

SACRED MUSIC

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Capital, *The Dream of the Magi*. Church of St. Lazare, Autun.

SACRED MUSIC

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FROM THE EDITORS	
Chant Revival	3
GREGORIAN SEMIOLOGY: THE NEW CHANT. PART II	5
<i>Robert M. Fowells</i>	
LITURGY AND CHURCH MUSIC	19
<i>Monsignor Sylvester F. Gass</i>	
CLIFFORD A. BENNETT: THE PASSING OF AN ERA	11
<i>Catherine Dower</i>	
WASHINGTON, SUNDAY MORNING	17
<i>Duane L.C.M. Galles</i>	
SAINT AGNES, SUNDAY MORNING	15
<i>Monsignor Richard J. Schuler</i>	
REVIEWS	26
OPEN FORUM	30
NEWS	31
CONTRIBUTORS	32

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FROM THE EDITORS

Chant Revival

It has begun, since what the Church wants will eventually be done. The Vatican Council asked that Gregorian chant be "given pride of place in liturgical services." It ordered the official chant books to be completed and a more critical edition prepared. A revival of chant is underway. Beginnings are of necessity small, but from the mustard seed comes the great tree.

Of great significance to the revival is the scholarship that has quietly been discovering more and more about the medieval manuscripts during the twenty-five years since the close of the council. Dom Eugène Cardine has extended the knowledge of chant rhythm through his semiology, the study of the signs. His work, *Sémiologie Grégorienne*, is now available in an English translation by Dr. Robert M. Fowells, who is contributing a series to *Sacred Music* on the new discoveries which so simplify the performance of the chant and contribute so much to its renewed use.

In France, a group of young people has rediscovered the chant as truly a sacred music, and the French government has declared the chant to be part of the heritage of the French people. An international congress of Gregorian chant met in Paris in May, 1985. The papers presented were published in *La Revue Musicale* (See article in *Sacred Music*, Vol. 113, No. 1 [Spring 1986], p. 17-24). The important thing is that these young people see the chant as a living music of great value for their worship, not merely as a musicological phenomenon meant for study or at best concert performance. Chant is above all else prayer, and it is for that purpose that the Church wishes it to be fostered and used.

In Canada, chant is being studied and used by groups in British Columbia. A new Oratory of Saint Phillip Neri has been founded in Ottawa which will use Gregorian chant in its liturgy. The monks at Saint Benoit du Lac in Quebec continue to sing chant.

In Ireland, at Maynooth College, Father Sean Lavery is an exponent of the semiological discoveries. His journal, *Jubilus Review*, is committed to the exposition and fostering of chant. At Dublin's cathedral Mass is celebrated with Gregorian chant.

In Germany and France, the *Una Voce* societies work for the use of chant through their publications and meetings. Workshops in chant continue to be held regularly at LeMans. The German Benedictine abbeys sing chant in their offices and Eucharistic liturgy. A recent survey of Benedictine communities around the world by Dom David Nicholson has shown the extensive use of chant in most monasteries except those in the United States (See *Sacred Music*, Vol. 113, No. 3 [Fall, 1986], p. 15-16). A conference on chant at Catholic University in Washington seemed to be interested in the preservation of chant but more as an archeological treasure than as living music for worship, a position taken twenty-five years ago by the early liturgical reformers who are responsible for the demise of chant in the churches of this country.

In the United States, chant is still only rarely to be heard. During the Holy Father's recent visit to this country one listened in vain for the ancient music of the Church despite the clear demands of the conciliar and post-conciliar documents that it be sung by the people, that it be given "pride of place," and that bishops use the means to "promote the preservation and use of Gregorian chant. . .for building up the whole Church." However, in Portland, Oregon, the Cantores in Ecclesia regularly

sing chant at their Masses; in Nebraska, at the new Tintern Abbey, chant is used at the monastic offices; at Saint Agnes in Saint Paul, Minnesota, for fifteen years the proper and ordinary parts of the Mass have been sung in chant. In LaCrosse, Wisconsin, a schola is being organized at the cathedral, and another is functioning at the cathedral in Duluth, Minnesota.

Truly a revival has begun, and it is with the young that the renewed interest is to be found. A generation is rising to ask why it has been deprived of its lawful heritage. The errors and falsehoods of the 1960's are being discovered and cast aside. Just as in theological matters, the young men entering priestly formation now are calling for the truth as proclaimed by the authentic *Magisterium* and demanding the full implementation of the Vatican Council, so in liturgical and musical matters, another generation of musicians and liturgists is appearing, pledged to do as the Church asks. The old ideas are passé, and those who still cling to them are finding out that they have been passed by. This is the day of Pope John Paul II and all that he has told us of the teachings of the council. This is also the day of the conciliar liturgy—with Gregorian chant and all the freedom the council has given—not the erroneous, personal preferences of a few who imposed their own ideas on the world instead of implementing the decrees of the council. As *Sacred Music* has so often repeated, "Let us only do what the council has asked." Let us use the Gregorian chant.

To implement the Church's order for chant we must have the Latin language and we must develop choirs to sing the chant. The proper balance between Latin and the vernacular and between the choir and the congregation is not a problem in the conciliar documents. It only became a problem when the early reformers in the 1960's decided to eliminate totally the use of Latin and the singing of choirs, contrary to the clear statements of the conciliar documents and those that followed after the council. Now these errors have been seen to be the mistakes that have prevented the true implementing of the decrees of the council. Another generation will set right what the previous one has falsely done.

With the scholarship of the past twenty-five years and the renewed interest among the young, the increased use of chant by young laymen and women may even cause seminaries to teach the official music of the Church and use it in the liturgy as the Church has ordered them to do for a quarter of a century although unsuccessfully. The theology taught in our seminaries still utilizes the outmoded ideas of the recent past; perhaps when it is replaced by the contemporary teachings of John Paul II, the reforms of the liturgy and its music might also penetrate the seminaries. The connection between liturgy and theology is essential. As long as errors in ecclesiology and Eucharistic theology persist in seminary training, there will be no room for Gregorian chant, for Latin, or for the flowering that the Second Vatican Council will produce throughout the Church when it is finally implemented.

But the revival of the chant has begun. Let us water and cultivate the mustard seed so it will become the giant tree that was envisioned when the council began, October 11, 1963.

R.J.S.



Detail, "Circle of Angels and the Elect" from the *Last Judgment* by Fra Angelico, 15th c. Academia, Florence.







GREGORIAN SEMIOLOGY: THE NEW CHANT. PART II

(In reading these articles, it is suggested that the reader consult the *Graduale Triplex* and the English translation of *Gregorian Semiology*, both of which can be ordered from the Abbaye St. Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France.)




The previous article was devoted to a quick resumé of the history of Gregorian chant so far as its interpretation is concerned. It pointed out that the style of singing known to most chant lovers today had existed, in reality, for only some sixty years between the *motu proprio* of 1903 and Vatican II in 1965. The interpretive discoveries of Dom Eugène Cardine, published in his treatise *Sémiologie Grégorienne* in 1970, disclosed the fact that the ancient, unheightened neumes from the tenth and eleventh centuries were filled with indications regarding the movement of the chant,

THE NEW CHANT

its expressive nuance and its melismatic designs even though they have very few indications as to exact pitch. The little books in which they appear were intended for the chantmaster's use, only. By the time notation on staves had appeared in the twelfth century the monks and the clergy had become literate and the chants were copied out on huge choirbooks in square notation that the whole choir could see, but with the change in notation the expressive signs disappeared, leaving a distinct melody which evidently had no rhythm.

Regardless of whether these earliest, unheightened neumes were borrowings from grammarian signs or intended to mimic the chantmaster's conducting signs, Cardine has shown that the monks of the Carolingian era developed systems of notation in which the movement of the melody was directly related to the ease with which the scribe could move his pen. The designs follow the direction of the melody, with the first element always showing the relative lowness or highness of the first note in relation to those that follow. The first mark literally says, "It's *that* direction." Thus, the simple sign  shows us that there is a starting note at the bottom () which is followed by a higher note (). Or, in the other direction, a higher note () followed by a lower note () , combining as . This elaborate system of dots, lines and curves which appeared above the text of the ancient chantmaster's little book enabled him to remind his largely illiterate monks of the subtleties in the melodies that they had already memorized.

This article will outline the most significant indications to be found in these neumes which are now printed above and below the square pitch notation in the new *Graduale Triplex* and in the future *Antiphonale Triplex*. Since the square notation gives the actual pitch, there is no need to discuss pitch indications unless they have to do with the interpretation or are needed to clarify the meaning of a neume.

Before discussing the actual neumes, there are certain small letters, often called Romanus letters, which appear in the old manuscripts which concern tempo, and there are others which are merely warning signs of unusual pitch factors—leaps, unisons, etc. The latter have been taken care of in the standard square notation but the Vatican Edition was often inconsistent and in error as regards the tempo indications. Where the scribes wrote a small *t* (*tenete*: hold) or less often an *x* (*expectate*: wait) the Vatican Edition normally added a dot or a horizontal episema to indicate what was believed to be a doubling of the time value. This is no longer taken as a strict doubling but merely a lengthening to give emphasis to a note. Where the scribes wrote a *c* (*celeriter*: speed) the Vatican Edition ignored it completely because it could not fit into the concept of an indivisible beat, even though the old neumes distinctly prescribed a quicker movement through the note or notes indicated. Sometimes these letters were lengthened to indicate their application to a whole group of notes. (, ) There were also modifying letters such as *m* (*mediocriter*: a little bit) or *b* (*bene*: quite a bit). Mystery still surrounds the use of a few rarely used letters such as *f* (*fremitus*: roaring or murmuring), *g* (*guttur*: throaty) or *k* (*klangor*: noisily). The frequent letters *s* (written in old script as ) , *a* and *i* are warnings of unusual upward leaps; *e* indicates a unison, and *i* or *d* downward leaps. Occasionally the small letters seem to contradict the neume they are placed by, which indicates that the scribe made a mistake and is correcting it with the letter.

Even though the *Graduale Triplex* uses both the St. Gall and Laon neumes, this article will be mainly concerned with those from St. Gall. For the performer, they lie between the text and the square notation and are easier to see. In most instances they also agree with the Laon notation, although, as the next article will point out, at times there is an interesting artistic choice which can be made between the two, regardless of the square notation. For each of the neumes discussed, its symbol in

square notation will be followed by the series of variations on that same neume that are possible in the early notation, showing immediately the inadequacies of the later notation in relation to the subtleties possible by the earlier, supposedly more primitive notation.

Isolated notes ■ = •, /, —, ↗, —

The simplest neumes are those which indicate a single note for a single syllable: the dot or punctum (•) ; the virga (↗) ; and the dash or tractulus (—) . The tractulus and the virga both signify a standard, syllabic beat, not a metronomic beat but one that varies with the speech rhythm of the word. They are equal in value but they differ in design because they often denote changes in pitch level, changes which are readily seen now in the square notation. When the scribe wished to denote a lengthening of a note, he added an episema, the top of the letter *t* (*tenete*) which caused him to lift his pen from the parchment and hence slowed down the movement. This lengthening is not intended as any arithmetic multiple but simply as an added emphasis on the note, and hence the syllable that goes with it. To shorten a virga, the scribe had to add the letter *c* (*celeriter*) and some manuscripts did the same for the tractulus.

The isolated punctum appears only in one manuscript, the Cantatorium of St. Gall (St. Gall 359) which is also the most perfect and precise of the early tenth century manuscripts. It is always used as a shortened tractulus, indicating a lower note, and appears in a series of unisons. The sign denotes a lighter, quicker motion such as is appropriate to those syllables of a word which lead up to the accented syllable. As we will see later, the punctum has this same meaning of lightness when it is combined with other symbols into a three or four note neume.

