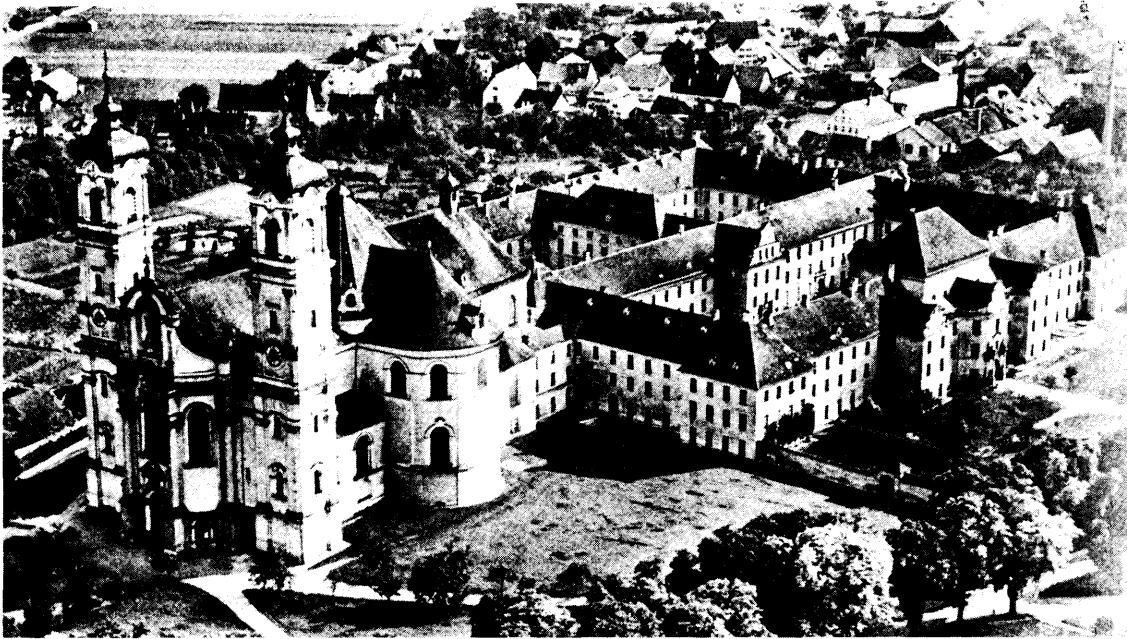


SACRED MUSIC

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Ottobeuron Abbey, Bavaria

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Musings on Sacred Music

Going to Mass in France and England during a recent research trip leads me to make these observations about my experiences with church music there and the state of sacred music in general.

In London I attended Sunday high Mass at both the Jesuit Farm Street Church and at the Brompton Oratory. These Masses were reverent, musically fine and well-attended. I was at Farm Street for the third Sunday in Lent. The choir sang Toebosch's *Missa super Ave Maria, O vos omnes* by Vittoria and Pergolesi's *Vidit suum dulcem natum* and *Eia Mater, fons amoris*. The musical program announced for the Sundays in January, February and March included the following Masses: Haydn, *Missa Sancti Johannes de Deo*; Albrechtsberger, *Missa Sancti Josephi*; Mozart, *Missa Brevis in C* (K115); Jochum, *Short Mass*; De Klerk, *Missa ad modum tubae*; Schubert, *Missa in B flat*; Lassus, *Missa super Frère Thibaut*; Byrd, *Mass for five voices*; Casini, *Missa Tertia*; Bernabei, *Missa Ottava* and Seiber, *Missa brevis*.

On my second Sunday in London, which was Laetare Sunday, I went to the Brompton Oratory. Once again I attended a beautiful, reverent Latin high Mass. This time the music was Fauré's *Messe basse*. The choir also sang *Laetatus sum* by Victoria and at communion, Mozart's *Laudate Dominum. Credo I* was sung with the choir and congregation alternating. The announced program for March included the *Missa Douce memoire* by Lassus, the *Mass in D* by Dvorak, *Missa Puisque j'ai perdu* by Lassus, *Mass for four voices* by Byrd, *Messe solennelle* by Vierne and *Missa Papae Marcelli* by Palestrina.

My experiences in France were not very rich with regard to church music, but comparison is really unfair because I did not seek out churches in Paris that perform the finest church music. I spent weekends visiting friends in the provinces and attended their parish churches. Masses were in French with congregational singing of the usual vernacular pseudo-chant variety. From time to time I also attended daily Lenten Masses at St. Sulpice in Paris. These Masses were always in French, but, to my surprise and delight, one evening at the conclusion of the Mass, the tall, young, black celebrant intoned the familiar chant *Salve Regina*, and the whole congregation of some 150 people joined in. The singing of this mixed congregation, young and old, rich and poor, black, Asian and white, was strong and resolute, an expression of the beliefs of the universal Church. I went out into the dark street where a cold mist had begun to fall, quietly singing the *Salve Regina*, considerably refreshed after a long day in the Bibliothèque Nationale.

The *Salve Regina* was perhaps more moving because it was so unexpected. However, rare as it was, it was sung, that wonderful expression of the universality of the Church and of our common beliefs. I wonder where in the United States a celebrant intoning the *Salve Regina* would be joined so enthusiastically and spontaneously by the congregation. The congregational singing of *Credo I* at the Brompton Oratory is another example of the presence of the chant in the faith-life of at least some Catholics in Europe. Granted these examples are few and far between, but I am heartened by the ease and spontaneity of the singing and the participation of the people of all ages. Is it possible to rekindle such a spark in the United States, to link us again to the spiritual entity of the Catholic Church, expressing throughout time and throughout the world one common faith by singing the beautiful chants of our heritage? Why does the great wave of American interest in our "roots" not extend to our spiritual origins? For several years there has been a growing interest in Gregorian

chant among those interested in meditation and among certain music lovers as well. Similarly, crowds flock to concerts where the great Masses and motets written for the liturgy are performed by secular choirs and symphony orchestras. What has silenced that music in the majority of our Catholic churches in the United States? What has wrenched the expression of the heritage of our faith from us? Why do we not heed the words pronounced by Pope John Paul II on December 31, 1987, in Rome during an audience of 10,000 members of the Pueri Cantores? Our Holy Father said:

I warmly encourage you to cultivate and perform the sacred melodies; the incomparable Gregorian chant, either ancient or modern polyphony, in your cathedrals, your basilicas or religious communities, in your urban or rural churches. Without underestimating profane musical works, you have the privilege of singing to God, of celebrating the events of salvation accomplished by Christ always accompanied by His mother and our mother. You do not merely charm the ears of your listeners. You allow them to enter into communion with God. You help Christian assemblies desire stronger links with Him, as with all the beings and peoples that He loves.

V.A.S.

Ecclesiastical Authority

It is through the observance of law that order and peace are achieved. Through disobedience and a disregard for law, one is faced with disorder, contention and decay. Great civilizations and periods of notable human accomplishment are based in law and a consequent peace. Wars, poverty, various forms of human suffering and attacks on the dignity of persons have been caused by violation of law.

The Church, both as a divine and as a human institution, is founded upon law, divine and human. It demands from its members the observance of the law of God and the decrees of the proper ecclesiastical authority. If we accept the truth that the Church is the very mystical Person of Jesus Christ, then the authority with which the Church teaches and governs is the very voice of Christ Himself. We must give to it our external and internal obedience. Dissent is not the position of one who has embraced Christ and His Church as the means of salvation. The Second Vatican Council turned its attention to the question of authority in matters of liturgy. In paragraph 22 of the constitution on the sacred liturgy, it ruled:

Regulation of the liturgy depends solely on the authority of the Church, that is, on the Apostolic See and, accordingly as the law determines, on the bishop.

In virtue of power conceded by the law, the regulation of the liturgy within certain defined limits belongs also to various kinds of competent territorial bodies of bishops lawfully established.

Therefore, no other person, not even if he is a priest, may on his own add, remove or change anything in the liturgy.

This could not be clearer, yet since the close of the council there has been an unending disobedience to liturgical norms as well as directives concerning the liturgical and musical formation of candidates for the priesthood and others closely associated with the liturgy. A listing of liturgical abuses would take pages, and a review of Catholic publications in the years since the council reveals the cries of our Catholic people at the enormities that they have suffered at the hands of liturgical innovators, most of them priests.

It is true that for a short period the Holy See allowed a certain amount of experimentation, but always in controlled situations and for a limited time. Not everyone was permitted to experiment, although many did so without proper authority or permission. Unfortunately this set a pattern, and many thought that they could do as

they wished with the liturgy even in contradiction to clear directives from legitimate authority as found in the new liturgical books and in various post-conciliar decrees.

How often have you been at Sunday Mass when the *Credo* was omitted? Or the *Gloria*? Girls serving at the altar, illicit and even invalid Eucharistic bread, incorrect priestly vestments, home-made Eucharistic prayers, substitute readings from secular sources, non-ordained homilists, removal of statues and altars, general absolution without confession of sins, etc., etc.

These violations of law have lessened reverence for the liturgy; they have driven Catholic people out of their parishes, making them hunt for churches that do observe the rubrics of the Roman Church; these violations have been at the root of the loss of faith in so many priests, because the abuse of holy things wars against belief.

Often attempts are made to justify disregard for liturgical law as an exercise of personal freedom. But true liberty is found only in the observance of law. Christ told us that in accepting His truth we would be made free. When one has constantly to invent new words and actions, he becomes the slave of innovation. Liberty is found only in the total acceptance of the Church's way—Her prayers and Her directives. It is always a mystery why some priests think that *ex tempore* they can compose a prayer superior to those found in the liturgical books, which are the result of long study and experience under the inspiration of the Holy Spirit. It is hard to explain how the symbolism of centuries can be set aside in favor of newly invented ideas that are only marginally grasped by the people and which need to be superseded quickly by another fad that is invented to fill the vacuum that has been created. Make a list of the para-liturgical ceremonies that have come and gone since the council, many of them originally presented as almost necessary for attaining entrance into heaven. Make a list of the new words that have been introduced, used and then forgotten, important for awhile but soon replaced by others. For some, liturgy became almost a vaudeville act; the show had to be changed weekly. Serious Catholics did not have to fret over all these innovative abuses, since they would most probably not be repeated. Something new and very likely worse would replace them!

