. S. Bach, John Stanley, and G. F. Handel number among the composers represented. Wilbur Held's arrangements generally favor homophonic four-part writing with uncomplicated pedal. Such a collection is both practical and very worthwhile for organists in need of service music.

MARY GORMLEY LE VOIR

*Historia Organoediae, Volume 13*, edited by Sandor Margittay. Editio Musica Budapest (Theodore Presser Co., agents). \$11.50.

This comprehensive anthology of music compiled and edited by Sandor Margittay is truly one of the great resources available for modern performances. Volume 13 contains works of the early 19th century, represented by Schumann, Liszt, Rinck, Mendelssohn, Rychling, Brahms and others. The aim of the collection is to present standard works along with lesser known pieces of substantial merit. Toward this

endeavor, and in terms of scholarship, the edition is exemplary. Editorial markings are clearly distinguished from the original, and registration suggestions are provided. Despite the inclusion of some simpler styles, substantial technical skills are required for many of the pieces. This is not an anthology for the weak-hearted. Nevertheless, a fine edition like this, with such a representative cross-section of outstanding pieces, deserves the active consideration of students, church musicians, and recitalists. It is stimulating and valuable to have a collection like this readily available.

MARY GORMLEY LE VOIR

## Magazines

JUBILUS REVIEW. Vol. 3, No. 4, Winter 1986.

The main editorial is a reprint from *Sacred Music* entitled "Ecclesiology and Church Music." Liam Lawton contributes a very practical article on "The Conductor and the Church Choir, Some Random Thoughts," in which he discusses matters of training, finance, recruitment and plain human problems of choir morale. "Church Music in the Battlefield" is a clever account of a choirmaster who tries to implement reform but meets defeat. A reprint of a chapter from the great Peter Wagner and his scholarship on the history of the Mass and an article on "Ancient Textual Illuminations Through Music" by John C. Murrett are interesting, but the concept of sacred music as the "handmaid of the liturgy" is no longer altogether acceptable, since the Vatican Council has called sacred music *pars integrans in liturgia* (an integral part of liturgy). Sacred music is liturgy. A review of Cardinal Ratzinger's *Feast of Faith* and a review of two articles from the Austrian church music magazine, *Singende Kirche*, both taken from *Sacred Music*, conclude the issue along with several pages of music including hymns, Latin chant and a newly composed setting of the ordinary by Daniel McNulty. The editor, Father Sean Lavery, made a trip to the Philippine Islands which is recorded with a page of pictures.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 39. 1986.

Cardinal Ratzinger's famous address to the VIII International Church Music Congress in Rome in November 1985 is concluded in this issue. Reports on various national journals of church music, including *Sacred Music*, are given, and several pages of music to Portuguese texts, mostly in unison settings, fill out the twenty pages of this issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 81, No. 6, June 1986.

A long article on "The Musical Animators in Action" by Nunzio Schilirò describes the more fundamental aspects of congregational singing, choice of repertory and methods of teaching it. Olivo Damini contributes an article on voice production entitled "The Resonant Sounds of the Body." Antonietta Alexitch writes on "Athanasio Kircher," a German priest who lived in the mid-seventeenth century, and worked on the theory of the affections and its use in expressing emotion musically. News and reviews conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 81, No. 7, September 1986.

Luciano Migliavacca writes about the importance of music and singing in the spreading of ideas, both Catholic and Arian, in an article entitled "There is Music and Music." A review of the monumental collection of organ works through the centuries, issued by Libreria Dottrina Cristiana of Torino-Leumann in ten albums with eighteen records, cautions that each disc must be reviewed separately on its own merit. The value of such an undertaking from musicological reasons is great, but several problems both in selection of authors and their works as well as performance standards must be considered. All in all, the work seems to be middle of the road, according to Sante Zaccaria who wrote the review. A list of diocesan representatives to the Cecilian society and national news, along with the usual reviews and announcements, concludes the issue.

R.J.S.

UNA VOCE (France). Number 131. November-December 1986.

A new book on Gregorian chant by Jacques Viré is reviewed. (*Le Chant grégorien*. Paris: Edition de l'Age de l'Homme, 1986. 130 French francs.) Described as complete and erudite, it deals with the nature, composition, origins and purpose of chant. In general, the reviewer praises the work. However, several weaknesses are pointed out, especially in the last chapter in which the meaning of Gregorian modes as initiation is explained in an esoteric sense with references to alchemy, astrology and Gnosticism. The reviewer suggests that the reader skip that chapter.

There are several commentaries on the ceremonies organized for the pope's visit to France last October. It is no surprise that they did not live up to the standards of Una Voce. An interesting comment was made that the young priests and seminarians were more enthusiastic about the Holy Father's visit than were the older priests and bishops.



The memory of Maurice Duruflé was honored by a magnificent Requiem Mass sung in Latin at Saint-Etienne-du-Mont in Paris, the church where he had been organist for fifty years. A choir sang his own *Requiem*. Cardinal Lustiger was celebrant.

V.A.S.

COMMUNAUTES ET LITURGIES. NUMBER 2. JUNE 1986.

The theme of this issue is memory and liturgy, a topic of potential interest to readers of *Sacred Music*. However, for the most part this reviewer is frustrated by the articles which seem to be just so much rhetoric, unwilling to treat what seems to be the essential topic of the memory of our Catholic tradition and heritage and its relationship to the liturgy as it is celebrated today in our churches.

I found the article by Henri Van Lier, "The Sacred Dimension of the Liturgy in the Light of Modernity" to be the most interesting. Van Lier's praise of what he calls a dynamic American liturgy and his comments on American society might cause American readers to smile. Probably overly impressed by a foreign tongue, Van Lier judges English to be a more musical language than French and throws up his hands in horror at the thought of creating liturgical music in French or even providing a worthy spoken liturgical language. He does, however, leave the reader with some food for thought as he reminds us of the importance of the transcendent nature of the liturgy, something the Eastern rites have not forgotten. Further, he reminds us that modern man is used to listening to quality music and that most contemporary liturgical music assaults the ears.

V.A.S.

## CONTRIBUTORS

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## EDITORIAL NOTES

### Book Sale

*Sacred Music and Liturgy Reform after Vatican II* is still on sale for \$5 plus postage of \$1. It is the proceedings of the Fifth International Church Music Congress held in Chicago-Milwaukee in 1966. Several articles by internationally known authorities are very worthwhile. Write to *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

### Papal Honors

About a year ago it was suggested to publish in *Sacred Music* a list of American church musicians who have been honored by the Holy See. Many names have been submitted. We will publish those that have been received in the next issue. If you have any you wish to suggest, please send them to the editor at 548 Lafond Avenue, Saint Paul, Minnesota 55103.