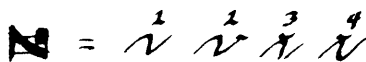
Clivis ■ = ↗¹ ↘² ↗³ ↘⁴ ↗⁵ ↘⁶

Analysis of Gregorian melodies shows that most of them can be shown to be ornamentations of intonations on the dominant or tonic notes of the mode. For this reason, neumes with more than one note per syllable should be thought of as such and should move a little faster than the isolated neumes in a flow that is often referred to as melismatic tempo. There is, of course, enormous difference between some of the simple antiphons and the soloistic graduals, but the principle of ornamenting important scale degrees with turns, passing tones, etc. still holds.

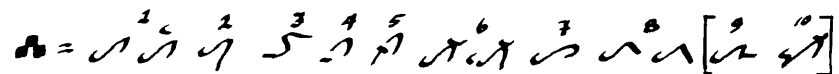
With the clivis, we find seven possible variations on the neume for which the Vatican Edition has only one sign. It always denotes a two-note pattern in which the first element is higher than the second. The basic example consists of only two elements—a line pointing up and a line pointing down—which a scribe could make with one easy movement of the hand. The longer second arm of the second example warns that the last note is a third or more lower than the first. The remaining signs, however, are interpretive. The *c* on #3 reminds us that both notes should move faster than usual. The following signs prescribe lengthening: #4 says to lengthen both notes; #5 is a rare form which emphasizes the lengthening by making a square sign and also adding an episema; and #6 and #7 both tell us to lengthen the second note because of the added episema. Some scribes used the letter *t* instead of the episema and we occasionally find both used for emphasis.

Pes (Podatus) 




Here again the Vatican Edition has only one sign for seven possible variations. The pes is a two-note neume in which the first note is lower than the second. The rounded form of #1 is an easily drawn hook in which the first part points down and the second part up, both notes moving lightly in accordance with the design. The episema on the top of #2 tells us to emphasize the second note, whereas the square form of #3, which requires a more deliberate use of the scribe's pen, emphasizes both notes. #4 is a rather rare design which was used to warn the singers of a higher pitch for the first note than they might expect but its rhythmic value is the same as the square #3. The last three designs involve unisons and will be discussed later.





Porrectus 

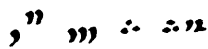
The porrectus is a three-note neume in which the second note is lower than the first and third, actually a clivis combined with a pes. (There are some instances where the sign denotes a high note followed by two lower notes at the same pitch, as would be shown in the square notation.) Again, the Vatican Edition often uses the same sign for all four variations. The first sign is a quickly drawn figure which indicates that all three notes move at the melismatic tempo. In sequences that include more than one porrectus, the scribes often added a *c* to make sure that the movement did not lag. The episema on #2 lengthens the third note, the one on #3 lengthens both of the first two notes, and the one on #4 lengthens all three because of the caesura (cutting) between two and three, as will be discussed in detail later.

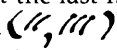

Torculus 

The torculus combines a pes and a clivis into a three-note neume in which the second note is the highest. The first flowing sign indicates melismatic tempo and often has a *c* added for a reminder not to linger on the first note. The second sign is the same except that it has a longer third member to warn of a drop of a third or more. Sign #3 requires a more deliberate movement of the pen and almost always appears in cadence figures where a slowing down is in order. The fourth and fifth signs, besides warning of a lower or higher first note, also indicate an emphasis on that note because of the caesura which follows it. The two neumes under #6 indicate a light first note followed by two longer ones, as is sometimes emphasized by an added *c*. Numbers seven and eight are also forms that indicate an emphasis on the last two notes. The same holds true for #7 and #8, but they differed in design because of their particular use in melodic passages.


The foregoing discussion establishes the basic principles behind the interpretive suggestions inherent in the earliest notation but they cover only about a fifth of the Cardine treatise. Most of the remaining neumes are combinations of the foregoing neumes, operating on the same principles: dots indicate a light movement; dashes, the normal movement; curves, a melismatic flow; and squareness, the addition of an episema; or the breaking of a neume, a more deliberate movement or emphasis on a particular note. Thus the climacus () and the scandicus () indicate a series of light notes, but if a dot is replaced by an episema () that note should be given an emphasis that is not shown in the Vatican Edition. The same holds true for




the various four-note neumes such as the porrectus flexus () , the pes subbipunctis () , the scandicus flexus () , or the torculus resupinus () .


Stropha 


Another group of light neumes is made up of various combinations of dots or apostrophes. Often these carry indications of unison notes but they also indicate light movement unless there is an added episema. Probably the most significant change which concerns the interpretation of these neums is that, contrary to the theories of Dom Mocquereau, two or more notes on the same syllable that are on the same pitch are not sung as a sustained sound for the value of all the notes but must be lightly reperculated—not actually divided from each other but pulsed with the voice. The Vatican Edition shows these as a group of square notes in unison but it does not show that the last note of a group often has an episema. In the case of the bivirga or trivirga () the unison notes should receive even more deliberate reperculated since they are used to underline syllables which call for a greater emphasis in pronunciation. The trigon () also indicates a series of light notes, the first two at the unison, but it also may have an episema on the last note.


Oriscus

The oriscus () is a sign which indicates a unison pitch and it appears especially in cadence figures as a substitute for the more common pes, clivis or scandicus. Without going into all possible variations, the following list gives the most common forms.

Pressus major. () This neume indicates two unison notes followed by a lower note and in its most common form requires three syllabic beats. Possible variations include () in which the first note is long but the others light, and a reclining form () in which all notes are light.



Pressus minor. () It is always in unison with its preceding note and, in fact, is sometimes tied to it. If the preceding note is long, the *pressus minor* is normally light or, if the reverse is true, the *pressus minor* may be lengthened with a *tenete*. It may also be shortened with a *celeriter* where there is any possibility of a misunderstanding. In some instances the proper interpretation is best found by comparison with the Laon notation.

Virga strata. () This can indicate either two unison notes or it can replace a pes in particular situations, a factor which was sometimes mis-transcribed in the Vatican Edition. In any case, it represents two light notes.

Salicus and pes quassus. () The *salicus* is subject to the same variations in design as the *scandicus*, but the presence of the oriscus here prescribes a note which leans towards the succeeding note, which is the important note of the neume. By the same token, the presence of the oriscus as the first element of a pes is an interpretive sign which denotes a leaning towards the following note.

Quilisma 



This is one of the most controversial signs in the squabbles between the mensuralists and the Solesmes School. Because its appearance looks somewhat like a mordent and early manuscripts say it should be sung with a "tremulous" sound, many musicologists feel that it is a sign for a mordent or a shake, somewhat in the baroque sense. However, "tremulous" not only means "shaking" but "timid." The Solesmes School has always held that the latter interpretation should prevail and that the note

should be passed through lightly. In its original form it was indeed a sort of ornament. It appeared in the earliest manuscripts as a note which added the scale degree inside a minor third in pentatonic chants. To understand what a startling sound this could have been, sit at the piano and play a chant-like mixture of notes using only the pentatonic *c-d-f-g-a* for about five minutes. Then add an *e* between the *e* and the *f* and the shock will be apparent. The original signs were taken from medieval question marks ( or ), and they indicate the same lightening of the voice one uses when asking a question, showing that the dissonant ornament must not be emphasized. This agrees with the standard interpretation except that Cardine points out that the sign carries no rhythmic significance whereas the earlier practice called for singing it as an eighth note preceded by a dotted quarter note.

Liquescence

The liquescent neumes, those that appear in the square notation as smaller notes, are warning signs for careful pronunciation—diphthongs and certain combinations of consonants—and they appear in the old notation as loops added to the last element of a neume. The Vatican Edition uses only one sign. The old neumes use a small loop if the letter involved is to be pronounced very clearly without adding to the value of the note, thus in effect shortening the actual phonated sound, and they use a large loop if there is to be an emphasis which actually lengthens the note somewhat. At the present state of knowledge some confusion remains as to the subtleties implied by these old neumes and the subject is still open to clarification. Regardless, they are warning signs of the need for careful enunciation, especially in the reverberant halls where most chant was sung.

Caesura

Possibly the most significant of all Cardine's deductions was the unravelling of the mystery surrounding the caesura, the neumatic break or *neumentrennung*. For instance, if a scribe could easily have written  or its equivalent in the various manuscript styles why did they consistently write their equivalent of  in particular instances? Or why were the notes of long melismas always grouped the same way, regardless of varying notational schools? Obviously some principle was involved beyond the whim of the copyist. Cardine provides extensive examples to prove that a melisma which could have been copied out in a great variety of ways, if only the pitches were involved, was actually noted in a way that divided it into design groups which were mirrored by the copyist's pen and possibly also by the conductor's hand. And in line with the initial theory behind his discoveries, the brief pause of the pen at the end of each grouping determined the point at which a slight *tenuto* on the final note caused the designs to be obvious to the listener. The neumatic breaks are actually expressive indications which the copyist never failed to show.

The final article in this series will show many instances in which this expressive device not only adds emphasis to important syllables but mandates musical designs in passages that were often sung as a meandering, rather senseless succession of notes. These beautiful gothic designs were prime targets when the late renaissance church musicians trimmed the chant of its "barbaric excesses!"

The foregoing article gives a quick synopsis of the findings of Dom Cardine. The entire treatise covers many occasional exceptions not possible to discuss here, along with exhaustive proof of the validity of his opinions. The concluding article in this series will discuss the interpretation of particular selections from well-known chants as they can now be sung in the light of the earlier neumes.

CLIFFORD A. BENNETT: THE PASSING OF AN ERA

The death on May 4 of Clifford Bennett (1904-1987), former president of the Gregorian Institute of America, robs the musical world of a leading contributor to the history of American Catholic church music, and the literary world of a first-rate literary agent. Though it is many years since Clifford Bennett organized the Gregorian Institute, he will long be remembered for his promotion of Catholic church music and for the years of untiring assistance he gave to countless organists and choir directors.

A native of Rochester, New York, Clifford Bennett was born to George and Anna (Rectenwald) Bennett on December 12, 1904. He attended Saint Andrew's High School and later attended Saint Bernard's Theological Seminary and College in Rochester, where he received a Ph.B. degree in philosophy. He often talked about the influence of the Rev. John Petter, the director of music at the seminary and president of the Society of Saint Gregory of America in 1935. This probably accounts for his love of chant and church music. He received an A.B. degree from Saint Bonaventure University with a major in English and a minor in business education. He also received a New York State teacher's license. In 1941, he received an M.A. degree in humanities, life sciences and philosophy from the University of Pittsburgh, and his Ph.D. degree in 1942 in humanities, philosophy and psychology.

He also studied at the Eastman School of Music of the University of Rochester, Crouse College of Syracuse University, and the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, and he also studied church music in Europe. He attended several summer sessions at Quarr Benedictine Abbey on the Isle of Wight, as a special student of Dom J. Herbert Desrocquettes, O.S.B., and was selected to study English church music at Chislehurst, Kent, England, under three well-known English experts—Sir Sydney Nicholson, master of choristers at Westminster Abbey, Sir Gerald Knight, director of music at Canterbury Cathedral, and Sir Edward Bairstow of Yorkminster Cathedral.

Following his return from Europe, Dr. Bennett undertook a unique and extensive project, the development of an extension course on liturgical music as it applied in a practical way to the various Christian denominations. To accomplish this, he invited eighteen eminent scholars to collaborate with him in writing the twenty-section course, and also to teach at summer sessions for those choirmasters and organists who had satisfactorily completed the course. This resulted in a three-volume set of church music teaching tools. Over 3,500 choirmasters and teachers of sacred music attended over 500 summer sessions on college campuses throughout the United States and Canada, in addition to summer sessions for American students at Solesmes Abbey in France and Montserrat Abbey in Spain.

Dr. Bennett was granted a Ph.D. degree (*summa cum laude*) from the University of Montreal for his prodigious efforts to raise the standards of church music in the United States and Canada. The degree was awarded at the University of Pittsburgh by the chancellor of the University of Montreal.