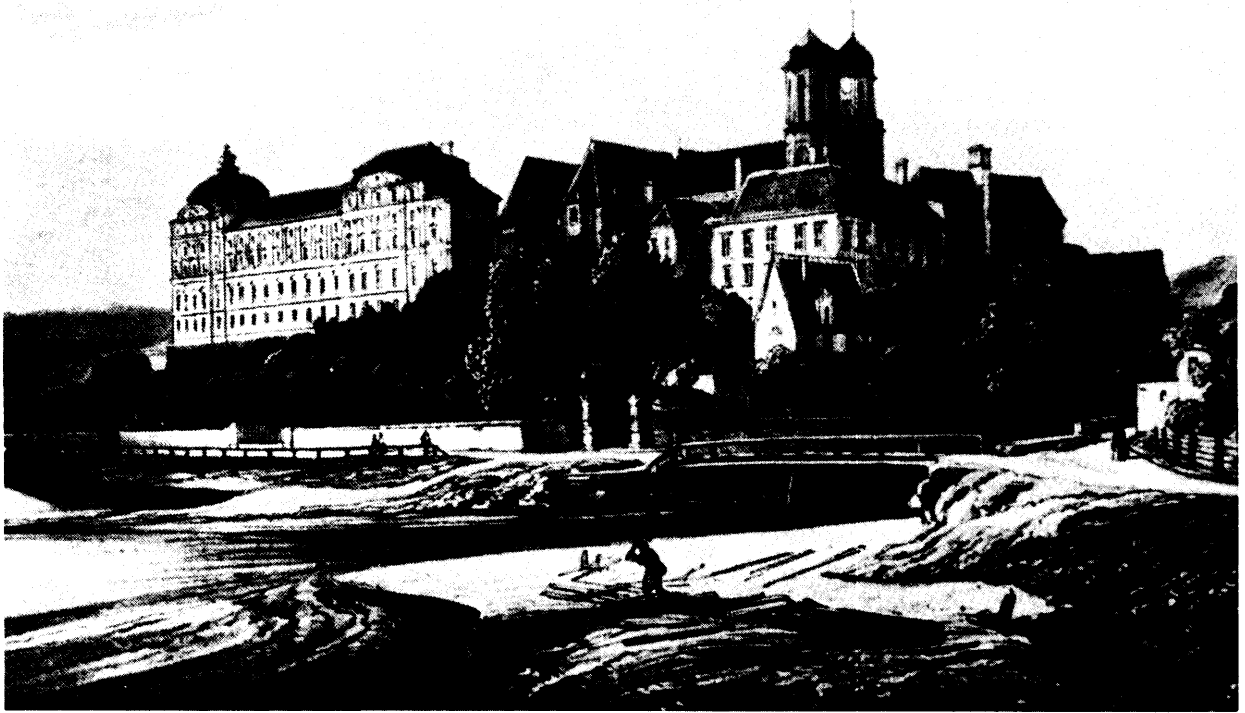
The reform of the liturgy as ordered by the Second Vatican Council and implemented through the efforts of the Holy See was inspired by the Holy Spirit. But it has had little chance, at least in this country, to be fairly evaluated, since except for a few places, it has never been carefully put into use. Much of the problem lies in the dismal translations that have been foisted upon the English-speaking world. It is little wonder that many have cried out for the "old" Mass, and in response the Holy See has permitted the use of the so-called Tridentine liturgy. It is little wonder, but truly a tragedy, that so many Catholics no longer feel obliged to attend Sunday Mass, especially the younger people who clearly indicate that the reformed liturgy bores them. They have little or no reverence for it; the mystery has been taken away, and "they get nothing out of it," as they will explain.

Cardinal Ratzinger has said that basic to the liturgy is a true ecclesiology. And basic to true ecclesiology is a true Christology. If we are convinced that Jesus is the Son of God, true God and true Man, that He founded the Church which is His mystical Body, indeed His very mystical Person living on until the end of time, then we will accept His Church and abide by what is taught and submit to its laws. Christ lives in His Church, teaching, governing and sanctifying its members. Liturgy is the reliving of Christ's life. We are a part of it as members of His Body, but as the head directs the human body, so the head of the Church, the Holy Father, through legitimate ecclesiastical authority, directs the members of Christ's Body. Law brings freedom, order, peace and salvation.

To repeat our old refrain, "Let us do what the council has ordered."

R.J.S.

FROM THE EDITORS



Klosterneuburg, near Vienna, Austria

HOW TO BUY A CHURCH ORGAN: HELP FOR CHURCHES

During a relatively brief tenure as a church organist, I have witnessed countless prototypes of how *not* to buy a church organ. I have been exposed to the worst examples of organ installations only to see other churches quickly follow suit. Saddest of all, I have seen churches at a stage ten, twenty and fifty years later, stuck with the results of their organ committees' well-meaning, though misinformed decisions. How then do you buy an organ?

Every year many churches ask this question. In fact, the Church has been asking this question for several hundred years already. Why is it then, that so few church organ committees seem to know what to do and where to begin when charged with the responsibility of selecting a new instrument? Indeed, when many church organ committees approach their work, it is as if they are breaking new ground: church after church spends many committee hours only relearning what other churches have already learned, and the same errors are unknowingly repeated again and again by committee after committee.

The question, "How do you buy an organ?" is not unique to our technological culture; it is an age-old puzzle which stems back to the 13th century when the organ was first introduced into Christian worship. By the early 15th century, a book by Arnolt Schlick had already appeared which addressed the many difficulties churches were having with the business of acquiring an organ. The church, as organ-buyer, has always found itself in a vulnerable position: it neither possesses nor has access to the information and knowledge needed to weigh the options and make an informed decision.

Every few generations, Arnolt Schlick's advice has been rewritten by different authors, each addressing the complications unique to his cultural setting. The early 1980's possesses its own contributions to this cycle with the publication of two excellent books, *The Church Organ: A Guide to Selection and Purchase* by John Ogasapian, and *Organ Planning: Asking the Right Questions* by John Fesperman. To

these may be added a number of booklets and pamphlets, as well as hundreds (literally!) of articles which have appeared in a variety of denominational and professional organist magazines. (See "Organ Resource List" in *Sacred Music*, Vol. 114, No. 4 [Winter 1987], p. 23-25.)

But where does all this information leave the church organ committee? Was the church able to access and make use of this store of knowledge when the time came to buy a new organ?

Despite the excellent contributions of many authors, one is forced to admit that much of this material has had very little impact on the average organ committee: few churches are aware that it exists, let alone from where it can be obtained. This is especially true for magazine articles which are lost forever in back issues.

It appears that the difficulty for church committees in purchasing a new instrument has never really been a lack of information. The difficulty is locating the sources and accessing the material.

A few years ago I was given the responsibility of chairing a church organ committee, and experienced much frustration over what seemed to be a "lack of available material" that could be presented to the committee for discussion. It wasn't until after the church had made a decision that this frustration was expressed to the executive of the Royal Canadian College of Organists, a Canadian organization of church musicians. The discussion that ensued eventually led to the formation of the Organ Resource Centre, an information distribution service for churches regarding church organ selection.

The goal of the Organ Resource Center is to provide churches with easy access to a wealth of material that otherwise would remain unknown to them, and to make this material available from one location. The Organ Resource Centre now carries over 100 articles for which it has obtained reprint permission and is in a position to distribute to churches at cost (photocopying and handling). To these have been added a number of books and pamphlets especially addressed to the church organ committee. This material covers the wide gamut of questions an organ committee will face from its inception to the end of its work: organizing the organ committee, fundraising, organ planning for architects, placement of the organ, considerations regarding the decision to purchase a pipe or electronic organ, how to evaluate an organ, and the list goes on and on.

Perhaps the most important characteristic of the Organ Resource Centre is that it provides churches with an objective and "disinterested" source of information. As a non-profit, volunteer project of a charitable organization, the Royal Canadian College of Organists, the Organ Resource Centre remains completely independent of the organ manufacturing business. As such, it has the potential to become the single most effective and helpful source of information for individual churches regarding church organ selection and purchase.

Choosing a church organ is no easy task. It involves an understanding of the present and future musical needs of the congregation and the role of the organ and music in our worship. It involves a complicated musical instrument whose mechanical and musical merits a committee must learn to grasp and judge. It involves a large sum of money which will be invested in an irrevocable decision that a church will have to live with for many years to come.

The organ committee must do its work well. The committee must educate itself and carefully review its many options:

- who should be on the organ committee and what do they have to offer?
- which criteria will receive overriding attention in the evaluation of instruments?
Quality of sound? Flexibility? Cost? Ability to accompany congregational singing?

- what is the role of the organ in worship and how does this reflect on the evaluation criteria?
- what are the options? Piano? Reed organ? Electronic organ (various types)? Pipe organ (builder? Tracker or electric action? one, two or three manuals?)
- where should the organ and choir be placed and what does this placement suggest about the church's views on worship and the role of music in worship?

The list of questions and complications a committee must address becomes long and difficult when its work is properly approached. Too often, organ committees take the easy way out by purchasing the most available or most popular instrument. Too many committees fail to give adequate consideration to the purchase of an expensive instrument with which the congregation will have to live for many years.

Selecting a new organ is within the reach of an *ad hoc* church committee which is willing to do its work. But the committee must take its responsibility seriously, and realize that aside from the church building itself, the organ is likely the singly most functional and costly expense demanded of a congregation.

The wise organ committee will begin with a careful study of the issues involved. A recognition of the complexity of the organ committee's task is the first step to a good decision.

Four recent publications stand out as being indispensable to the church organ committee. All of the following are available from the publishers or from the Organ Resource Centre, 515 McLeod Building, 10136 100th Street, Edmonton, Alberta, Canada T5J 0P1. Phone: (403) 429-1655.

John Ogasapian. *Church Organs: A Guide to Selection and Purchase*. Baker Book House, Grand Rapids, Michigan 49506. US\$6.95. A practical, easy-to-read, 135-page book with many pictures. Contains 18 chapters which deal with various aspects of concern to the organ committee, including a discussion of the organ in worship, architectural considerations, pros and cons of various options (electronic, reed and pipe organ), selecting and contracting a builder, use of a consultant, etc.

John Fesperman. *Organ Planning: Asking the Right Questions*. Published in 1984 as Part IV of the Hymnal Studies Series, The Church Hymnal Corp., 800 Second Avenue, New York, NY 10017. US\$4.95. As the title suggests, this book opens with a more philosophical discussion of the organ committee's task, and the place of music in worship. Issues such as integrity, technology, culture and art are raised in terms of the organ committee's work. Elementary introduction to the use of the organ in the Christian tradition, and explanation of how an organ works. Discussion of acoustical needs of instruments in worship, maintenance, where to obtain advice, costs, and others. 71 pp.