Among many testimonials Dr. Bennett received was a letter from Pope Pius XII in which the Holy Father expressed his "cordial felicitations on the consoling success that has crowned (Dr. Bennett's) zealous efforts to promote a better understanding of the exalted function of sacred music in divine worship."

Before organizing and directing the Gregorian Institute of America, he was an instructor at the State University of New York at Oswego, Seton Hill College in Pennsylvania, and the Carnegie Institute of Technology (now Carnegie-Mellon University). He also was an organist at Sacred Heart Church in Pittsburgh, where he

directed one of the finest church music programs in the country. Its chancel choir of male voices had the finest of reputations among church musicians anywhere. One could attend Mass there and regularly hear first-rate works by sixteenth century polyphonic masters, the best in contemporary church music, and Gregorian chant. While he was promoting church music on a national level he also served as an officer of the National Catholic Educators Association.

The Gregorian Institute of America was organized by Dr. Bennett as a publishing firm with an adjunct educational department. Courses during the summer were provided at colleges and universities. The faculty was comprised of teachers from the United States and a number of foreign countries. The Gregorian Institute was the beginning of the publication of not only church music for various denominations, but also school textbooks in art and secular music, and books in many non-fiction fields. Dr. Bennett set up agencies in London, Paris, and Augsburg, Germany.

When I joined the staff as New England representative, the Gregorian Institute of America was a national organization. Its service to thousands of students, representing nearly every state and diocese in this country and in the far corners of the world made it a most potent force for the restoration of liturgical practice in the realm of sacred music. The main activity of the institute was the development of a correspondence course for choirmasters—comprehensive instruction in all phases of church music. The various sections of the course were prepared by musicians who were well-known in their respective fields. The students corresponded with the finest professors and received a thorough training in the field of church music, with every phase covered in detail and ample provision for competent correction.

The promotion of a correspondence course caused some controversy among a few church musicians, most notably Reverend Carlo Rossini of Pittsburgh. Dr. Bennett, however, had the finest scholars on his board of directors, and they believed “in his ability and integrity” and issued a statement in support of his work (see *The Priest*, March 1945). The course that Clifford Bennett edited was written and administered by Reverend Ethelbert Thibault, P.S.S., (Gregorian chant and chironomy), Dom Godfrey Diekmann, O.S.B. (divine office), Dom J. Herbert Desrocquettes, O.S.B. (modality), R. Mills Silby (polyphony), Eugene Lapierre (chant accompaniment), Reverend John C. Selner (hymnology), Reverend Joseph Kush (psalmody), Reverend Joseph P. Christopher (Latin pronunciation), Reverend Benedict Ehmann, Reverend Gerald Ellard, S.J., Dom Stephen Thuis, O.S.B., H. Becket Gibbs, Reverend George V. Predmore (liturgy).

During the summer of 1946, the institute inaugurated four five-day summer sessions designed to accommodate those taking the home-study course and the great number of parish organists and music teachers who wanted more personal attention. The 1947 summer program included 21 five-day sessions held at sites across the nation. Free choir clinics were introduced in conjunction with the five-day schools.

In May, 1947, the institute was authorized to grant a bachelor of music degree in church music, upon the completion of requirements stipulated by the University of Montreal. Studies toward this degree were instituted at the 1946 national summer school at Marygrove College in Detroit, and the degree was awarded to fifty organists, choirmasters and music teachers at the national summer school in Saint Louis in 1948.

With the overwhelming need for education and training of organists and choirmasters, and their desire for formal training, the institute was an important and effective organization. By 1949, master organ classes were offered by Mario Salvador at Fontbonne College in Saint Louis, and new subjects and a revised curriculum were added for the five-day sessions in cities from New England to the West coast.

From 1958 to 1968, Dr. Bennett developed a record catalogue that included docu-

mentary records of Vatican Council II, a series of recordings of the French Gelineau psalms by the editor of the Davidic psalms of the new Jerusalem Bible, the complete organ works of César Franck, and a series of interdenominational religious narratives by well-known Hollywood actors and actresses (Pat O'Brien, Janet Lennon, Jo Stafford, Ann Blyth and Jane Wyatt). At that time, the institute had the largest collection of recordings and publications of Catholic church music in existence. Dr. Bennett even commissioned recordings he believed were needed. Well-known seminaries and monasteries recorded all of the Gregorian Masses. *Favorite Catholic Hymns* and a *Christmas Carol Album* were recorded by the Saint Mary's Seminary choir under the direction of Father John Selner, S.S., and an *Occasional Chants* album was recorded by Saint John's Seminary under the direction of Dom Dominic Keller, O.S.B. Church musicians will also recall that the second and third albums of occasional chants were recorded by the children's choir of Holy Cross parish in Saint Louis. Mario Salvador, organist of the cathedral of Saint Louis, recorded five albums for Dr. Bennett, all of pre-Bach music. Many other recordings were to follow.

In 1964, when with Paul Hume, Dr. Bennett published his *Hymnal of Christian Unity*, the reviewer Charles W. Hughes wrote that "the musical and literary quality of this hymnal is high. . . The value to worshippers of the Roman Catholic faith is evident. . . The search for a common ground is. . . a heartening sign for the time" (*Notes*, XXIII/1, September 1966, 147).

Recently, Clifford Bennett was a publisher, editor, re-writer, literary consultant, English grammar clinician, and ghost writer. He edited *The Spectre of Malpractice*, *Attorney's Bankruptcy Handbook*, *Soc Trang—A Vietnamese Odyssey*, *The Grey Walls of Hell*, *An Introduction to Homiology*, *Glossary for Homiology*, *Fasting for the Health of It*, *The Tree in the Garden*, *Of Human Dignity*, *Too Proud to Die*, *The Fundamentals of Stock Market Investment*, among others. He has also edited and done extensive research for many professional journals. His Literary Services Agency had at the time of his death a large number of fiction and non-fiction manuscripts, comprising a wide variety of subject matter, all in various stages of editing, research and re-writing.

He was a former book consultant to the American Society of Association Executives (Washington, D.C.), and in 1982 and 1983 he was a writer's consultant at the University of Oklahoma's annual course on professional writing. During his forty-year publishing and editing career, Dr. Bennett conducted several hundred workshops throughout the United States and Canada. He was also the founder, president and editor-in-chief of Nationwide Press, and the executive director of the Literary Services Agency, which had two Colorado branches, in Pueblo and Colorado Springs.

In Colorado his civic activities were many. He considered his most rewarding work to be his official connections—as vice president of budget and finance, president and board of directors member—with the Pueblo Symphony Orchestra, especially his influence in bringing to Pueblo, Gerhard Track, former director of the Vienna Boys Choir, as resident music director of the symphony.

He had a multi-faceted mind and as many interests—a professional member of the National Writers Club, a publisher, researcher in many academic and professional fields, the study of linguistics and aviation. He was dedicated to encouraging and assisting new writers.

Dr. Bennett was always eager to work and was just as enthusiastic over the prospects of new subjects, but his energy waned this year with a failing heart. Yet he worked to the end. He will be greatly missed by his many friends, by Pauline Bennett, his co-worker for forty years who more recently became his wife, and by those thousands of people who benefited from his work.

CATHERINE DOWER

PASSING OF AN ERA

SAINT AGNES SUNDAY MORNING

Twin Cities Catholic Chorale 1987-88 Program

The Chorale is assisted by members of the Minnesota Orchestra

- Sunday, October 4, 1987. 10 AM
Joseph Haydn, Heilig Mass
- Sunday, October 11, 1987. 4 PM
Centennial celebration of founding
of Saint Agnes Parish
Ludwig van Beethoven, Mass in C
- Sunday, October 18, 1987. 10 AM
Franz Schubert, Mass in B-flat
- Thursday, October 22, 1987. 7:30 PM
Mass for Friends of the Chorale
W. A. Mozart, Coronation Mass (K 317)
- Sunday, October 25, 1987. 10 AM
Joseph Haydn, Mariazeller Mass
- Sunday, November 1, 1987. 10 AM
Feast of All Saints
Joseph Haydn, Pauken Mass
- Monday, November 2, 1987. 7:30 PM
All Souls' Day
W. A. Mozart, Requiem Mass (K 626)
- Sunday, November 8, 1987. 10 AM
Joseph Haydn, Theresien Mass
- Sunday, November 15, 1987. 10 AM
W. A. Mozart, Waisenhaus Mass (K 139)
- Sunday, November 22, 1987. 10 AM
Feast of Christ the King
Joseph Haydn, Lord Nelson Mass
- Sunday: November 29, December 6, 13, 20. 10 AM
On these Sundays of Advent, Gregorian chant
will be sung at the solemn Mass
- Thursday, December 24, 1987. 11:30 PM
Feast of Christmas
Ludwig van Beethoven, Mass in C
- Sunday, December 27, 1987. 10 AM
Joseph Haydn, Heilig Mass
- Friday, January 1, 1988. 10 AM
W. A. Mozart, Piccolomini Mass (K 258)
- Sunday, January 3, 1988. 10 AM
Feast of the Epiphany
Joseph Haydn, Lord Nelson Mass
- Sunday, January 10, 1988. 10 AM
Joseph Haydn, Harmonie Mass
- Sunday, January 17, 1988. 10 AM
Franz Schubert, Mass in B-flat
- Sunday, January 24, 1988. 10 AM
Feast of Saint Agnes
Charles Gounod, Mass of Saint Cecilia
- Sunday, January 31, 1988. 10 AM
W. A. Mozart, Trinitatis Mass (K 167)
- Sunday, February 7, 1988. 10 AM
Joseph Haydn, Pauken Mass
- Sunday, February 14, 1988. 10 AM
Joseph Haydn, Theresien Mass
- Sunday: February 21, 28, March 6. 10 AM
On these Sundays of Lent, Gregorian
chant will be sung at the solemn Mass
- Sunday, March 13, 1988. 10 AM
Forty Hours Eucharistic Devotion
Franz Schubert, Mass in C
- Sunday: March 20, 27. 10 AM.
On these Sundays of Lent, Gregorian
chant will be sung at the solemn Mass
- Sunday, April 3, 1988. 10 AM
Easter Sunday
Luigi Cherubini, Fourth Mass in C
- Sunday, April 10, 1988. 10 AM
W. A. Mozart, Trinitatis Mass (K 167)
- Sunday, April 17, 1988. 10 AM
Franz Schubert, Mass in C
- Sunday, April 24, 1988. 10 AM
Joseph Haydn, Little Organ-solo Mass
- Sunday, May 1, 1988. 10 AM
Franz Schubert, Mass in G
- Sunday, May 8, 1988. 10 AM
Joseph Haydn, Mariazeller Mass
- Sunday, May 15, 1988. 10 AM
W. A. Mozart, Mass in C (K 337)
- Sunday, May 22, 1988. 10 AM
Pentecost Sunday
Joseph Haydn, Harmonie Mass
- Sunday, May 29, 1988. 10 AM
Trinity Sunday
Joseph Haydn, Schöpfungs Mass
- Sunday, June 5, 1988. 10 AM
Feast of Corpus Christi
W. A. Mozart, Coronation Mass (K 317)





Mosaic, *The Virgin, Her Son and Angels*. 6th c.

SAINT AGNES, SUNDAY MORNING

The Second Vatican Council gave us great liberty. In the field of church music this was particularly true. Before the council, the reforms of Pope Pius X with his *motu proprio* of 1903 had in some quarters been so narrowed and so restrictive that one could almost say that "music was to be seen but not heard!" The prevalent interpretation of the liturgical music reforms in the first half of the 20th century had indeed cleaned out much of the objectional profane repertory that Pius objected to, but it had also thrown out the baby with the bath water. The great classical composers of the 18th and 19th centuries were not allowed, and in an effort to promote Gregorian chant most polyphonic compositions were thought to be somewhat suspect in their liturgical propriety, even though such procedures were not to be found in official Roman documents.

But the council established clearly that music is an integral part (*pars integrans*) of liturgy; it *is* liturgy. Two requirements, not new to the council because Pius X had reiterated them, were demanded: music for the liturgy must be *sacred* and it must be *art*. All the musical styles developed through the long history of Christianity that fulfill the requirements may be used if they are found to be fitting. Thus today, in the light of the conciliar decrees, Mozart, Haydn, Beethoven, Schubert and many others are once again legitimized, since they have indeed produced compositions for the Church that are both sacred and true art.

However, instead of accepting the freedom offered by the council, we have had a worse restriction imposed on our church music. Falsely we were told that the council had done away with the singing of choirs. Falsely we were told that the Latin language was forbidden. Without a choir and without Latin, the classical composers remain just so many scores in a music library, "seen but not heard." Yet the council said that the "great treasury of church music should be used and fostered."

Thus, we must once again encourage church choirs and urge them to sing for a Latin liturgy. This is what the council ordered.

At the Church of Saint Agnes in Saint Paul, Minnesota, such a program has been underway for at least twenty years. Each Sunday, the solemn Mass (with two dea-

cons) is celebrated in Latin. On thirty Sundays of the year, the music of the Viennese classicists (Mozart, Haydn, Beethoven *et al*) is sung by the Twin Cities Catholic Chorale assisted by instrumentalists (usually about twenty) from the Minnesota Orchestra. The choir of sixty voices, plus four soloists, has some twenty Masses in its repertory. The proper is sung in Gregorian chant by a schola of men, and the congregation sings the responses and acclamations.

When the music is elaborate, it is important that the ceremonies also be carried out with solemnity. Thus, in addition to the celebrant and deacons and the lector, there are some fifteen altar boys from the parish high school and grade school who fill the various roles of thurifer, torch bearers, acolytes and masters of ceremonies. The missal of Pope Paul VI is used, and the rubrics of the *novus ordo* are carefully followed. The celebrant sings the canon from the *Ordo Missae in cantu*, published by the monks of Solesmes. The readings are in English, but otherwise all is done in Latin. Books necessary for such a Mass are easily available from the Vatican bookstore: *Missale Romanum*; *Ordo Missae in cantu*; and *Graduale Romanum*. While one could get along with the old *Liber Usualis*, the new order of the liturgy has moved many of the texts of the proper, making it rather difficult to find the various pieces in the old books. The new *Graduale* has simplified the process. Adequate aids for the congregation are available, particularly one issued by the Leaflet Missal Co., 419 W. Minnehaha Avenue, Saint Paul, Minnesota 55103, entitled *The Sung Liturgy*, prepared by Rev. Sheldon Roy of the Diocese of Alexandria. It contains all the parts to be sung by the congregation as well as the priest.

Recently the solemn Mass from Saint Agnes was broadcast nationally on the program "Music in America," which originates from Station WFMT in Chicago. Some two hundred public radio stations across the country aired the hour-long program, and the number of requests for copies of the broadcast led to the preparation of three 100-minute stereo tapes, entitled "Saint Agnes, Sunday Morning." These were engineered by WFMT and marketed by Leaflet Missal Co. Included on each tape is the full Mass: Gregorian chant, organ music, readings, homilies and three orchestra Masses (Haydn's *Paukenmesse*, Beethoven's *Mass in C*, and Gounod's *Saint Cecilia Mass*).

Saint Agnes is a large church, constructed in the baroque style of south Germany and Austria by immigrants who came from the old Austro-Hungarian Empire at the end of the nineteenth century. It has an onion tower which rises to two hundred feet that would adorn the streets of Innsbruck, Vienna or Graz and be a tourist attraction in those cities. The interior has recently been refurbished in the roccoco manner, making it very fitting for the music used. The pioneers who immigrated into Minnesota wished to recreate some of their homeland, and their church continues to give their descendants not only the architecture but the music that they brought with them. There is an ethnic connection, but the music is truly international. It is easily grasped by all and serves as prayer, because it is truly sacred and truly art. When Pope John Paul II invited Herbert von Karajan to conduct Mozart's *Coronation Mass* for the papal liturgy in Saint Peter's, it was made perfectly clear that the classical repertory of the Viennese School is fitting for the sacred liturgy; it is sacred and it is art.

It is through art that man comes to God. Music, architecture, painting, sculpture—indeed, flowers, candles, incense, vestments and ceremony—all can be the means of grace and prayer, provided that they are art worthy of the Creator of all art and holy as He is. Jesus Christ is the supreme art of the Father. Our art must be a reflection of Him in whose image we are all made. Such liturgy is the aim of Saint Agnes, Sunday mornings.



The Annunciation by Fra Angelico.

WASHINGTON SUNDAY MORNING

The red brick Florentine renaissance dome stood out against the brilliant azure sky of the crisp October morning, as I peered through the dark green branches of the magnolia trees. It was a picturesque scene of classic architectural calm against brilliant natural glory.

As I entered the mother church of the Archdiocese of Washington, I glanced at a mosaic of humanity. There were blacks and hispanics, but also women in saris along with a variety of Europeans. A francophone family marched in ahead of me. Located only a few blocks north of the White House in Washington's diplomatic quarter, Saint Matthew's Cathedral draws worshippers from varied cultural and economic backgrounds. Thus, the ten o'clock Mass on Sunday morning must be a bridge-builder. Presumably that is why the Mass is in Latin.

The Mass I attended, as it happened, was being celebrated to mark the eighth anniversary of the election of Pope John Paul II. I had my first inkling of the nature of the occasion when I spied the vestments of the clergy. The solemn white silk damask vestments of the celebrant and the two deacons formed a welcome counter to the ferial green I had seen for so many weeks. The celebrant and preacher was the pope's diplomatic representative in Washington, Archbishop Pio Laghi.

The music for worship was a *mélange*, which included congregational hymns, polyphony and plainchant. As the score of red-robed (mixed) choristers marched in preceded by the torchbearers and the crucifer (in cassock and surplice), the song-leader in her white satin robe from the chancel bade the congregation greet the pope's

WASHINGTON

representative with Martin Luther's hymn, *A Mighty Fortress is Our God*. When the clergy and ministers had reached the chancel, the ordinary of the Mass began in Latin, according to the revised Vatican II liturgy. Canon Two was used, and the sung parts of the ordinary of the Mass were partly in plainchant, partly in polyphony, and partly recited. The preface and the *Pater noster*, for example, were recited. The lections, bidding prayers and commentary were in English.

No Gregorian propers were used. Instead, a responsorial psalm was sung in English, as at an ordinary English Mass. The *Kyrie*, *Gloria* and *Agnus Dei*, however, were from a handsome polyphonic work, *Missa L'ora passa* by Lodovico Viadana (c. 1560-1627), a north Italian friar and composer. All were well rendered.

As noted already, the exterior of the cathedral follows the Florentine renaissance style in sombre red brick. But the interior is ablaze with glittering golden mosaics and shimmering, rich marble wainscotting. Designed in 1893 by Grant La Farge in the shape of a Greek cross, the interior's musical acoustics are excellent for plainchant and polyphony. Having paraded in in their red choir robes and gold collars, the choristers repaired to the raised and enclosed gallery above and to the left of the sanctuary designed for them by the church's architect. There, though out of sight, their voices issued forth with harmonious and clear richness.

After Viadana's polyphonic *Kyrie and Gloria* came the English responsorial psalm, instead of the plainchant gradual and alleluia from the Vatican II *Graduale Romanum*. The offertory music took note that October is the month of Our Lady's rosary. Plainchant and polyphonic settings of *Ave Maria* were employed. Mozart's *Ave verum corpus* was the communion piece. But given the polyphonic skills of the choristers and the papal theme of the Mass, it was disappointing that they did not venture into one of the many beautiful motets set to the text, *Tu es Petrus*.

But if the music failed to sound a petrine theme, the pro-nuncio's sermon in no way failed to do so. He began by reminding his auditors that Vatican II's dogmatic constitution on the Church, *Lumen gentium*, is one of the richest of the Church's reflections on the nature and structure of the Church. But this richness should not lead to selectivity. Pope Paul VI had hoped that this document would give rise to a greater esteem and love for the Church. There could be no separation of the pneumatic or charismatic Church from the institutional Church. Nor of the popular Church from the hierarchical Church. Vatican II, he averred, was squarely in line with the traditional Roman Catholic theology of the Church. It re-stated doctrines which had been formulated as early as the fourth century. The Creed itself says, "I believe in. . .one, holy catholic and apostolic Church." The archbishop added, "We cannot exclude that article of faith." Equally ancient is Saint Ambrose's doctrinal formula, *Ubi Petrus, ibi ecclesia* (where Peter is, there is the Church). The Church is built on Peter. Thus, said the pro-nuncio, "the faith of the Church is the faith of Peter." Nor was all this mere theory. It followed from the mission of the Church, the living out of the salvific mission of Christ and the trinitarian communion of the Godhead. By way of exordium the papal legate concluded with the prayer of Saint John, "That all may be one."

The archbishop's sermon concluded, and *Credo III* was chanted. The *Sanctus* was a contemporary work by Vermulst from his *People's Mass*. The congregation seemed somewhat unfamiliar with the recessional, *Daily, daily sing to Mary* and it trailed off when the choristers had passed out of the nave and into the sacristy. The organ postlude was in thematic symmetry with the prelude and the processional. The postlude was Helmut Walcha's *A Mighty Fortress*. The prelude was Buxtehude's work on the same theme. In all, it was a reverent *Hochamt* and an inspiring solemn liturgy.

LITURGY AND CHURCH MUSIC

(This sermon was given at the silver jubilee of priestly ordination of Reverend Robert A. Skeris, at the Church of the Holy Name of Jesus, Sheboygan, Wisconsin, June 28, 1986.)

“Sing gratefully to God from your hearts in psalms, hymns and in spirited songs” (Col. 3:16).

Reverend jubilarian, reverend Fathers, and my dear friends in Christ.

We are gathered here this afternoon to render thanks to God for the gift of priesthood in the person of our dearly beloved relative and friend, who is celebrating 25 years of service to the eternal high Priest, Jesus Christ, the Redeemer of mankind.

For many years our esteemed jubilarian has been residing and working at the House of Church Music in Maria Laach, West Germany, where also the venerable Benedictine abbey is located. For many years he has been associated with the pontifical Consociatio Internationalis Musicae Sacrae, whose headquarters are in Rome. Last month, his re-election as one of the four counselors was confirmed by His Holiness, Pope John Paul II. This international society of church music was established by Pope Paul VI in 1963, on November 22, the feast of Saint Cecilia, less than two weeks before the constitution on the sacred liturgy was promulgated on December 4, the first document of the Second Vatican Council. It is significant that the first document of the council was on the sacred liturgy.

Liturgy can be defined as the public worship of God, regulated and ordered by the Church.¹ The fathers of the council considered the liturgy the source and core of Christian life. Thus we read:

For the liturgy, “making the work of our redemption a present actuality,” most of all in the divine sacrifice of the Eucharist, is the outstanding means whereby the faithful may express in their lives and manifest to others the mystery of Christ and the real nature of the Church.²

This brings us to the central theme of our considerations this afternoon: sacred music. The council states:

The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art (such as architecture, sculpture and painting). The main reason for this preeminence is that, as sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy.³

From the earliest days sacred song—“hymns and inspired songs” were urged by Saint Paul, who tells the Ephesians: “Sing praise to the Lord with all your hearts” (5:19).

More recently, Pope Pius X began the renewal of sacred music when he issued the *motu proprio, Tra le sollecitudine*, also on the feast of Saint Cecilia, November 22, 1903. This document has been rightly called the “magna charta of church music.”⁴ Saint Pius X wrote:

Sacred music, as an integral part of the liturgy shares the general purpose of the liturgy, namely, the glory of God and the sanctification and edification of the faithful.⁵

And so also his successors, Popes Pius XI and Pius XII, wrote about the importance of proper church music. Both before and after the council, the Sacred Congregation of Rites issued instructions on the liturgy and sacred music. So we see that sacred music has always been the concern of the Church. But we may rightly ask: Just what is sacred music?