Philip K. Clemens. *Choosing a Church Organ*. Mennonite Publishing House, Scottsdale, PA 15683. US\$0.50. A 1983 reprint from *Short Hymn-tune Arrangements for Organ*. A ten-page introduction to the organ selection process, zeroing in on the crucial matters. The first question posed is, "What should we know about buying an organ?" Practical suggestions for evaluating an organ and basic list of options available to the committee. Thorough discussion of the electronic-pipe organ dilemma in a forthright and cool-tempered manner.

John Ogasapian and Carlton T. Russell. *Buying an Organ*. American Guild of Organists, 815 Second Avenue, Suite 318, New York, NY 10017. US\$2.00. An eight-page booklet commissioned by the American Guild of Organists, containing a recently revised and very useful bibliography for further reading. Brief discussion of a variety of topics, including how an organ works, buildings and acoustics, organ consultants, organ placement, costs, unification, electronic organs, and others. Offers a six-step procedure for organizing and chairing an organ committee.

MARCEL DUPRE, 1886-1971

Among the chief glories of the Roman Catholic musical tradition in the last century and a half is the French organ school, a line of masters and disciples stretching from César Franck in the nineteenth century to contemporary figures such as Olivier Messiaen and Jean Langlais. The French organ school has produced an uncommonly large number of composers, performers and liturgical organists of the first rank. Marcel Dupré, the subject of a recent biography by Michael Murray, is both a pivotal figure in this school and something of a paradox.¹ He is remembered today as the composer of the *Trois préludes et Fugues*, Op. 7, and the *Variations sur un Noël*, Op. 20, and as one of the numerous virtuosi with which the French organ world has been blessed for the past century and a half. Yet his reputation as a virtuoso has been eclipsed by those of organists such as Jean Guillou, Marie-Claire Alain and Pierre Cochereau; more obviously, his reputation as a composer today stands in the shadow of Langlais, Messiaen, Jehan Alain and Maurice Duruflé. In modern Catholic circles, Dupré is almost unknown, though he spent much of his life in work imbued with the highest aims for liturgical music, and met with worldwide success as an artist. What, then, leads Olivier Messiaen to call Dupré “the greatest organ virtuoso who has ever existed” and “a very great composer. . .one who brought new life to organ composition?”²

In an attempt to answer this question, I should like to discuss Dupré’s career as a virtuoso and then go on briefly to consider several of his less familiar compositions. Those interested in learning more about Dupré are urged to consult Murray’s biography, in which he provides a detailed account of the life and work of his teacher, and which supplies much of the information used in this essay. Though he is best-known as a concert organist, in this volume Murray displays a fine critical intelligence and an elegant prose style. He was among Dupré’s last students and brings to his writing the insights gleaned from close observation of his subject.

While we may pause before accepting Messiaen’s estimate of Dupré as a virtuoso (such judgments require comparisons impossible to make), it is clear that Dupré was one of the most brilliant organists of all time. Reviews of recitals he gave during his public career indicate the effect his playing had on auditors. A New York critic, writing in the early 1920’s, said that “the effect of the recital was overwhelming, the scintillating beauty of his playing impossible to describe.”³ After Dupré’s first British appearance, in London’s Royal Albert Hall on December 9, 1920, the Times critic noted that “it is doubtful whether the hall has ever been filled as it was on this occasion. . .the audience listened and wondered.”⁴ The diaries of Dupré’s pupil, Jeanne Demessieux, contain many fascinating glimpses of Dupré in the 1930’s and 1940’s. Among them, the following picture of a recital given in Notre-Dame de Paris on August 13, 1944, is of particular interest.

Recital given by Dupré in Notre-Dame. Unforgettable! Audience estimated at 6500 persons. *Fantasia and Fugue in g minor*, Mozart’s second *Fantasia*, *Pièce Symphonique*, *Crucifixion*, improvisation. We were with Madame Dupré and Marguerite (Dupré’s daughter) in the nave. From the first note the crowd seemed electrified.

At the conclusion of the recital, Demessieux writes, the vast audience surrounded the gate from which Dupré was to make his exit from the stairs that lead down from the organ gallery: “We could see Dupré being mobbed.”⁵

In his memoirs, Dupré states that he first dreamed of playing the organ as a small child, as he watched his father practice his pedal technique on the pedal-piano in

their Rouen home. Perhaps the decisive influence came in 1890, when the four-year-old Marcel escaped the vigilance of the family maid assigned to tend him, and made his way into the organ loft of Saint-Ouen de Rouen to watch Charles-Marie Widor play the dedicatory recital on Cavaille-Coll's newly installed instrument. Whatever the case, under the tutelage of his father, Dupré soon gave evidence of his prodigious gifts. By the age of ten, he had performed publicly; in October 1897, when he was eleven years old, Dupré was appointed organist of the church of Saint-Vivien in Rouen. On his fifteenth birthday, Dupré's biblical oratorio, *Le Songe de Jacob*, received its first performance by a Rouen choral society directed by his father.

Dupré's student career at the Paris Conservatoire began in 1902. He won first prizes in piano, organ, improvisation, and fugue. Louis Vierne has described the 1907 public competition at which Dupré, aged 21, won the prize in improvisation:

That competitive examination, the most outstanding I ever heard at the conservatoire, is worth being related in detail. . . He audaciously improvised on a liturgical chant a complete canon between the soprano and the bass at a fourth below, while the two inner voices were treated in third species counterpoint with a bold musical figure of the smoothest possible kind. With this feat, I knew the cause was won. His fugue gave the impression of being a written fugue. He dared to maintain the countersubject, which he left in its normal place, even for the entries of the subject and the answer in the inner voices. His stretto was a masterpiece of poise and skill.⁶

The circle of talent present in the conservatoire during the first years of this century was remarkable by any standard. Fauré had been appointed director in 1905 (after a sweeping purge of "conservative" elements among the faculty!); among the students were Arthur Honegger, Darius Milhaud, and the Boulanger sisters, Lili and Nadia. The influence of the Franck-Fauré-Widor school of thought was pervasive, but at the same time Debussy's strikingly fresh musical language had a strong effect on the young composers. Dupré's music carries the stamp of both.

In 1909, Dupré won first prize in Widor's fugue class (his classmates were Milhaud and Honegger). Dupré's association with Widor and the Church of Saint-Sulpice, however, dates from 1906, when Widor appointed him to the post of assistant (Dupré succeeded his master as *titulaire* in 1934 and continued to play until his death in 1971—a total of sixty-five years). The "test" Dupré faced in order to secure the appointment was to improvise the music for a wedding ceremony. Without Dupré's knowledge, Widor was listening from the nave below with Louis Vierne. After the wedding, Widor said to Vierne, "Are you sure he improvised? It sounded written."

1920 marks the great turning point in Dupré's career. Though he won the Premier Grand Prix de Rome in 1914 with his cantata *Psyche*, his compositions were not widely known outside his native country. The *Trois Préludes et Fugues*, Op. 7, were composed in 1912, but had to wait to find a publisher because of Dupré's relative obscurity as a composer and the extravagant demands they make of the performer. Even Widor protested at their "insurmountable difficulty." In 1920, however, Dupré made himself known throughout the musical world by performing, in a series of ten concerts on consecutive Friday evenings, the complete organ works of Bach, from memory.

This phenomenal accomplishment, more remarkable still because it was first carried out on the modest two-manual instrument in the conservatoire, was repeated twice, a year later on the organ of the Trocadero in Paris, and in 1923 in Montreal. Dupré became, in effect, an overnight sensation; Vierne said that "by this exploit (he) proved himself to be the finest organist of his time."⁸ On the strength of his newly-found fame, the publishing firm of Leduc undertook to issue the *Trois Préludes and Fugues*, and Dupré's stature as both composer and virtuoso was firmly fixed.

In late 1920 he made his first appearance in London, playing before an audience of nearly ten thousand which included members of the royal family. The next year saw the first of his extended North American tours. These extensive public appearances (during several of the North American tours, for example, Dupré gave more than one hundred recitals) brought him not only fame but wealth, and he was able to purchase a villa in the Parisian suburb of Meudon in 1925. His teacher Guilmant's former home, a short distance away, came up for sale soon afterward, and Dupré bought the three-manual Cavaille-Coll organ it contained. To house the instrument, Dupré added to his villa a wing containing a concert hall which seats an audience of one hundred and fifty. The organ was rebuilt and a fourth manual added; it was fitted with a plethora of registrational aids, some of which are unique to it. The *salle d'orgue* became Dupré's workshop. Each morning before breakfast, he practiced for an hour on one of the two grand pianos also in the *salle d'orgue*. The organ was frequently used for concerts as well as for daily practice and teaching.

When the professorship of organ in the Paris conservatoire fell vacant in 1925 upon the death of Eugene Gigout, Dupré and Charles Tournemire emerged as chief contenders for the post. Supported by Ravel and Dukas as well as Widor, Dupré won, and until 1954, when he became director of the conservatoire, he taught the thrice-weekly organ classes. In addition to those names mentioned earlier in this essay, Dupré organ pupils included such luminaries as Gaston Litaize, Jean-Jacque Grunenwald (his successor at Saint-Sulpice), Rolande Falcinelli (who succeeded him as professor of organ at the conservatoire), Suzanne Chaisemartin, Odile Pierre, Michel Chapuis and Marie-Madeleine Duruflé.

Though his teaching at the conservatoire demanded a reduction in the number of tours Dupré could undertake, he found time to make frequent visits to other countries. Outside Europe, he made ten tours of North America, and in 1939 embarked on a world tour. In the course of his concert career Dupré played well over two thousand recitals. Some idea of the number of people who flocked to hear him play can be gained by considering that, during one North American tour comprising ninety-six recitals, Dupré was heard by an estimated 150,000 concert-goers.

In Paris Dupré maintained a full schedule of recitals and appearances in addition to his regular tasks at the conservatoire and his work as *titulaire*. In Saint-Sulpice during December 1938 and the first months of 1939, he played a series of twenty recitals covering a substantial portion of the organ repertoire. These recitals were broadcast internationally. Ten years later, in July 1949, Dupré made a series of eight broadcasts from his villa in Meudon. For these programmes he improvised large-scale works in the most demanding forms, such as passacaglias, trio sonatas, suites classical and modern, and a symphony in four movements. Despite these widely-acclaimed feats, Dupré experienced perhaps the greatest fulfilment in his role as liturgical organist. His improvisations in the course of Masses each Sunday at Saint-Sulpice usually included a *ricercare* in six voices during the offertory, and a double fugue in five voices as the postlude. These were not merely displays of a very rare intellectual capacity. Rather, they were embodiments of a liturgical improvisator's highest goal, the instantaneous creation of a work of beauty, made possible by the artist's complete control of his inspiration and keen sensitivity to the chants and texts of the day. Dupré's liturgical improvisations, a few of which have been recorded, were at once musical works of the highest order and integral parts of the liturgy.