The most ancient form of church music is Gregorian chant. As the council put it,

CHURCH MUSIC

“The Church acknowledges Gregorian chant as distinctive of the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services.”⁶ It has been called the proper chant of the Roman Church.⁷ According to Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae and of the Pontifical Institute of Sacred Music, “Gregorian chant is more liturgy than music” because “in the chant, music and liturgy form an organic unity. . . Chant is not a beautification, a decoration of the liturgy—it is liturgy itself, turned into sound.”⁸

With the permission of using the vernacular in the liturgy, the age-old Latin Gregorian chant has in some places been sadly neglected. Attempts have been made to set the vernacular texts to Latin Gregorian chant melodies, but rarely with success, for obvious reasons. Then there are those who would say that the Latin liturgical language “makes real participation of the people impossible. People cannot participate in something which they do not comprehend.” The statement appears quite attractive, if it were not for the fact that the liturgy itself corrects the statement by allowing us to participate in things which we do not comprehend but must simply believe.⁹ As Saint Thomas Aquinas wrote: “*Praestet fides supplementum sensuum defectui*—faith supplies for the defect in the senses.” Man can never comprehend fully the great mystery of the redemption which is reenacted in the liturgy. Indeed, the general instruction of the *Roman Missal* of 1975 states:

Since the faithful from different countries (and various languages) come together ever more frequently, it is desirable that they know how to sing together at least some parts of the ordinary of the Mass in Latin, especially the profession of faith and the Lord’s prayer, set to simple melodies.¹⁰

Some of us have had this experience when we assisted at a papal Mass in Rome.

Thirteen years before the new missal was published, Pope Pius XII in his encyclical on sacred music wrote of universality as one of the essential characteristics of sacred music mentioned by Pope Pius X:

When Gregorian chant resounds pure and genuine in the Catholic churches of the entire world, then it bears in itself the sign of universality, just as does the holy Roman liturgy, so that regardless of where on earth they may be, the faithful will recognize the familiar melodies and thus feel at home, experiencing the wonderful unity of the Church as a great consolation. Indeed, this is one of the principal reasons why the Church so earnestly desires that her very own Gregorian chant remain inseparably united with the Latin words of the sacred liturgy.¹¹

Besides Gregorian chant there is another type of music which is considered as sacred music, and that is polyphonic music, “which has grown organically out of the liturgy.”¹² Pius XII in the same encyclical wrote: “If this polyphonic music is endowed with the proper qualities, it can be of great help in increasing the magnificence of divine worship and of moving the faithful to religious dispositions.”¹³ As a matter of fact, polyphonic music has been so much a part of sacred music that the ordinary of the Mass set to polyphonic music has come to be known as the *Missae Romanae*.¹⁴

The Second Vatican Council enacted that, besides Gregorian chant, which “should be given pride of place. . . other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, provided they accord with the spirit of the liturgical service.”¹⁵

Polyphonic music appeared on the scene during the 12th century.¹⁶ It became established in the repertory of sacred music some four hundred years ago, largely through the Italian composer Palestrina, who is called the “greatest master of Roman Catholic church music.” We are told that he wrote 93 Masses, in addition to almost

200 motets and more than a hundred hymns and offertories. The inscription on his coffin called him "Prince of Music."¹⁸ The Council of Trent, which took place during his lifetime, "met to consider abuses in the Church." One of its decrees enacted "that the meaningless complications and degenerate style of singing in church music must be reformed." A committee of eight cardinals was appointed and Palestrina's *Mass of Pope Marcellus* "was recommended as a model of purity of style."¹⁸ In 1903, Pope Saint Pius X again recommended the style of Palestrina as the finest model of church music.¹⁹ Since the time of Palestrina much sacred music has been composed in polyphonic style, truly befitting the dignity of the liturgy and seeking to raise the mind and heart to God. Unfortunately, however, much of such sacred music has in these days been performed more frequently in concert auditoriums, theaters and assembly halls.²⁰

A third category of sacred music is the participation of the congregation in sacred song. The constitution on the sacred liturgy of the Second Vatican Council states:

The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people. . . is their right and duty by reason of their baptism.

In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit.²¹

And again:

. . . the Christian people, as far as possible (should be) able to understand (both texts and rites) with ease and to take part in the rites fully, actively, and as befits a community.²²

The question is: just what precisely is meant by this active participation—*actuosa participatio*? Monsignor Henry Flatten explains it this way:

Were it to be understood as demanding, unconditionally and in every last detail, an external activity, then the death sentence would have indeed been passed on wide areas of church music. The idea of the congregation singing along in a polyphonic Mass, or in many Gregorian compositions, is obviously quite impossible. However, the concept of *actuosa participatio* cannot be limited in this fashion, at least if one does not want to disregard the spiritual nature of man. There is a genuine, indeed a very high level of activity, which can exist even when there are no signs of external activity. . . even in stillness, in silence, in the absorption of meditation it is possible for a man to rise to the heights of spiritual activity. (As a listener, a person) does nothing externally, and yet in his attentive listening there takes place a very active experience at first hand. (This can happen) when a *Benedictus* of Anton Bruckner, for example, grips the listener at holy Mass, disposes him for the *elevatio mentis ad Deum* (raising of the mind to God), and conducts him into the very heart of the Eucharistic mystery. Absolutely no external motion: and nonetheless a supremely effective participation in spirit and mind, in heart and affections. Without a doubt, a genuine and living *actuosa participatio*.

Certainly there is also another form of *actuosa participatio*, in which the faithful pass over from their silent participation to a common recitation or singing that is also an external activity. This does not, however, alter the fact that silently listening to a Gregorian chant or polyphonic setting of a Mass text performed by the choir, represents a completely legitimate form of *actuosa participatio*.²³

Indeed, the council itself has directed that "at the proper times all should observe a reverent silence."²⁴

The council and the pertinent documents since the constitution on the sacred

CHURCH MUSIC

liturgy are consistent for the most part in directing that the faithful sing the *Gloria* and the *Credo* in Latin, or also, the *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* in the vernacular. Up to the present time, much is still to be desired in church music in the vernacular. The composer must above all be steeped deeply in the theology of the liturgy. He may not be content with dashing off "folk Masses" or "jazz Masses" which will pass into oblivion when a new craze comes upon the scene. It will take time and genius to compose Masses and other sacred music that will stand the test of true liturgical inspiration. It has been pointed out that a composer of music in the vernacular is confronted by a limited area, while a composer of music in Latin has the whole world as his field.²⁵ Monsignor Overath has observed that "since its very beginnings the Church has always had to struggle to guarantee the sacredness of its music."²⁶ And so we should not be too surprised that after Vatican II with its efforts to reform sacred music there has also appeared cockle among the wheat. He said further:

The art of church music must be taught and learned. It is necessary to achieve and to maintain a correct point of view and a valid appraisal in the midst of the confusing polemics and the pseudomodern amateurism of our time. The Church may not degenerate into a laboratory for experiments.²⁷

On another occasion he pointed out:

In various ways people are steadfastly attempting the theoretical devaluation of music in the liturgy, either with the help of false theological and historical notions or by concentrating exclusively on the "ministerial" role of music, making it practically a non-essential accessory and completely ignoring it as an integral part of the liturgy.²⁸

During recent years, with the great developments in science and technology, theology has become anthropocentric rather than theocentric. All is centered more on man than on God, the Author and Creator. As a result of this contemporary man-centered theology, the "sacred character of the celebration of Christ's sacrifice, which transmits the grace of redemption and is directed towards the glorification of God, is called into question."²⁹ The holy Sacrifice of the Mass is blandly referred to as "the liturgy" (which is actually a general term for all approved public worship). It is described as a banquet or meal rather than a sacrifice—the re-enactment of the sacrifice of Calvary.

There is a trend towards de-mythologizing certain articles of our faith, such as belief in the angels. Or the trend to desacralize, as "the German bishops clearly stated (in 1967) that a liturgy which would conceive of itself as a mere social ritual, a stylized reaffirmation of Christian brotherliness, would miss the real mark: praise of God and therein its service to man's salvation."³⁰ ". . .the distinction between sacred and profane. . .constantly stressed in all the ecclesiastical guidelines, is being increasingly eradicated and. . .entertainment music is being brought into the liturgy and minds."³²

Then, too, there are those who would "demand 'the spirit of poverty and plainness' for the renewed liturgy in order to overcome a hitherto prevalent 'triumphalism' in symbol and music." But "the content of art will be poor in direct proportion to the poverty of worship under whose influence art stands. Art is always an unerring reflection of life. The moment mankind forsakes its religious enthusiasm. . .spirits are impoverished, forms become empty and earthly, the vivifying word becomes a mere spiritless phrase. The relationship between religion and art is so intimate that the inner richness of art actually depends upon religious worship. "What fateful results are always caused by the error which attempts to identify the true spirit of poverty with impoverishment of the divine liturgy, and liturgical art forms with 'triumphalism'!"³³

Last November, Joseph Cardinal Ratzinger, prefect of the Sacred Congregation for the Doctrine of the Faith, gave the keynote address at the VIII International Church Music Congress in Rome. He made some very incisive observations on today's status of liturgy and church music. He said that according to these "liturgical thinkers,"

The new phase of liturgical reform efforts is explicitly based not upon the texts of the Second Vatican Council, but upon its "spirit."³⁴ The "primary value" of a renewed liturgy. . . is "the activity of all persons in fullness and in authenticity." Accordingly, church music primarily means that the people of God depicts its own identity by singing. . . music proves to be a force which causes the group to cohere. The familiar songs are, so to speak, the hallmarks of a community. . . The "how," we are told, is much more important than the "what." The ability to celebrate is claimed to be primarily "the ability to produce": music must above all be "produced" or "made."³⁵

The cardinal implies that it would be a complete waste of time to mention that such ideas were attributable only to a few individual theorists. Although it is beyond all dispute that they are not supported by the texts of Vatican II, many a liturgical office and its organs (cohorts) firmly believes that the "spirit" of the council points in this direction. . . an all too widespread opinion today holds that the real categories of the conciliar understanding of liturgy are a so-called creativity, the activity of all those present, and the reference to a group whose members know and are drawn to each other. Not only assistant pastors, but sometimes even bishops have the feeling that they are not loyal to the council if they celebrate holy Mass exactly as it is printed in the *Missale*: at least *one* "creative" formula must be slipped in, no matter how banal it might be. Of course, the bourgeois greeting of the audience and if possible also the friendly greetings at leave taking have already become an obligatory element of the sacred action which scarcely anyone dares to omit."³⁶

His Eminence then points out that such problematic views

all follow from the preferential ranking of the group above the Church. . . Because the Church is classified under the general term "institution," and in the type of sociology being borrowed here, "institution" bears the quality of a negative value. . . But if the Church appears to be merely an institution, a bearer of power and thus an opponent of freedom and a hindrance to redemption, then the faith lives in contradiction to itself, because on the one hand faith cannot dispense with the Church, and on the other hand faith is fundamentally opposed to the Church. Therein lies the tragic paradox of this trend in liturgical reform. After all, liturgy without the Church is a contradiction in terms. Where all are active so that all become themselves the subject, the real agent in the liturgy disappears along with the common subject, "Church." People forget that the liturgy is supposed to be *opus Dei*, God's work, in which He Himself acts first, and we become the redeemed precisely because He is at work. The group celebrates itself, and in so doing it celebrates absolutely nothing, because the group is no reason for celebrating. This is why universal activity (for active participation) leads to boredom. Nothing at all happens without Him Whom the whole world awaits."³⁷

His Eminence then poses the question:

Is the Church really just an institution, a cultic bureaucracy, a power apparatus? Is the spiritual office (of holy orders) merely the monopolization of sacred prerogatives? If it proves impossible to overcome these ideas at the level of the emotions (if we cannot excise these false ideas from our minds and hearts and if we cannot learn). . . to view the Church once again from the heart in a different light, then we will not be renewing liturgy; but the dead will be burying their dead and calling it "reform." And then, of course, *church* music no longer exists either, because it has lost its subject, the Church. In fact, in such a case one could no longer correctly speak of liturgy at all, because liturgy presupposes the Church, and what would remain are mere group rituals which

use musical means of expression more or less adroitly. If liturgy is to survive or indeed be renewed, it is essential that the Church be discovered anew. And I would add: if man's alienation is to be overcome and if he is to rediscover his identity, then it is obligatory that man rediscover the Church, which is not an institution inimical to humanity, but that new We in which alone the individual can achieve his stability and his permanence.³⁸

Finally, the cardinal who was professor of dogmatic theology at the University of Regensburg, speaks of the "anthropological pattern of the Church's liturgy". He refers:

. . . to that sentence in the prologue of Saint John's gospel: "And the Word was made flesh, and dwelt among us, and we saw His glory" (John 1:14). First of all, the "word" to which Christian worship refers is not a text, but living reality: a God who is Meaning, communicating Himself, and who communicates Himself by becoming man. . . But these statements of Saint John's prologue do not convey the complete picture. The passages will be misunderstood unless we take them together with the "farewell speeches" of Jesus. . . The incarnation is only the first step in a longer process which moves to a final and meaningful conclusion in the cross and resurrection. From the cross, the Lord draws everything to Himself and bears what is corporeal, i.e., man and the whole world into God's eternity.