It is true that in later years, because of a disabling disease of the hands, Dupré's keyboard execution suffered somewhat. But his technique, described by Murray as "perfect and without peer," and his astonishing intellectual powers ensured that even his last performances were landmarks.⁹ Recordings made in 1965, when Dupré was in his eightieth year, clearly display his imperious sense of rhythm and the magiste-

rial dignity and spaciousness of his playing.¹⁰ A recital given in Saint-Sulpice the following year, which concluded with a five-voice fugue improvised on the Gregorian *Regina Coeli*, elicited this comment from the critic of *L'Orgue*: "Defiant les années, Marcel Dupré est toujours Marcel Dupré, le premier de tous."¹¹

He continued to play at Saint-Sulpice. Each week, he wrote, was "crowned with the joy of finding myself on Sunday mornings, as I have since the age of twenty, before the five manuals of Saint-Sulpice's royal instrument, surrounded by the many dear friends who continue to gather there."¹² On the morning of Sunday, May 31, 1971, the feast of Pentecost, he played for two Masses, concluding at the request of a guest in the organ gallery with the five-voice double fugue from his *Choral et Fugue*, Op. 57. He died quietly at Meudon that afternoon.

Dupré's was the life of a genius. He was recognized by contemporaries as "*le Liszt moderne*," as "one of the giants of music, not only of the present, but of all time," even as "*Bach redivivus*." "His was a musical creativeness the organ world has not known since Bach," wrote an American critic.¹³ Dupré's legacy to subsequent generations includes many elements, from the tradition still carried on in France and elsewhere by his pupils, to the recordings he made of the works of Bach, Franck, Widor and himself. But the most important part of his legacy is his compositions. The greater part of Dupré's published work is for the organ, but there is a substantial amount written for piano, voice, orchestra, and various combinations of instruments. We can deal here with only several of the organ works suitable for liturgical use.

Much of Dupré's organ music is prevented from reaching a wide public by two or three factors. The first is that only a small proportion of his *oeuvre* is played by recitalists outside France, a neglect that can at least be partially accounted for by the second factor, which is that his non-pedagogical compositions tend to be difficult, sometimes extremely so. The third factor is the unfortunate condescension with which French organ music of the period between Franck and Messiaen is regarded in some quarters, a curious phenomenon indeed.

There are, however, a number of Dupré's works that are within the reach of many organists, among them compositions from both the early and late parts of his career that demonstrate the evolution of his harmonic language.¹⁴ Even newcomers to organ playing will find *Annonciation*, Op. 56, and various of the *Vêpres du Commun*, Op. 18, easily accessible. The first consists of brief meditations in quiet yet contrasting styles, ideal for use as preludes or interludes. On a larger scale, the *Vêpres du Commun* comprises fifteen pieces of two to four minutes' duration in a variety of forms and styles. They range from the most delicate of musical commentaries on the psalms to torrential toccatas characteristic of the modern French school.

The *Seventy-Nine Chorales*, Op. 28, were written specifically as an introduction to the study of Bach's chorale preludes. Each of them treats a specific problem in organ technique, allowing the student to acquire necessary manual and pedalboard facility in a logical gradation. The chorales are admirably suited to occasions when a short piece is required, perhaps in the interval between the choral anthem at communion and the communion hymn itself.

For more advanced players, the *Twenty-Four Inventions*, Op. 50 (published in two volumes) provide a source of short pieces of striking originality, elegantly and economically written. Their freshness and the integrity of their construction delights at every turn. From a slightly later period comes the *Choral et Fugue*, Op. 57, a work that should be in the repertoire of every church organist and recitalist. Based on the Gregorian *Salve Regina*, the chorale consists of a quietly flowing manual accompaniment, with the theme played in long notes on an eight-foot reed stop in the pedal. This leads to canonic treatment of the theme between pedal and right hand, with the

left hand continuing the quiet accompaniment. The second half of the work, a double fugue in five voices, is an example of a form in which Dupré so effortlessly improvised. Its two subjects are the festive alleluia sung at Easter and the *Salve Regina* theme of the chorale, this time rhythmically modified. The double fugue, light on its feet in exposition and development, grows to a tremendous climax, and concludes with a cascade of descending chords against ascending scales in the pedal.

Recitalists who have tired of the warhorses and who are in search of fresh concert works would do well to consider the large compositions of Dupré's middle and later years, among them the *Deuxième Symphonie*, Op. 26, the second set of *Trois Préludes et Fugues*, Op. 36, and the symphonic poems *Evocation*, Op. 37, *Vision*, Op. 44, and *Psaulme XVIII*, Op. 47. The symphonic poems we can but mention here; they have been recorded by Cochereau at Notre-Dame de Paris, Graham Barger at Norwich Cathedral, and Graham Steed at Westminster Cathedral respectively, and the interested reader is urged to seek out the recordings to gain an idea of these vast and complex works.¹⁵ The *Deuxième Symphonie* merits far more attention than it has received. It is in three movements, a prelude, intermezzo, and toccata. Both the prelude and toccata are bold declamatory movements of great sweep and power. The intermezzo begins quietly, but its rather sinister atmosphere soon develops into an agitated treatment of the theme before subsiding once again in anticipation of the relentless rhythmic thrust of the concluding movement.

A mention of the *Deux Esquisses*, Op. 41, will conclude this scanty sample of Dupré's output. They were published in 1945, having been written as technical exercises for Dupré's pupil Jeanne Demessieux. The first is a quietly-registered scherzo characterized by "ceaseless and bustling activity."¹⁶ A tierce is used with the eight-foot bourdon, creating an atmosphere of playful chattering. Alternating with this material are passages wherein the hands sustain quiet chords while the feet dance complex patterns on the pedalboard. The second of the *Deux Esquisses* is a violent toccata in B flat minor in which hands and feet are frequently playing octave scales and jumps at high speed—a challenge for the intrepid. "One could hardly ask for a more engaging scherzo or a more stunning work with which to end a recital."¹⁷

Many of Dupré's published compositions originate in his liturgical and concert improvisations. Far from reflecting the uninspired formlessness of most organ extemporization, these pieces embody an unrivalled command of large musical structures, a command founded upon intimate knowledge of the classical works, above all those of Bach.

He displays the two facets of the organ and declares the two sides of its nature, one severe and formal, the other imaginative and multicolored. This one man is capable both of constructing on a Gregorian motif a monument in honor of modal counterpoint, and of painting in forty improvisations, airy, delightful and fantastical, a gallery of forty pictures, exhibited in his organ gallery at Meudon.¹⁸

Marcel Dupré represents the central link in the great tradition of French organ music stretching from Franck and Widor at one end to Messiaen, Langlais and Guillou at the other. Messiaen's estimation of Dupré's status as virtuoso and composer ultimately admits of no positive proof or disproof, whatever the respect we accord its author's musical judgment. As a performer, however, Dupré must be placed among a handful of the most extraordinary virtuosi the world has known; his *oeuvre*, which eventually will reach the wide public it deserves, speaks eloquently, even sublimely, for itself. Let us not neglect a treasure so readily available to us.

NOTES

1. *Marcel Dupré: The Work of a Master Organist*. Boston: Northeastern University Press, 1985.
2. Introduction to Marcel Dupré, *Recollections*, trans. Ralph Kneeream. New York: Belwin-Mills, 1975.
3. Quoted in Regina (Canada) *Leader-Post*, November 10, 1923.
4. *The Times*, December 11, 1920.
5. Quoted in Christiane Trieu-Colleney, *Jeanne Demessieux, Une Vie de Lutttes et de Gloire*. Paris: Les Presses Universelles, 1977, p. 166. The third and fourth works were, presumably, Franck's *Grande Pièce Symphonique* and the third movement ("Crucifixion") from Dupré *Symphonie-Passion*, Op. 23. Demessieux's diaries provide an invaluable source of information about Paris musical life during the war years.
6. *Mes Souvenirs*, trans. J. R. Crawford. (University of Miami Ph.D. dissertation, 1973), p. 135.
7. *Recollections*, p. 45.
8. Quoted in John Mason Pagett, *The Music of Marcel Dupré* (Union Theological Seminary S.M.D. dissertation, 1975), p. 81.
9. "Toward Perfect Technique," *Music*, March 1974, p. 38.
10. Dupré, *Symphonie-Passion*, etc. Philips 6537 011. Recorded in Saint-Ouen de Rouen.
11. Quoted in Pagett, p. 81.
12. *Recollections*, p. 131.
13. Peter Basch, *Music*, September 1971, p. 21.
14. Among the compositions listed, Alphonse Leduc published Op. 7 and Op. 23. Op. 18 is published by H. W. Gray, as are Op. 28 and Op. 36. The *Deuxième Symphonie*, Op. 26, is published by Salabert/Herelle. Most of Dupré's organ works from Op. 37 onward are published by Bornemann.
15. Recorded on Delos FY-020/021, Vista VPS1032, and RCA VICS 1573 respectively.
16. Pagett, p. 358.
17. Pagett, p. 362.
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THOMAS CHASE



Melk Abbey on the Danube, Austria

FIRST NATIONAL CONVENTION OF THE LATIN LITURGY ASSOCIATION

(Readers may be interested to know that the second convention of the Latin Liturgy Association has been scheduled for May 27-28, 1989, the Memorial Day weekend, at the Church of Saint Agnes in Saint Paul, Minnesota.)

It was not a coincidence that, during the special synod of bishops called to review the work of the Second Council of the Vatican, the Latin Liturgy Association of America announced its first national convention. Meeting two decades after the close of the council, the synod fathers, like the Creator Himself in Genesis, looked at the work of the council and found it good. The consequences of the council they sometimes found otherwise.

Likewise, the Latin Liturgy Association of America. While loyally accepting Vatican II's reforms, the association's members nevertheless decried one of Vatican II's consequences—the loss of Latin. Being reflective types, the members were not satisfied with the authority of the “penumbra of Vatican II.” They wanted its *ipsissima verba*. As they actually read and studied the text of the council's constitution on the liturgy, *Sacrosanctum concilium*, they failed to find warrant for the destruction of the Latin Church's precious treasure, its official language for the last seventeen centuries. Indeed, among the commands of the council, enshrined in article 36 of that constitution, they found their motto: *Linguae latinae usus, salvo particulari jure, in ritibus latinis servetur*, except as provided in particular law, Latin is to be retained in the Latin rites.

Formed at the Benedictine Priory of Saint Louis in Saint Louis, Missouri, the Latin Liturgy Association's birth was announced in a 1975 article by Dr. James Hitchcock, published in *Sacred Music*. Twelve years later it achieved another milestone by holding its first national convention in the nation's capital at the National Shrine of the Immaculate Conception. Thus invoking the protection of Our Lady in this Marian year, it was held on the last weekend of June, immediately preceding the feast of Ss. Peter and Paul. It began Saturday at midday and closed at dusk on Sunday. The program consisted of liturgies and lectures.

Opening the event was the welcoming address of the association's chairman, Professor Anthony Lo Bello, which was a litany of the numerous references to the retention of Latin in the conciliar and post-conciliar church documents. Then followed a votive high Mass of the Blessed Virgin in the shrine's crypt chapel, celebrated in Latin by the Reverend James McCauley, S.J. The plainchant was sung by the Schola Gregoriana of San Francisco. Thus, four commands of Vatican II were obeyed at the outset: that Latin be retained in the Latin rite, that the treasury of sacred music be cultivated and preserved with the greatest care (*summa cura*), that choirs be assiduously promoted, and that Gregorian chant, being the Latin rite's own music, be given first place (*principem locum*).

After Mass and luncheon came an address by Professor James Hitchcock of Saint Louis University. As the first chairman of the association, he was an apt person to recount the story of the association's founding and rise as the Catholic Church in America has experienced a decline of the sacred in worship.

The second address was by Theodore Marier, Justine Ward professor of liturgical music at the Catholic University of America. It was a fine, upbeat account of the current state of Gregorian chant. He closed with an account of a psychiatrist who actually rescued from a state of chronic pathological lethargy a monastery of non-observant French monks through "plainchant therapy!"

After dinner followed vespers and benediction with the Schola Gregoriana leading the Latin plainchant. Many others in attendance joined in the singing during vespers and it was *participatio actuosa et activa* during the well-remembered benediction hymns, *O Salutaris* and *Tantum ergo*.

In the evening the boys of the Regional Choir School of Our Lady of the Holy Rosary, Lawrence, Massachusetts, directed by David and Nina Bergeron, provided a demonstration of the Ward method of musical pedagogy. That delightful presentation was followed by a panel discussion, the discussants being the Latin Liturgy Association chapter chairmen. They often recounted their difficulties in arranging for regular Latin Masses in their areas. Most of these presentations might have been entitled, "My Life and Hard Times: Memoirs of an LLA chapter chairman."

In some cases chapters have had to exploit the financial woes of an inner city, once-ethnic church and then settle for a late-afternoon Sunday Mass in order to obtain their goal of a Latin liturgy. On that sombre note Saturday's events came to a close.

Sunday morning brought good addresses. There was one by Professor Patrick W. Jacobson on the history of chant and another by Bernard Marriot, treasurer of the Association for Latin Liturgy of England and Wales. The former was a *tour de force* and seemed a rapid review of a semester course on western chant. Dr. Jacobson closed with some recordings of chant, including a spirited and syncopated rendering of the *Veni, Creator* in a late medieval style. Mr. Marriot provided, with delightful wit, a report of attempts by his organization to combat the destruction of the Latin liturgy in post-conciliar England. He noted that England has two indulgences for the Latin Tridentine Mass, one obtained in 1970 by Cardinal Heenan on the occasion of the canonization of the martyrs of England and Wales (sometimes called the "Agatha

Christie indult" after one of its notable petitioners) as well as that granted universally in 1984 by the apostolic letter, *Quatuor abhinc annos*. Professor Robert J. Edgeworth, originally designated as "clean-up batter," also spoke in the morning to accommodate the revised travel schedule of the afternoon speaker. He pronounced an upbeat tale of his experiences as the association's secretary.

It was then time for the pontifical high Mass, celebrated in Latin by the Most Reverend Thomas W. Lyons, auxiliary bishop of Washington. It might be noted that every Sunday at 1:30 P.M. a Latin Mass is celebrated in the crypt chapel of the shrine. This one brought a "standing room only" crowd of worshippers. The post-conciliar physical modifications to the Maginnis and Walsh crypt chapel somewhat impeded the solemn celebration of the liturgy, besides reducing the amount of seating available. The altar had been moved forward from the apse into the crossing. The upshot was that sound was so dispersed and swallowed up that in parts of the chapel the service was inaudible. The San Francisco *schola cantorum* and the boy choir of Our Lady of the Holy Rosary sang the chant ordinaries and propers. All joined in the responses.

The afternoon brought another international note. J. E. van der Does de Willebois presented, *a l'Abélard*, a review of the recent developments in the Latin liturgy in The Netherlands. He is president emeritus of the Dutch Association for Latin Liturgy. Briefly he recalled the recent destruction and chaos in the Dutch church, but he noted that the situation now appears to have "bottomed out." The Dutch association has about 2000 members. He recommended that the American association keep its worship services in parish churches and avoid the Tridentine movement.

After benediction, a sermon by the Reverend Vincent Rigdon on the Marian year, and the litany of Loretto, the "first annual" national convention of the Latin Liturgy Association fittingly came to a close. Some 215 people registered for the event and the number in attendance was probably even larger. There were a few older priests and some younger ones. A youthful Nobertine canon regular in full white habit attracted universal notice. Those wishing tape cassettes of the twelve events may purchase them at the price of \$4.50 each from Ministr-O-Media, Inc., P. O. Box 155, Pomfret, Maryland 20675-0155. Persons wishing information on membership in the association should write its chairman, Dr. Anthony Lo Bello, Box 29, Department of Mathematics, Allegheny College, Meadville, Pennsylvania 16335.

Most registrants—*mirabile dictu* — were younger people. Some were so young in fact that they could not have remembered the pre-Vatican II Church. Nostalgia, clearly, was not the efficient cause of their presence. The crucifer at the Saturday Mass was a young black seminarian. He was properly vested in cassock and surplice and later over coffee told me of his desire to follow orthodox Catholic truth. Another young man—also post-Vatican II—told me what sparked his interest in the Latin liturgy. In the course of a conventional adolescence, he began reading lives of the saints. Soon he was puzzled. The saints he noticed found a wealth of spiritual nourishment in the liturgy. It gave them a mystical joy. By contrast, he found it arid. In his experience, it was pedestrian. He complained of the disjuncture to his parents. They explained to him that once upon a time the liturgy *was* as the saints had known it. *Olim erat*. . . Later when he first attended a Latin Mass, he knew what the saints and his parents had meant.

As I was leaving for National Airport, I spied a young couple with their many young children pile into a station wagon with Michigan license plates. I was reminded that June is indeed part of spring.

DUANE L.C.M GALLES

LATIN LITURGY

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During the years since the close of the Vatican Council and the beginning of the reforms of the liturgy and church music, *Sacred Music* has published many official documents as well as articles and editorials on the subject. Unfortunately, publication in a periodical journal often means that information is buried and difficult to retrieve. Frequently the editors of *Sacred Music* receive requests for information and are asked to answer questions involving material that has already appeared in the pages of *Sacred Music*. In order to make that wealth of information more easily available to our readers, we have organized a selected bibliography of documents, articles and editorials on a number of subjects pertaining to the liturgy and music, especially in the light of the demands of the council and instructions given by ecclesiastical authority since the close of the council. The information is organized by subject. The articles can be obtained from *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103, or from University Microfilms International, 300 N. Zeeb Road, Ann Arbor, Michigan 48106.

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"On the Fifteenth Anniversary of *Musicam Sacram*." Vol. 110, No. 1 (Spring 1983)

"Pope John Paul II on Sacred Music." Vol. 110, No. 4 (Winter 1983)

"Spanish Bishops' Commission on the Liturgy." Vol. 111, No. 1 (Spring 1984)

Richard M. Hogan, "Pope John Paul and the Tridentine Mass." Vol. 112, No. 1 (Spring 1985)

"Allocution of Pope John II." Vol. 113, No. 1 (Spring 1986)

THE SACRED

Richard J. Schuler, "Humanism and the Sacred." Vol. 96, No. 4 (Winter 1969)

James Hitchcock, "The Decline of the Sacred." Vol. 100, No. 4 (Winter 1973)

W. H. Marshner, "Cardinal Danielou on Liturgy." Vol. 101, No. 2 (Summer 1974)

Deryck Hanshall, "Resacralization." Vol. 103, No. 4 (Winter 1976)

Richard J. Schuler, "Sacred Music and Contemplation." Vol. 106, No. 1 (Spring 1979)

Richard J. Schuler, "The Sacred." Vol. 107, No. 3 (Fall 1980)

Virginia A. Schubert, "Sacred Place and Sound." Vol. 108, No. 2 (Summer 1981)

Richard M. Hogan, "Church Music and Sanctification." Vol. 108, No. 2 (Summer 1981)

Richard M. Hogan, "Sacred Liturgy: A Meeting with Christ." Vol. 111, No. 2 (Summer 1984)

Richard J. Schuler, "What Makes Music Sacred?" Vol. 112, No. 2 (Summer 1985)

Joseph Cardinal Ratzinger, "Liturgy and Church Music." Vol. 112, No. 4 (Winter 1985)

Joseph Cardinal Ratzinger, "Theological Problems of Church Music." Vol. 113, No. 1 (Spring 1986)

Richard J. Schuler, "Ecclesiology and Church Music." Vol. 113, No. 2 (Summer 1986)

Gabriel Steinschulte, "Liturgical Formation for Choir Members." Vol. 113, No. 4 (Winter 1986)

VERNACULAR

Bruno Becker, "Singing for an English Liturgy." Vol. 97, No. 2 (Summer 1970)

David Nicholson, "Plainchant and the Vernacular." Vol. 100, No. 2 (Summer 1973)

REVIEWS

Choral

Missa Pacis by Leslie Betteridge. Unison or 4-part choir, congregation, organ. Paraclete Press, Orleans, MA 02653.

The ICEL text is set for two and four voices, but it may be used as a unison. The harmonies are simple, and the organ is supportive but independent. There is no *Credo*.