. . . Liturgical music is a result of the demands and of the dynamism of the incarnation of the Word, for music means that even among us, the word cannot be mere speech. The principal ways in which the incarnation continues to operate are of course the sacramental signs themselves. But they are quite misplaced if they are not immersed in a liturgy which as a whole follows this expansion of the Word into the corporeal and into the sphere of all our senses. . . This is. . . the reason why it is necessary to appeal to those deeper levels of comprehension and response which become accessible through music. Faith becoming music is part of the process of the Word becoming flesh. But at the same time, this "becoming music" is also subordinated in a completely unique way to that inner evolution of the incarnation event. . . : the Word become flesh comes to be, in the cross and resurrection, flesh become Word. Both are permeated with each other. The incarnation is not revoked, but becomes definitive at that instant in which the movement turns around, so to speak: flesh itself becomes Word, is "logocized," but precisely this transformation brings about a new unity of all reality which was obviously so important to God that He paid for it at the price of the Son's cross.

When the Word becomes music, there is involved. . . incarnation or taking on flesh. . . a drawing upon the hidden resonance of creation, a discovery of the song which lies at the basis of all things. And so this becoming music is itself the very turning point in the movement: it involves not only the Word becoming flesh, but simultaneously the flesh becoming spirit. Brass and wood become sound; what is unconscious and unsettled becomes orderly and meaningful resonance.³⁹

My dear friends in Christ, we have considered some of the aspects of sacred music. We have considered some of the developments in the reform of liturgical music of the Second Vatican Council. We have considered some of the problems that have arisen as a result of the lack of a true understanding of the liturgy and even of an erroneous conception of the liturgy. We would be derelict if we failed to recognize the inspiration and the beauty of sacred music, "the music of the angels"⁴⁰ we are experiencing this afternoon in the age-old Gregorian chant, the uplifting chords of the polyphonic *Missa Romana*, the bond of congregational response—*actuosa participatio*. Our reverend jubilarian has been intensively engaged in maintaining and promoting true, authentic sacred music for the greater part of his priesthood. We can do nothing better than to wish him well in the years that lie ahead and to pray that the Holy Spirit will guide him, sustain him, and encourage him to continue his noble work for Christ, the eternal high Priest, *Christus-Orpheus*. *Ad multos faustosque annos!*

MONSIGNOR SYLVESTER F. GASS

NOTES

1. Johannes Hatzfeld, "Sacred Music," in *Crux et Cithara*, Robert A. Skeris, trans. and ed. (Altötting: Alfred Coppentrath, 1983), p. 21: "Liturgy is the worship of God, regulated and ordered by the Church."
2. Vatican Council II, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, art. 2, in *Documents on the Liturgy 1963-1979* (Collegeville, Minnesota: The Liturgical Press, 1982), p. 4.
3. *Ibid.*, art. 112, in *Documents on the Liturgy 1963-1979*, p. 23.
4. Winfried Schulz, "Church Music and Copyright Law Protection in the Federal Republic of Germany," in *Crux et Cithara*, p. 247.
5. St. Pius X, Motu proprio, *Tra le sollecitudini*, in *Acta Sanctae Sedis* (Rome: Polyglot Press), XXXVI (1903-1904), Istruzione sulla Musica Sacra, I, 1, p. 332.
6. Art. 116, in *Documents on the Liturgy 1963-1979*, p. 24.
7. Johannes Overath, "Church Music and the Reform of Copyright Law," in *Crux et Cithara*, p. 35.
8. Johannes Overath, "Bequest and Commission," in *Crux et Cithara*, p. 59.
9. *Ibid.*, p. 60.
10. Sacred Congregation of Divine Worship, *General Instruction of the Roman Missal*, 4th ed., 27 March 1975, art. 19, par. 4, in *Documents on the Liturgy 1963-1979*, pp. 475-476. The first general instruction of 1969 has essentially the same provision.
11. Winfried Aymans, "Continuity and Development of Ecclesiastical Legislation regarding Gregorian Chant in the Light of Vatican II," in *Crux et Cithara*, p. 241. The reference is to St. Pius X's Motu proprio, I, 2, par. 4 in ASS, p. 332.
12. Johannes Overath, "Church Music and the Reform of Copyright Law," in *Crux et Cithara*, p. 35.
13. Johannes Overath, "Music as Intellectual Property," in *Crux et Cithara*, p. 52.
14. Johannes Overath, "Report of the Provisional President," in *Crux et Cithara*, p. 94.
15. Art. 116, in *Documents on the Liturgy 1963-1979*, p. 24.
16. Joseph Cardinal Ratzinger, "Theological Problems in Church Music," in *Crux et Cithara*, p. 221.
17. Norman Lloyd, *The Golden Encyclopedia of Music*, (New York: Golden Press, 1968), p. 400.
18. Clarence G. Hamilton, *Outlines of Music History*, (Boston: Oliver Ditson Co., 1924), p. 57. See also Joseph Cardinal Ratzinger, "Theological Problems in Church Music," in *Crux et Cithara*, p. 222, note 25.
19. St. Pius X, Motu proprio, *Tra le sollecitudine*, II, 4, in ASS, XXXVI, p. 333.
20. Winfried Schulz, "Church Music and Copyright Law Protection in the Federal Republic of Germany," in *Crux et Cithara*, p. 250.
21. Art. 14, in *Documents on the Liturgy 1963-1979*, p. 8.
22. Art. 21, in *Documents on the Liturgy 1963-1979*, p. 9.
23. Heinrich Flatten, "On the Legal Situation of Musica Sacra after the Second Vatican Council," in *Crux et Cithara*, p. 110.
24. Art. 30, in *Documents on the Liturgy 1963-1979*, p. 10.
25. Max Baumann, "Catholic Church Music Today," in *Crux et Cithara*, p. 273.
26. Johannes Overath, "Sancta Sancte (St. Pius X)," in *Crux et Cithara*, p. 273.
27. Johannes Overath, "The Meaning of Musica Sacra and its Nobility," in *Crux et Cithara*, p. 75.
29. *Ibid.*, p. 76.
30. *Ibid.*, p. 77.
31. *Ibid.*
32. Johannes Overath, "Music at the Service of the Sacred," in *Crux et Cithara*, pp. 165-166.
33. *Ibid.*, p. 159.
34. Joseph Cardinal Ratzinger, "Liturgy and Church Music," *Sacred Music*, Vol. 112, No. 4 (Winter 1985), p. 13.
35. *Ibid.*, p. 14.
36. *Ibid.*, p. 15.
37. *Ibid.*, p. 16.
38. *Ibid.*, p. 16.
39. *Ibid.*, p. 19.
40. See Johannes Overath, "The Meaning of Musica Sacra and its Nobility," in *Crux et Cithara*, p. 74.

REVIEWS

Choral

Maria Roams a Thornwood arr. by Robert S. Hines. SATB, *a cappella*. Elkan-Vogel, Inc., Bryn Mawr, PA 19010. \$.90.

Both the English and the German (*Maria durch ein Dornwald ging*) are set for singing. A keyboard reduction is given if the *a cappella* proves difficult, although the harmonies are very traditional.

Carol of the Italian Pipers arr. by Richard Zgodava. SATB, percussion, flute. Augsburg Publishing House, Minneapolis, MN 55404. \$.90.

Not difficult, this arrangement of the Italian pastoral melody with words by the editor is pleasant to sing. The snare drum could be omitted for church use.

Joseph Dearest arr. by Evelyn Webb. SATB, *a cappella*. Robertson Publications (Theo. Presser Co., agents, Bryn Mawr, PA 19010). \$1.25.

The traditional German melody, *Lieber Joseph, lieber mein*, is set to an English translation from the *Oxford Book of Carols*. Traditional harmonies without any choral problems make this a useful and attractive Christmas piece.

Nowel by Richard Rodney Bennett. SATB, *a cappella*. Novello (Theo. Presser, Bryn Mawr, PA 19010, agents). \$1.25.

Some dissonance may make the keyboard reduction necessary. *Divisi* sections occur throughout in all but the soprano part. The text is by Walter de la Mare.

Shepherds, Tell Us by Robert Leaf. 2-part, keyboard. Art Masters Studios, Inc. 2710 Nicollet Avenue, Minneapolis, MN 55408. \$.80.

Mostly unison, this is a very easy Christmas piece. The accompaniment is probably intended for piano and may be difficult to use on the organ. The text is by the composer.

O Babe Divine by David H. Williams. SATB, organ. Art Masters Studios, Inc. 2710 Nicollet Avenue, Minneapolis, MN 55408. \$.80.

The text is an old English one with three verses, set here for two-part, both treble and bass, and four-part singing. The harmonies are mostly traditional but a moderate use of dissonance is present.

Sing Praise to God with One Accord by Joseph Haydn, arr. by Robert Field. SAB, organ. Oliver Ditson Co. (Theo. Presser, Bryn Mawr, PA 19010, agent). \$.85.

Available also for SATB, this is a useful piece for many occasions. Not difficult, the classical style is readily grasped and easily learned.

Supereminet by Heinrich Schütz, ed. by George Lynn. SATB, organ. Theo. Presser Co. Bryn Mawr, PA 19019. \$1.80.

Taken from the *Cantiones Sacrae* of 1625, these two motets have both Latin and English texts by Saint Augustine. They are eight and one-half minutes in duration. The theme is devotional reflecting the pietism of the age and making these pieces useful for Eucharistic occasions. The choral writing is classic and thus easy of performance.

Missa Brevis by Robert Walker. SATB, organ. Novello (Theo. Presser, Bryn Mawr, PA 19010, agent). \$4.25.

A welcome new publication of the ordinary Latin texts of the Mass, something that is seen with less and less frequency, this work was commissioned for the ordination of Fr. Bruno Healy and dedicated to Monsignor F. J. Bartlett of Westminster Cathedral, where it was sung for the first time under the direction of David Hill, July 6, 1985. Not easy, chiefly because of the use of dissonance between the voices and the entrance of voices on notes that seem hard to find, the modern idiom has a chant-like quality. The organ part is difficult and totally independent of the voices. It is filled with accidentals and many polyphonic lines in parallel patterns. The *Credo* is not set.

Brother James' Air by J. L. Bain, arr. by James Gibson. Unison, organ. Novello (Theo. Presser, Bryn Mawr, PA 19010, agent). \$1.10.

A familiar tune, it is here used for the 23rd psalm in a translation from the Scottish psalter of 1650. This could be useful for the singer who must sing this text frequently at funerals. The setting is simple and tender.