Sing to the Lord a New Song by Johann Pachelbel, ed. by Walter Ehret. SATB (double chorus), organ. Theo. Presser Co., Bryn Mawr, PA 19010. \$.85.

A very effective setting of Psalm 97 in the double choir style of the late 17th century. Tonal throughout, it is easily learned and with instrumental support, it becomes very grand. Spacing the choirs could be the only problem, but once the delay of sound is overcome, it is most interesting. Brass taking one part, or brass supporting both parts, can be a practical method of performance.

Jubilate Deo by John Ireland. SATB, organ. Novello (Theodore Presser, agent). \$1.25.

Published first in 1914, this is a useful reprint. The English text (only the title is Latin) is taken from the Psalms and makes a festive anthem in a traditional idiom, not difficult, and with considerable unison writing.

Gifts of the Holy Spirit by Anita Denniston Bassett. SATB, organ. Ludwig Music, 557 E. 140th St., Cleveland, Ohio 44110-1999. \$.85.

Some dissonance and an independent organ part make this anthem worthwhile and interesting. The text calls for the Holy Spirit, but it is not restricted to Pentecost. It is not difficult.

Lift up Your Heads, Ye Mighty Gates, ar. by Walter Ehret. SAB, organ, 3 trumpets optional. Theodore Presser, Bryn Mawr, PA 19010. \$.80.

A German chorale tune is set to a text by Georg Weissel from the 16th century in a translation by Catherine Winkworth made in 1855. Festive and easy, it is good for Eastertime and generally.

Beautiful Savior, ar. by Donald P. Moore. SATB. Mark Foster Music Co., Box 4012, Champaign, IL 61820. \$.85.

The Silesian melody is set to pietistic words from

the 17th century in a translation by Joseph A. Seiss dating to 1873. The quiet beauty of the piece makes it a good communion anthem, reverent and contemplative. An organ reduction is given for rehearsals.

He is Like a Tree by Joseph Roff. Unison or 2-part, organ. Boston Music Co., 116 Boylston St., Boston, MA 02116. \$.75. The text is from Psalm 1. It can be used with only a single line, but if the second part is added, a polyphonic texture with independent lines results. It is easy.

The Lord My Shepherd is by Austin C. Lovelace. SAB, organ. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55440. \$.75.

The text by Isaac Watts is based on Psalm 23 and is useful for many occasions and most seasons of the liturgical year. Simple, quiet and meditative, it is easy with adequate organ support. The choral writing is easy and traditional.

We are One in Christ by Richard Hillert. SATB, organ, brass. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55440. \$2.50.

Called a canticle of Christian unity, this elaborate musical setting can be a most festive piece, good for entrance or recessional purposes. The text is from Romans and Ephesians and somehow seems a little prosaic for the splendor of the music, especially if brass is used. With trumpets, horns, trombone, tuba and timpani added to organ and a good choir, this piece can be most effective and not difficult to learn. A *Jubilate* or an *Alleluia* text would have been more fitting.

Therefore, Give Us Love by Daniel Moe. 2-part, organ. Augsburg Publishing Co., 426 S. 5th St., Minneapolis, MN 55440. \$.90.

A good piece for Pentecost, the text is by Christopher Wordsworth from the 19th century. Simple, easy and melodious, it is useful for beginning groups.

Psalm 66 by Walter L. Pelz. SATB, organ, brass. Augsburg Publishing Co., 426 S. 5th St., Minneapolis, MN 55440. \$1.25.

A large work with festive and triumphant sound, this setting of verses from Psalm 66 was commissioned for the convention of the Lutheran Church of America. A fine organ part, various uses of unison and four-voice choir, and good brass writing make this a big work for special occasions. There are no choral problems. Good instrumentalists are needed to enhance the choir, although it may be done with organ alone.

R.J.S.

Books

Liturgical Music in Benedictine Monasticism. A Post-Vatican II Survey. Volume II: The Monasteries of Nuns by David Nicholson, O.S.B., 1987. Mount Angel Abbey, Saint Benedict, Oregon 97373. 170 pages, cloth.

This handsomely printed and bound volume, the fruit of the research of the eminent Benedictine chant scholar, follows on the first volume of the series of three. The first was given over to Benedictine monasteries of men (for a review, see *Sacred Music*, Vol. 113, No. 3 [Fall 1985], p. 15-16), and the third will treat Cistercian foundations.

112 monasteries of women responded to the inquiry about their liturgy and music since the reforms of the Vatican Council. Most of these were in Europe, particularly in Germany, France and Italy. A few in the Third World are included. Only three foundations in the United States participated, all of them in New England. One wonders why the others (the Catholic Directory lists at least forty American mother houses of Benedictine Sisters) did not, and the temptation to conclude that they are or should be ashamed of what they are doing musically comes too easily to mind. The comparison between what is the liturgical and musical fare of most American convents and the reports from others around the world as given in this book brings up so quickly the question of vocations to the Sisterhood. American convents are suffering from a great dearth of applicants. Those in other parts of the world are smaller but they seem to be receiving a number of novices. Is it the music, which forms such an important part of Benedictine life, that fails to attract our American girls to monastic life? Would the revival of chant lead also to a revival of vocations?

Of special value in this work is the brief account of each establishment from an historical perspective. Dates of founding, important members of the community and a description of the buildings and work of the monastery accompany information about the liturgical life of the institution.

A complete list of all Benedictine convents in the world is something not easily come upon. It would have been a fine addition to this volume had the author chosen to publish the list of all the convents he asked to participate in his survey.

This study makes very interesting reading or browsing. The history of these convents, many of which are well over a thousand years old, shows how they have weathered many a liturgical reform in the past. It is heartening to learn how many have accepted the true reforms of the present day and have done as the Church has asked in preserving and using Gregorian chant and Latin. It is another sign that

what the Church wishes will ultimately prevail.

Dom David has refrained from any comment on his gathered information. The compilation of the statistics is useful, and he leaves the conclusions to the reader. Those who have reported give hope for the future, but where are those who, through failure to reply, did not participate in the survey?

R.J.S.

Magazines

BOLLETTINO CECILIANO. Anno 82, No. 11, November 1987.

Valentine Donella contributes an article on the production of vocal liturgical music in the past twenty years. He says there has been an enormous quantity for all uses in worship, but he hopes that the future will bring about a return to more professional composition with greater beauty and less childishness. Natale L. Barosco writes about music and culture, concluding that those with a musical vocation and mission are responsible for the growth of the people of God and therefore must be professional and knowledgeable in the art of music, bringing it to a high level of both culture and faith.

Franco Baggiani reports on the convention at Bubbio, August 31 and September 1, 1987, of organ historians who are concerned with both the instruments and the performers. Giuseppe Pausco has an article on the restoration and re-use of historic and artistic organs.

R.J.S.

BOLLETTINO CECILIANO. Anno 82, No. 12, December 1987.

Preparations are continuing for the great pilgrimage of Italian choirs to Lourdes in July 1988, part of the observance of the Marian year.

This issue is given over chiefly to articles on the organ, restoration of old instruments and the obligations of the organist. An interesting item tells about Charles Widor and the proposal in the nineteenth century to build a great pipe organ in Saint Peter's Basilica. It was to have been the work of the French firm, Cavaille-Coll. It was designed to be built above the main entrance to the basilica having 124 registers, five of them of 32-foot rank and 23 of 16-foot rank. Its sound would have been equal to the immensity of the church. Pius IX was impressed by the plans that were exhibited but did not undertake the project. Later it was proposed as a part of the jubilee of Pope Leo XIII in a reduced size, but he had already given two organs to the Basilica of Saint John Lateran. With Pius X, Widor headed up a committee to raise the funds for an organ, but World War I prevented its

realization and the funds collected were used to renovate the marble floor in the sanctuary area of Saint Peter's. Emidio Papinutti concludes his article by saying that Widor was a great performer, composer, improviser, writer and also an enthusiastic organizer, even though his project for a grand organ in Saint Peter's has never come to fulfillment. A picture of the proposed instrument accompanies the article.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 44. October-November-December 1987.

The one article in this issue is an extract from a presentation made by Antonio A. Oliveira at a pastoral congress in Braga in 1986. He discusses the use of symbol and sign in the liturgy, and points out that music is a sign of the presence of Christ. Beauty must be an integral part of music used as such a sign, a beauty that is both old and new. He repeats the decrees of the Church that music must exist for the glory of God and the sanctification of the faithful.

The musical portion of the issue is given over to vespers of Christmas in vernacular settings, some unison and some in parts.

R.J.S.

UNA VOCE (France). Number 128. January-February 1988.

The recent declaration of the Congregation for Divine Worship, entitled "Concerts in Churches," is discussed with many observations similar to those that have been made in *Sacred Music*. However, there are several new points. The author of this article claims that the statement by the congregation that "in the past, (the faithful) were mute and inactive spectators at the celebration (I am quoting from the French as it appears in this article although the author says that the French version is a bad translation of the Latin), is in reality only a partial quotation from the encyclical of Pius XI, *Divini cultus* (1928), in which he advocates that Gregorian chant be sung by the congregation by saying, "It is absolutely necessary that the faithful not attend the offices as strangers or mute spectators." Quoted in part as it is in the recent declaration, it advocates the prohibition of chant, the opposite of its original intent. This is especially pertinent in France which had such a strong tradition of congregational singing of the ordinary of the Mass in chant.

The recent declaration also caused comment in the secular French press, where one critic wondered what the harm would be to sell tickets to a concert in a church in order to cover the costs of professional musicians needed to perform sacred music too difficult for amateurs. It seems a long way from an occasional truly sacred concert and the one that was announced to take place on January 10, 1988, in the

Church Saint-Merri in Paris: Louis Rizzo Trio. Classical and contemporary tangoes from Argentina. Free. Certainly there are abuses.

This issue also contains a discussion of the interpretation of the Gregorian chant tract *Beatus vir* and a continuation of the explanation of the liturgy, specifically the breaking of the host and the communion of the Mass.

V.A.S.

OPEN FORUM

Concerts in Churches

Paul Henry Lang once wrote: "One of the prime forms of anti-intellectualism is the belief that worship music should not be contaminated by either high artistic principles or by imaginative scholarship."

The declaration of the Congregation for Divine Worship (1251/87, November 5, 1987), printed in the last issue of *Sacred Music*, is a disturbing and unfortunate document. It is ambiguous, insensitive, riddled with contradictions and so unfocused that one is never exactly sure just what problem is being addressed. As such, this document is wide open to numerous interpretations, including the one which follows.

Ostensibly, the document seeks to preserve the sanctity of ecclesiastical buildings by setting forth guide-lines with respect to concerts held in churches, a noble objective indeed. However, one does not read far into its text before discovering that, in fact, this is a thin and unconvincing facade for a much darker purpose. At worst, this letter can be seen as an attack on art music in the Church, and at best as a vague policy statement which seems to be indicating that as far as the Congregation for Divine Worship is concerned, there is no longer any place in the liturgy for most of the music which has served and adorned the Church's liturgy for centuries.

In Section I, the congregation rather nonchalantly admits that "*scholae cantorum* have not had frequent occasion to execute their traditional repertory of sacred polyphonic music within the context of liturgical celebration." They appear just as unmoved by the unspeakable tragedy that "Gregorian chant has come to form part of concert programmes both inside and outside the church." They list a number of ways by which thoughtful people have attempted to preserve at least some of the worship context of this music ("spiritual concerts" and "devotional exercises") and then proceed to question "the extent to which such events are really necessary." If one begins to feel uneasy after reading thus far in the document, it is with good reason. The worst is yet to come.

Section II.5 sets forth the traditional Catholic view of the church building, with which few would take issue. Section II.6 is not so innocent. After quoting the well-known passages of the Second Vatican Council, which upheld the place of music in the Church, the congregation then states that “musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit are no longer to be considered suitable for inclusion within liturgical celebrations.”

I would suggest that a statement of such breadth surely merits some explanation, but incredibly, none is provided. What music compositions are they referring to, and what periods? Liturgy ceases to be liturgy when the faithful do not participate in it, and I know of no period in the Church’s history against which such a serious accusation could be leveled.

One can only conclude that the phrase “active participation of the faithful” is not being used here in the historic and profound sense of *participatio actiuosa* as discussed in Monsignor Schuler’s article, “Participation,” (*Sacred Music*, Vol. 114, No. 4), but rather in the utterly superficial sense of congregational hymn-singing and similar popular “activities.” Assuming this to be the case, the Congregation for Divine Worship has in effect put forward for consideration the exclusion from the liturgy of all music falling between the close of the first few centuries of Christianity and the Second Vatican Council—the totality of the tradition. In the next paragraph (which is rather confusing) they mention a post-conciliar rearrangement of the customary configuration of the sanctuary, and state that any difficulties this poses for music can be easily overcome simply by eliminating the music; or in the congregation’s more comfortable words, “arranging for (its) performance outside the context of liturgical celebration in a concert of sacred music.” By this time, the reader ought to have a grim new perspective on what the congregation means when it says that “in this present letter the primary concern is with musical performances outside of the celebration of the liturgy.”

The same general attitude appears with reference to the organ, as seen in Section II.7, which begins: “The performance of purely instrumental pieces on the organ during liturgical celebrations today is limited. In the past the organ took the place of the active participation of the faithful, and reduced the people to the role of ‘silent and inert spectators’ of the celebration.” The implication here is that the congregation sees the abysmal life of the organ in the average Catholic church today as a correction of some sort of abuse they feel this instrument once perpetrated. In the allegation that organ music somehow “reduced” the people’s worship, the conclusion reached above as to how the congregation interprets “active partici-

pation of the faithful” is confirmed. If the phrase is given its broader, more theological interpretation, the sentence is rendered absurd, since there is no conceivable way that the organ could replace “active participation” thus understood.

In Section III, the congregation reiterates its appeal for a sacred music-free liturgy: “Sacred music, that is to say, music which was composed for the liturgy, but which for various reasons can no longer be performed during a liturgical celebration, and religious music, that is to say, music inspired by the text of sacred scripture or the liturgy and which has reference to God, the Blessed Virgin Mary, to the saints or to the Church, may both find a place in the church building, but outside liturgical celebration.”

The congregation is no more explicit here than in the earlier statement, but it is just as obvious that the intention is to implicate Gregorian chant, the music of the renaissance, the Venetian and Viennese schools — in short, everything involving trained musicians, all music which cannot form part of a sing-along. Not a whit of consideration is given to the fact that when this music is deprived of its liturgical context and relegated to concerts, it is robbed of its entire *raison d’être*. Our sensibilities should be no less offended at the suggestion of Palestrina, Victoria and especially Gregorian chant being performed in a concert setting, than if someone were to suggest that a piano concert of Mozart be played at some point in the Mass.

In Section III.10.f, the congregation makes provision for the removal of the Blessed Sacrament at these new concerts, now apparently the only acceptable outlet for what we understand to be sacred music (that which is both sacred and art). The document quotes Canon 1210, which states that “in a sacred place only those things are to be permitted which serve to exercise or promote worship, piety and religion” and “anything out of harmony with the holiness of the place is forbidden.” Thus, we can conclude that concerts of secular music (where it might be appropriate to remove the Blessed Sacrament) are a non-issue; we are dealing exclusively with concerts of sacred music. It is therefore disturbing that the congregation would make an implicit recommendation that the Blessed Sacrament be removed at these concerts, especially after having just recommended them as an alternative means of presenting the musical treasures which they deem “no longer suitable for inclusion within liturgical celebrations.”

This declaration of the Congregation for Divine Worship is a fugue of contradictory subjects played off against one another, as music is praised here and condemned there (in the sense of banning it from the liturgy). It closes with a *stretto*, as one contradiction is piled upon another. After emphatic statements that sacred music as we have understood it for fifteen

centuries no longer has a place in the liturgy, and after a final, pointed reminder that churches are "designed for sacred celebration, prayer and silence," the congregation assures us that "such indications should not be interpreted as a lack of interest in the art of music." The congregation invites Christian musicians to feel "encouraged" to keep the traditions of sacred music "alive for the service of the faith." After insisting that the liturgy remain stripped of artistic musical adornment, the document concludes by acknowledging that "the world in which we live has need of beauty in order not to lose hope."

If my criticism of this declaration seems unduly harsh, I can only say that it might be much stronger, were it not for the restraint which my love for the Church and respect for her *Magisterium* require of me as a Catholic. However, I also have a great love for the Church's musical tradition, which requires me to speak up when the well-being of that tradition is so seriously threatened. We have already drawn far too close to a state in which the words of Byrd's motet can be applied to the musical life of the Church: *Civitas sancti tui facta est deserta: Sion deserta facta est: Jerusalem desolata est.*

It is well-known that Byrd set this motet as an expression of his dismay at the terrible events he was witnessing in the sixteenth-century English Church as choirbooks were burned and organs dismantled or destroyed. Many Catholics today feel the same sense of loss and bewilderment as the Church appears more and more to be disowning the great musical tradition that she herself began and helped so much to build.

The congregation began its letter by pointing to the heightened interest in music characteristic of our day, an interest helped in no small way by our access, through recordings, to the world's most refined choirs and a corresponding familiarity with the magnificent compositions that comprise their repertoires. The effect of this dissemination has been to raise musical standards throughout the world and increase our awareness of historical aspects of music. The Church stood to gain so much by these marvellous developments, but chose instead to distance herself from them, so that now she has been left far behind. In Europe the situation is in many respects worse than on this continent, in view of how much further they have fallen: clergy and officials at Saint Mark's in Venice have never heard of Monteverdi and Gabrieli; the Sistine Choir, once the standard against which all church choirs in Europe were measured, is today a travesty; Mass at Saint Peter's in Rome is usually a musical embarrassment; great centres of Catholic church music such as Montserrat Abbey in Spain are appallingly few in number. Indeed, one must look long and hard for evidence to confirm the

Church's claim that she considers her music "a treasure of inestimable value, greater even than that of any other art."

Clearly, sacred music has found a kind of foster home in the universities and conservatories, and it is here that the great commission of the Vatican Council that this tradition be "fostered and preserved with great care" is being carried out. This was hardly the intention of the council fathers, and it is our duty to work tirelessly towards the restoration of this music to its proper liturgical context. Sacred music is more than art for public display, more than engaging subject matter for doctoral dissertations. Particularly in the case of Gregorian chant and the late Roman school of polyphony, it is art that has been consecrated by its long association with the liturgy and its enshrinement in sacred tradition by the declarations of popes and councils throughout the ages right down to our own.

Letters and directives of lesser authorities consistently bear a very different message, as is clear from some of the shocking recommendations contained in the letter of November 5, 1987. They frequently undermine the stated aims of the Church, but cleverly incorporate those aims into their texts to mollify the effect of what they are doing and to lend it some legitimacy. As it is presently worded, we can expect that the letter under discussion will be used as a blunt weapon by those who would strike out at an already severely weakened force within the Church, namely her musical ministry. Thus, the Congregation for Divine Worship should be called upon to issue a thorough clarification of their letter, mindful of the Church's objectives as clearly expressed by the Second Vatican Council.

R. DAVID HENRY
New Westminster, B. C.
Canada

NEWS

The Consociatio Internationalis Musicae Sacrae has extended an invitation to all members and friends to participate in a Marian triduum in Rome, May 28-31, 1988. Basic questions of missiology will be studied from a Mariological perspective. Among the planned events will be a solemn high Mass on the occasion of the fiftieth sacerdotal jubilee of Monsignor Johannes Overath, president of the Pontifical Institute of Sacred Music and honorary president of the Consociatio. Among the international church music experts taking part are Jacques Chailley of Paris, Josef Kuckertz of Berlin, Monsignor Rudloff Pohl of Aachen, Gabriel Steinschulte of Bonn, Christian Gnilka of Munster, Abbot Bonifacio Baroffio of Rome and Teho Flury of Einsiedeln. +

Father Charles Dreisoerner, S.M., died in San Antonio, Texas, March 19, 1988, in the fifty-sixth year of his priesthood. A native of Quincy, Illinois, he studied chant under Peter Wagner and Joseph Gogniat at the Gregorian Academy in Fribourg, Switzerland. He taught at many of the schools of the Marianist order, but especially at Saint Mary's University in San Antonio where he was choir director for the seminarians. R.I.P. +

After thirty-nine years of service to Pittsburgh and especially to the Cathedral of Saint Paul in that city, Paul Koch is retiring from his organ bench. The famous Beckerath organ was installed in the cathedral in 1962 under his supervision. He is the grandson of John Singenburger, founder of the Caecilian movement in the United States and first editor of *Caecilia*, the forerunner of *Sacred Music*. In addition to the innumerable concerts played in the Carnegie organ series, he directed the cathedral choir and frequently toured with the group in this country and in Europe. For several summers he taught organ at the church music workshops held at Boys Town, Nebraska. *Ad multos annos!* +