Festival Chant by Anthony Milner. SATB, congregation, organ, optional trumpets and timpani. Novello (Theo. Presser Co., Bryn Mawr, PA 19010, agent). \$2.25.

This was commissioned by the Order of St. Benedict in England for the 1500th anniversary of the birth of St. Benedict. Sectional in construction, the chorus is mostly unison with good support from the instrumental parts. The use of *ritornello* makes the extension of the length of the performance flexible, which solves a problem for a choirmaster who must tailor his music to the length of the procession. This piece has majesty and a degree of dissonance that gives interest.

Come, Thou Long-expected Jesus by Rowland Hugh Prichard, arr. by Jack North. SATB, organ. Coronet Press (Theo. Presser, Bryn Mawr, PA 19010, agent). \$.90.

Prichard lived in the 19th century. The text is from Charles Wesley. The melody is a familiar one and the harmonies very simple and traditional. The piece might be used for almost any occasion.

R.J.S.

Magazines

UNA VOCE (France). No. 134. May-June 1987.

This issue includes an excerpt of a paper by Professor Georg May which was given at the annual meeting of the German Una Voce society. Quoting Cardinal Seper, Professor May calls the crisis in the Church a crisis of the bishops. He asks us to respect and obey them, but at the same time to tell them how necessary and urgent it is to change the orientation of the Church today.

There is a long account of the very successful Gregorian days which were sponsored by Una Voce France in Montauban at the Chapel of the Immaculate Conception from May 22 to 24, 1987.

The series on the performance of Gregorian chant continues with an analysis of two chant settings of *Tu es Petrus*.

V.A.S.

UNA VOCE (France). No. 135. July-August 1987.

This issue contains a review of a new book by Denis Crouan, *La Question de la langue cultuelle* (Paris: Tequi, 1987), which supports the necessity for the use of Latin as the language of the Mass. The principal argument turns on the fact that the main goal of the liturgy is not catechesis. The language of the liturgy should be a language for prayer which is different and distinct from a language for communication and study. The author also writes of the importance of the physical aspects of the liturgy such as a sacred space which is separated from the nave with a proper altar, liturgical vestments, dignified gestures and comportment, the use of the text as established, and a place for preaching which should normally be located outside of the sanctuary.

There are obituaries of two great leaders of Catholic orthodoxy in Europe who died recently: Albert Tinz and Michel de Saint-Pierre. Albert Tinz, who was the founder of the German Una Voce society and formerly organist at the Church of St. Matthias in West Berlin, died on July 1 at the age of 73. Michel de Saint-Pierre was well-known in France as an author. In *Les Nouveaux Prêtres*, *Les Fumées de Satan* and *Sainte Colère*, he wrote against those who would destroy the Catholic faith to which he was so faithful.

He also wrote works on the Curé of Ars and St. Bernadette Soubirous as well as on Lourdes and Fatima. Alarmed by the decadence he perceived in the post-conciliar Church, he founded a movement called Credo, which numbers more than 10,000 members.

This issue also continues the series of explanations of Gregorian chant by treating the *Kyrie* of Mass IX.

V.A.S.

COMMUNAUTES ET LITURGIES. No. 1. June 1987.

The bright red covers of this issue announce its subject: Fire and the Liturgy. Articles include a commentary by a geophysicist on fire, earth and man, as well as a study of the multiple meanings of fire in the prayers of the Roman missal, and the symbols, signs and rites of fire in the Roman liturgy.

Of most interest to musicians is a study of the references to fire in sung prayer in French. While the mention of specific hymns is of little use to English-speaking readers, the premise for the study goes to the heart of the matter: "Tell me what you sing and I will tell you what you believe." While this study makes no attempt to analyze the musical quality of French hymns currently in use in the liturgy, it recognizes that such a study should be done. It also comments that current policy allows each community to choose its own hymns, thus sometimes creating a situation where the good hymn which is rarely sung loses out to the mediocre hymn which is sung often, resulting in a restructuring or even a destruction of the faith of the congregation.

V.A.S.

JUBILUS REVIEW. Volume 4, No. 2, Summer 1987.

The editor, Father Sean Lavery, addresses the age-old question of the relationship between word and music. The perfect balance is found in Gregorian chant. Two short informational pieces discuss church bells and the famous bamboo organ near Manila. Keith Spence contributes three short articles: "Singing to the Lord," "The Folksong Movement," and "The Singer and the Song." Recognition of the seventy-fifth anniversary of the Pontifical Institute of Sacred Music in Rome, some book reviews and news items conclude this issue of the Irish church music journal.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 41. January-February-March 1987.

This issue is dedicated to the Blessed Virgin as part of the observance of the Marian Year declared by the Holy Father. Two very practical documents are printed concerning the broadcasting of Mass on radio and television. The hierarchies of France and Brazil have studied the question and published guidelines.

The bishops of Spain have issued a document on televising Masses; it has several practical suggestions and could well be translated into English and studied.

R.J.S.

BOLLETTINO CECILIANO. Anno 82, No. 1, 2, 3, 4, 5, 6-7, January-July 1987.

With a new attractive cover, this monthly journal of the Italian Society of Saint Cecilia, regularly records an increasing number of musical events throughout Italy. Short articles on a variety of subjects are to be found in every issue. For example, I. Scicolone writes in the February issue about the use of the ancient station churches during Lent with processions as was the custom in Rome. The application of this liturgical devotion to cities outside of Rome is the point of the article, which shows that because the old Roman stations are no longer published in the new missal, it does not mean that the idea has been abolished. Rather, the Italian bishops are suggesting that it be used and adapted to other cities.

In the April issue, Emidio Papinutti writes on the twentieth anniversary of the instruction, *Musicam sacram*, pointing out the many advances in the apostolate of sacred music that can be attributed to that document when it is implemented fully. Lupo Ciaglia continues the subject of *Musicam sacram* in the May issue, and says that it is about time that the various steps proposed in implementing the wishes of the Church be completed.

The June-July issue is filled with information about the various conventions and congresses of choirs and church music societies throughout Italy, including those at Tortona, Benevento, Subiaco and Loretto.

R.J.S.

Recordings

Schubert: The Six Latin Masses. Bach Collegium, Berlin, Martin Behrmann, conductor; Spandauer Kantorei, Berlin, Capella Vocale, Hamburg; Christian Schlicke, organ; vocal soloists. Vox VCS 9016X. 3 stereo cassettes.

This set is an attractive, moderately-priced package of recordings of lovely, seldom-recorded music. The texts are the original Schubert texts, not those subsequently edited to include portions of the Mass Schubert omitted. The sound quality is not up to that achieved with digitally mastered chrome tape, but it is still very good. On my player, the tapes sounded most realistic with the bass and treble both boosted to half the maximum. I have taken home three sets of these tapes from the store: one for myself, one as a gift, and one that I had to return because the cassettes had been improperly marked. In that set the cassettes

marked "I" and "III" contained the same program material. If you buy a set, save your receipt.

With the set are included program notes, which remark that Schubert must have been torn between a desire to produce classical, fugal, contrapuntal music, and his own dominant bent for the melodic. The story the tapes tell is that Schubert wrote canons or fugues as well as anybody, but they always came out sounding like Schubert music—the brilliant flashes mellowed to a glow, the jagged corners and hard edges smoothed and softened. The musical forces assembled for these performances are well-chosen to realize Schubertian suavity, and to give a well-balanced effort as an ensemble. The choral performances are impeccable technically, and mostly satisfying, but occasionally a bit bloodless. The orchestra and soloists are very fine.

The notes also state that *Mass #5 in A Flat* is the Mass that Schubert worked on the hardest, and is performed the most often. With that the case, the way *Mass #5* is performed may be critical to many listeners. I listened, one after the other, to the recording in this set and the Nonesuch record (H-71335) of the same Mass, performed by the Carleton College choirs, the Saint Paul Chamber Orchestra, and soloists. The Carleton group is a large, well-drilled chorus giving its best, which is very good. By comparison, the chorus on the tape is a chamber group. There is no denying that the choral performance on the record is more powerful and moving. On the record, the Saint Paul orchestra plays like a smaller version of the Cleveland Symphony under Szell, and the Berlin orchestra is just as good on the tape. Score that one a standoff at a very high level. Of the solo vocal performances on the record, the bass and tenor stand up well, but the ladies are outclassed by their European counterparts. In view of the prominence of the soprano and alto parts, the soloists on the tape have a definite advantage overall. Also, in recording the tape, the soloists were placed farther forward; where the chorus and soloists hand the vocal line back and forth, as in the beautifully-crafted *Dona nobis*, it is more an exchange between equals. The tape, made in 1978, probably not much more recently than the record, seems made to a more modern engineering standard. Its sound is cleaner and more realistic.

To people who can't get too much of Schubert, this Vox box will be very satisfying.

DONALD CADWELL

Chant

Graduale Romanum Comitante Organo, Vol. II, by Abbé Ferdinand Portier. Abbaye Saint-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. 1985. 190 pp. 150 Fr. (Volume I, 100 Fr.; Volume III, 180 Fr.), cloth.

This is the second of a three-volume set of Gregorian chant accompaniments, all three of which are now available from Solesmes. The first volume, reviewed in *Sacred Music* (Vol. 112, No. 2 [Summer 1985], p. 25), contains settings of the chant propers for all the solemnities and major feasts of the church year. The second volume contains the Sundays of Advent and Lent, and the third volume contains the ordinary Sundays.

As was the case with Volume I, the chant harmonizations in the second volume are superb. Their placement under the text, coupled with ample spacing and beaming linked to the text, enable flawless reading for the accompanist.

The value of this collection cannot be overstated—these volumes provide not only the pre-eminent source for the study of Gregorian chant accompaniment, but they are, in addition, a practical and useful aid to performance for the liturgy.

MARY E. LE VOIR

Books

Church Organs: A Guide to Selection and Purchase by John K. Ogasapian. Grand Rapids, MI 49506: Baker Book House. 1985. 136 pp. \$6.95, paper.

Without a doubt, this modest little book is a giant in eliminating the prevalent misconceptions and misinformation which surround the purchase of church organs today. It is the wisest investment any organ committee can make. *Church Organs* does not claim to make an organ expert out of anybody. Rather, it serves as a source of competent and disinterested advice to assist organ committees in making their decisions.

The book focuses mainly on those factors which enter into selecting an organ and how to weigh adequately the various options in light of the self-interests of organ manufacturers, organists themselves, and the congregation. It is not a comparison shopping guide for builders or prices.

The difficult and frequently emotional decision to buy a pipe organ instead of an electronic organ is given a great deal of support. The general misconception that an electronic organ is the only affordable option is thoroughly dispelled. While a pipe organ may cost *five* times as much as an electronic, it may

very well last *ten* times longer. In addition, the maintenance costs over time for a pipe organ are far less. Electronic organs may be maintenance-free during their early years, but their repairs are increasingly unpredictable and extremely expensive as they approach the end of their estimated 12-15 years of service.

Several options are available for smaller churches with limited budgets to purchase a pipe organ. One viable and common approach is to recycle an existing pipe organ. The numerous organs available may be found through the Organ Clearing House, a non-profit organization located in New Hampshire.

Second, builders may offer a substantial discount on a contract simply to build an organ in a new location where they have no existing instruments.

The most obvious way to afford a pipe organ is to build a small one. Many organists and laymen still cling to the misunderstanding that a large organ is needed for a large room. It is not true—a single rank of pipes can be voiced to a deafening level for any room. The issue is not quantity, but quality. Dr. Ogasapian believes that a basic ensemble of half-a-dozen stops, properly scaled, winded, and voiced, will produce a very adequate dynamic level.

The contents of the book address topics ranging from architectural considerations and structural placement of the organ to the mechanics of the instruments and what happens when they are built. The chapters on the selection of a builder are extremely enlightening. Dr. Ogasapian encourages listening to as many organs as possible—in quick succession, and in the setting of a service. In addition, for both pipe and electronic organs, he describes how to listen and what features are most important.

The issues and overall etiquette of contracting a builder are thoroughly discussed. For example, the ultimate choice of an organ should be limited to two, or at most three proposals. Some builders will not even submit proposals due to the expense. Any process of sending stoplists to builders for bid comparisons is likely to be sabotaged by the builders themselves, who are in contact with each other and who know the “trick.”

A good description of the tracker vs. electro-pneumatic key action debate is given. While tracker action is artistically and mechanically superior (and relatively maintenance-free), it is more expensive, requiring sufficient and properly shaped space, and the time between ordering the organ and its completion is longer. The author presents both sides of the argument (one which continues to mystify most laymen) so well, that an educated decision on this critical subject can be made based on this book.

A bibliography of the history and techniques of the organ, as well as a glossary of terms and numerous pictures and diagrams complete the book.

Church organs are the largest (and probably the most expensive) item of church furnishings, and they are an integral part of the liturgy. A good organ will last longer than the lives of those who selected it. It is no wonder that committees "feel uncomfortable" when purchasing an organ. This book will eliminate the risk of costly, unfortunate mistakes made as a result of misinformation. In an objective, understandable format, *Church Organs* sets forth the issues, the facts, and the plain truth about how to select and purchase a church organ. No organ committee should be without it.

MARY E. LE VOIR

Organ

Cinq Soleils pour Orgue by Jean Langlais. Editions M. Combre (Theodore Presser Co, agents). 35 pp. \$29.00.

Cinq Soleils pour Orgue is a set of five beautiful, exciting and programmatic pieces. They are evidence of Langlais' musical brilliance outside of the liturgical idiom. The writing is basically tonal, containing many single line figurations and linear strings of two and three voice chords. Quartal harmonies, rhythmic complexity, and freedom of meter abound.

While these pieces are clearly not meant for the amateur, they offer interesting recital possibilities for the accomplished organist. The performer is assisted by ample editorial markings, manual changes and registrations indicated in the score.

MARY E. LE VOIR

Festival Music for Organ and Brass by J. S. Bach, arr. by Barbara Harbach. Augsburg Publishing House, Minneapolis. 1986. 24 pp. with separate instrumental parts. \$7.00.

Festival Music for Organ and Brass represents an outstanding addition to the rapidly growing and highly popular repertoire for organ and brass. Three transcriptions are contained in the collection: "Now vengeance hath been taken;" "I follow God with happy footsteps;" and "My friend is mine."

All three are of substantial length, and they are written in major keys. These features render them highly suitable for use in weddings, ordinations, feasts and recitals. The optional instrumental parts include two or three trumpets and timpani. At the minimum, however, two trumpets are needed.

The organ part is demanding, with running sixteenth notes in the hands and feet, passages of thirds in one hand, contrary motion, and frequent walking pedal parts. Nevertheless, performance of these pieces is well worth the effort—the transcriptions are brilliantly written and they are magnificent to hear. This music has been recorded and is available on the Gasparo label, code GS 271.

MARY E. LE VOIR

OPEN FORUM

Pontificio Istituto di Musica Sacra

July 2, 1987

Dear Editor,

I have been requested to furnish the following clarifications and precisions regarding your article in the Spring 1987 issue of *Sacred Music* regarding the seventy-fifth anniversary celebration of the Pontifical Institute of Sacred Music.

+ The late Mons. Ferdinand Haberl was *preside* of the institute until December 31, 1981. The appointment of the current *preside*, Mons. Johannes Overath, took effect on January 1, 1982 (and not 1984).

+ The apostolic constitution *Deus scientiarum Dominus* of May 24, 1931, is one of the three most important dates in the institute's history, for it raised the former *scuola superiore* to the rank of pontifical faculty equal to the other Roman universities, with the right to grant academic degrees including the doctorate.

+ The honorary degrees of *doctor scientiae musicae sacrae* were conferred by the grand chancellor, William Cardinal Baum, who did not himself receive a diploma of any kind.

+ Among the distinguished personages who were honored as knights commander of St. Gregory with the silver star we may not fail to mention Prof. Max Baumann of Berlin, who because of ill health was unable to attend in person. The same applies to the famous organist Ferruccio Vignanelli of Rome. Miss Denise Lebon of LeMans received the papal cross *Pro Ecclesia et Pontifice*.

+ In conclusion, their eminences, Cardinal Gagnon, Ratzinger and Stickler were guests of honor at a dinner presided over by the *preside*, Mons. Johannes Overath.

With kind regards and all good wishes,

Prof. Dr. Robert A. Skeris
Prefetto della Casa

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Dear Father Skeris,

Msgr. Richard Schuler has forwarded to me your letter to the *Sacred Music* Open Forum. Thank you for the clarifications and precisions in regard to the article in Spring 1987 issue of *Sacred Music* regarding the seventy-fifth anniversary celebrations of the Pontifical Institute of Sacred Music.

Some editing was done to my article and in the original I did not say that Cardinal Baum received a degree but rather that he conferred them.

In searching for the date of Msgr. Overath's appointment as president I could not find the exact reference in any of the journals I searched. I did know, however, that Msgr. Haberl died in 1984 as I was scheduled to visit him at Regensburg. Pardon this error.

Pardon any other inaccuracies as they were not intended. In my relationship with your school I have always sought to be supportive and also enthusiastic. In addition I appreciate the wonderful work that Msgr. Overath and you have done in the whole field of sacred music, in the C.I.M.S. and also in the pontifical school.

May God bless your work and may it flourish. With a request that you remember me to Msgr. Overath and a remembrance of both of you in my prayers, I am

Sincerely yours in Christ,
Rev. Monsignor Robert F. Hayburn

Pro Ecclesia et Pontifice

Saint Aloysius Church
West Point, Nebraska 68788

Monsignor Schuler,

You may remember Winifred Flanagan, our cathedral organist and choirmistress of many years. Some place along the line she was the recipient of the Pro Ecclesia et Pontifice award. She died several years ago.

Regards,
Monsignor Francis P. Schmitt

Another Pro Ecclesia et Pontifice

Noel Goemanne was awarded the Pro Ecclesia et Pontifice medal by Pope Paul VI in 1977.

NEWS

Albert Tinz, one of the founders and first president of *Una Voce* (Germany), died on July 1, 1987. He was editor of *Una Voce Korrespondenz*. The funeral was at the Church of St. Peter Canisius in Düsseldorf-Unterbilk with burial in the Trompet-Friedhof in Duisberg-Rheinhausen. R.I.P. ■

Edward Connor died in New York, September 19, 1987. He was buried in Chicopee, Massachusetts, September 26. He was a professor at the Pius X School of Liturgical Music and composed several hymns. Two of his books, *Recent Apparitions of Our Lady* and *Prophecy for Today* were widely read. R.I.P. ■

Saint Ann's Church in Washington, D.C., was solemnly dedicated by Archbishop James A. Hickey on June 14, 1987, after considerable renovation of the interior. Music for the occasion included Wayne Jones' *Mass for St. Ann's*, Anton Bruckner's *Asperges Me*, Henry Purcell's *Let My Prayers Come Up*, and C. H. Hubert Parry's *I was Glad*. Robert N. Bright is director of music and Wayne Jones is cantor at Saint Ann's. Monsignor William J. Awalt is pastor. ■

The choir of the Church of Saint Thomas Aquinas in Dallas, Texas, presented a sacred concert on February 2, 1987. Works by Hans Leo Hassler, Olivier Messiaen, Francis Poulenc, Johannes Brahms and Claudio Monteverdi were programmed along with others by Ned Rorem, Herbert Howells and Larry King. Peter Mathews' *Dans les Ombres de la Nuit* and his *Behold, What Manner of Love* concluded the presentation. Paul Riedo is organist and choirmaster. William Vaughan is assistant. Monsignor John T. Gulczynski is pastor. ■

Solemn Mass on Easter Sunday at the Church of the Holy Childhood in Saint Paul, Minnesota, was celebrated by Reverend Gordon Doffing with music by Charles Gounod, including his *Mass of St. Cecilia*, his *I Arose and am Still with You* and his *Marche Solennelle et Religieuse*. Bruce Larsen is director of music. ■

A hymn service combining the choirs of St. Anthony of Padua Catholic Church and the Lutheran Church of the Good Shepherd in Lancaster, Pennsylvania, was held in the latter church, June 7, 1987. Karl E. Moyer is director of both groups. The program included hymns of every period, beginning with Greek and early Latin, continuing through the medieval, renaissance, baroque, classical and modern styles. An instrumental ensemble was added to the organ accompaniment. ■

Saint Patrick's Church in Portland, Oregon, sponsored a series of concerts in August including presentations of English renaissance vocal music, chamber orchestra and a program of music by Orlando Gibbons sung by Cantores in Ecclesia under the direction of Dean Applegate. The Cantores in Ecclesia provide music for solemn Mass each Saturday at Saint Patrick's. The group will travel in England, France and Italy where concerts and Masses have been arranged in major churches. ■

The choir of Saint Catharine of Siena Cathedral in Allentown, Pennsylvania, sang a sacred concert in the Church of St. Ignatius in Rome, April 26, 1987, as part of its European trip. The group also sang in Milan, Florence and Assisi and at a papal Mass in Rome. Donald P. Winzer is director and Sally Cherrington, organist. Monsignor David Thompson, rector of the cathedral, accompanied the choir on its tour. ■

The College of Saint Thomas in Saint Paul, Minnesota, dedicated a new three-manual pipe organ built by Gabriel Kney of London, Ontario, with a recital by Hans Fagius, September 20, 1987. He played works of Buxtehude, Sweelinck, Vierne, Otto Olsson, Torsten Nillson, Bach and Joseph Jongen. The organ is the gift of Robert S. Asmuth, Sr. ■

Roger Wagner, former president of the Church Music Association of America, has announced the formation of the Roger Wagner Choral Institute, intended to preserve the legacy of his work in choral music. It will work in cooperation with the California State University at Los Angeles where plans call for the establishment of the Roger Wagner Center for Choral Studies. Funds are being collected for an endowment. Associated with him in this endeavor are William Wells Belan and Robert Fowells of the university. ■

Reverend George J. Schroeder, pastor of the Church of Saint Mary in Rock Island, Illinois, celebrated the forty-fifth anniversary of his ordination on June 14, 1987. Music for the Mass included Joseph Gruber's *Mass in honor of St. Joan of Arc*, B. Kothe's *Jesu dulcis memoria* and several hymns in both German and English. The choir was under the direction of Peggy Doak. ■

The Dayton Bach Society of the University of Dayton, Ohio, has announced its program of concerts for the coming year. Among the major works programmed are Bach's *Passion according to Saint John* and Anton Bruckner's *Mass in E Minor*. Other music will be American choral masterpieces, baroque selections and a sing-along *Messiah*. Richard Benedum is conductor. ■

The combined choirs of the Church of Our Lady of Perpetual Help and the Church of Saint Joseph in Scottsdale, Arizona, sang Dubois' *Seven Last Words* in three performances during Holy Week. The groups were directed by Mrs. Jeanne Dearing and Father G. Young. They participate in the diocesan choir organized for the papal visit to Phoenix in September. ■

Camil van Hulse celebrated his ninetieth birthday on August 1, 1987. Resident in Tucson, Arizona, he continues to compose despite failing eyesight. A native of Belgium, he speaks a multitude of languages and his compositions include works for organ, orchestra and choral ensembles. A long interview published in *The Arizona Daily Star* of Tucson gives the details of his artistic and creative life.

R.J.S.

CONTRIBUTORS

Catherine Dower is professor of musicology at Westfield State College, Westfield, Massachusetts. Long active in church music, she has often contributed to *Sacred Music*.

Monsignor Sylvester F. Gass is a priest of the Archdiocese of Milwaukee, a friend and student of liturgical music.

Robert M. Fowells is professor of music at California State University at Los Angeles and an authority in chant.

Duanne L.C.M. Galles is a lawyer with special interests in canon law and liturgical customs and laws. He is resident in Minneapolis, Minnesota.