The Community of Jesus at 11 Bayview Drive, Orleans, Massachusetts 02653, is offering a master schola, August 16-22, 1988, in its headquarters on Cape Cod. Among the distinguished faculty assembled for the event are Mary Berry of Cambridge, England; George Guest of Saint John's College, Cambridge; David Hill of Westminster Cathedral in London; Dorothy Richardson of the Guildhall School in London; and from the United States, Richard J. Pugsley, James Litton, Alan J. Macmillan and Constance W. Macmillan. All services, room and board, are included in the fee of \$495. +

Christmas music at St. Ann's Church, Washington, D.C., included Bach's *Christmas Oratorio*, Mozart's *Coronation Mass* and parts of Schubert's *Deutsche Messe*. Monsignor Willam J. Awalt is pastor, and Robert N. Bright, director of music. Wayne Jones is cantor. +

At Saint Raphael's Church, Saint Petersburg, Florida, Joseph Baber conducted the music for the midnight Mass. Compositions by Pelouquin, Beethoven, Gruber, Vermulst and Handel were sung. A sacred concert preceded the Mass with music by Bach, Chaplin and others. +

Rita Pilgrim directed the choir of Holy Family of Nazareth Church in Irving, Texas, at the midnight Mass of Christmas. They sang Joseph Kronsteiner's *Christkindl Messe, O magnum mysterium* of Victoria, along with several Christmas carols. Rick Gwozdz was organist. A small ensemble played. +

The fifth annual assembly of the Conference of Roman Catholic Cathedral Musicians was held at Saint Peter's Cathedral in Erie, Pennsylvania, January 4-7, 1988. Fifty members attended from all parts of the United States. Discussion of the recent letter of the Congregation of Divine Worship on concerts in church centered on the relationship between theology and the arts. Other subjects were the use of synthesizers in worship, financial assistance from government and private foundations, organ building, and commissioning of new music. A concert, directed by William Herring and sung by the cathedral choir, was followed by a dinner given by Monsignor John Slater, rector of Saint Peter's Cathedral. +

Saint Thomas Aquinas Church, Dallas, Texas, celebrated Christmas with the blessing of a new Nativity scene, designed, built and painted by Peter J. Hall, resident designer for the Metropolitan Opera. The scene is reminiscent of the Neapolitan *presepio*. The choir sang Schubert's *Mass in G* under the direction of Paul Riedo who is organist and choirmaster. On January 28, 1988, the patronal feast of the parish, the choir presented a sacred concert which included works of Victoria, Langlais, Franck, Bach, Verdi, Peter Mathews, Richard P. DeLong, Messiaen, Britten, Duruflé and Poulenc. Monsignor John T. Gulczynski is pastor. +

The Madrigalisti Senese, a sacred choral group from the Cathedral of Siena in Italy, sang several concerts in the New York area under the direction of Father Giordano Giustarini of Siena where he is director of the cathedral choir. The American visit was arranged by Father Anthony Sorgie, director of music at Saint Joseph's Seminary in Yonkers, New York. +

The Cathedral of the Immaculate Conception, Lake Charles, Louisiana, is observing the Marian Year with a series of musical events. Bishop Jude Speyrer presided at choral evening prayer on the feasts of Our Lady of the Rosary and Our Lady of Lourdes, and on December 17, 1987, a concert of Advent and Marian music was presented by the cathedral choir and orchestra under the direction of R. Steven Branch. The program included Bach's *Magnificat*, Palestrina's *Alma Redemptoris Mater*, and Victoria's *Ave Maris Stella* + . Monsignor Vincent A. Sedita is rector of the cathedral.

The Dayton Bach Society presented a performance of Bach's *Passion according to Saint John* at the Seventh Day Adventist Church in Dayton, Ohio, March 27, 1988. Richard Benedum of the music faculty of the University of Dayton conducted. +

The Bach Aria Festival and Institute 1988 at the State University of New York at Stony Brook is scheduled for June 15 through June 27, 1988. Lectures and concerts are on the program. Of interest to church musicians are Robert Marshall's lecture on Bach's universality as exemplified in Cantata 78, and Russell Stinson's lecture on the newly discovered *Neumeister Chorales*. Concerts, recitals, master classes and other activities form a part of the festival on Long Island. +

The Cantores in Ecclesia of Portland, Oregon, continue to present the finest examples of Catholic church music in their weekly Latin high Masses at the Church of Saint Patrick. Beside Father Frank Knusel, pastor, other celebrants have included Archbishop William J. Levada and Bishop Paul E. Waldschmidt. Composers represented include Lassus, Tallis, Viadana, Byrd, Bruckner, Morley, Isaac, Palestrina and many others. For the feast of the Presentation, February 2, 1988, the Cantores sang William Byrd's *Mass for Four Voices*. For Pentecost Maurice Duruflé's *Messe cum Jubilo* is programmed, and for Corpus Christi, Josquin des Prez' *Missa Pange Lingua*. Dean Applegate is director and Delbert Saman, organist. +

The Milwaukee chapter of the American Guild of Organists is sponsoring a festival in cooperation with the University of Wisconsin at Milwaukee, August 7-12, 1988. The special theme is the renaissance of English music during the late Romantic period. Lectures, concerts and workshops are planned with an international list of musicologists, recitalists and experts. James Burmeister, Paul Kasten and Philip Brunelle have organized the event. Information is available from Sherry Peters, 4075 112th Street, Greenfield, WI 53228. +

Sister Mary Teresine Fonder died in Portland, Oregon, January 16, 1988, at the age of ninety. A member of the Sisters of the Holy Names, she joined the music department of Marylhurst College in 1935 and spent more than thirty-four years there as teacher, organist and composer. She studied music at DePaul University in Chicago, the University of Southern California in Los Angeles and the Juilliard School in New York. Her compositions included settings of both Latin and English texts. The funeral Mass was celebrated at the provincial house chapel on the Marylhurst campus, and she is buried in the cemetery of the Holy Names Convent. +

John Vanella presented a recital of organ works at the Church of the Presentation in Saint Paul, Minnesota, April 17, 1988. Compositions performed were by Jean Francois Dandrieu, Dietrich Buxtehude, J. S. Bach, and from the French School, Franck, Duruflé, Langlais and Alain. +

Eugene E. St. Pierre has founded the Depository of Sacred Music for the preservation of books, periodicals and published compositions. Inquiries about various pieces are welcomed, and he will attempt to assist in locating editions of sacred music. In the past two years, inquiries have come from all parts of the world. The address is: Box 33046, Saint Louis, Missouri 63119. The phone is (314) 968-5458. +

A five-day congress in Rome brought members of the Pueri Cantores from countries of Europe, North and South America. From December 28, 1987, through January 1, 1988, seven thousand children sang at the Sports Palace, the Audience Hall in the Vatican, in Saint Peter's Basilica and other Roman basilicas. Americans present were Monsignor Charles N. Meter and five choir members from Wilmette, Illinois, and Terrence Clark of Munster, Indiana, who is president of the American federation. The Holy Father granted an audience to the Pueri Cantores on December 30, 1987, and indicated his pleasure that so many children were singing the praises of God in such beautiful music. It was the twenty-third international congress of the organization. +

Saint Dominic's parish in New Orleans, Louisiana, honored Mrs. Anne Ganuchau for her many years as director of the Little Singers. In addition to her work with the boys choir, she was organist at the church since 1955. A special Mass with a reception following marked the occasion of her retirement on February 14, 1988. *Ad multos annos!* +

R.J.S.

EDITORIAL NOTES

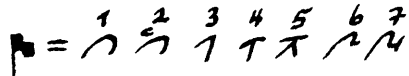
Back Issues

Elsewhere in this issue is a bibliography covering the last twenty years of *Sacred Music*. These are available for \$3 (plus postage, which is now \$1) by writing to *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103. So many questions have been answered in those articles; they are a source of great information. We urge you to use them.

Corrections for Semiology Article

May I make the following corrections to my article published in *Sacred Music*, Vol. 114, No. 3, (Fall 1987).

On p. 7, the example of the clivis should have been numbered in this way:



The text (eighth line from the bottom of the page) should read: "The longer arm of the *third* example warns that the last note. . ." Also, the text (sixth line from the bottom of the page) should read: "The *c* on #2 reminds us that both notes. . ."

On p. 8, signs #3 and #4 for the porrectus should be reversed so that the one with one episema is #3 and the one with the caesura is #4.

On p. 8, in the last sentence of the paragraph on the torculus (eleventh line from the bottom of the page) the text should read: "The same holds true for #9 and #10, but they differed. . ."

I regret these mistakes in my manuscript, and I thank you for making the corrections.

ROBERT M. FOWELLS

A Kind Offer

In 1979 Lois Kurt Jackson offered a translation of *Panis Angelicus* into English that fits the same meter as the Latin. Now she has prepared a similar translation of *Ave Verum Corpus*. You may have this by writing her at 3310 Rainbow Creek Circle, Thousand Oaks, California 91360 or phoning (805) 492-2919.

Hymn for the Marian Year

Sister Mary Francis Fleischaker, O.P., of Adrian, Michigan, has composed a hymn text which has won the prize of the Huron Valley Chapter of the Hymn Society of America. This is the text:

Mary, woman of the promise;
Vessel of your people's dreams,
Through your open, willing spirit
Waters of God's goodness streamed.

Mary, song of holy wisdom,
Sung before the world began.
Faithful to the Word within, you
Carried out God's wondrous plan.

Mary, morning star of justice;
Mirror of the Radiant Light.
In the shadows of life's journey,
Be a beacon for our sight.

Mary, model of compassion;
Wounded by your offsprings' pain.
When our hearts are torn by sorrow,
Teach us how to love again.

Mary, woman of the Gospel;
Humble home for treasured seed.
Help us to be true disciples,
Bearing fruit in word and deed.

CONTRIBUTORS

Thomas Chase is organist and director of music at Holy Rosary Cathedral in Regina, Canada. He is a graduate of the University of Glasgow and author of *The English Religious Lexis* (Mellen, 1988). He has a special interest in 19th and 20th century French music.

Duane L.C.M. Galles is a lawyer with expertise in both civil and canon law. He has studied at the University of Minnesota, Saint John's University in Collegeville, Minnesota, George Washington University and Saint Paul University in Ottawa, Canada.

Lori Klingbeil studied music at King's College in Edmonton, Alberta, and received a bachelor of music degree in organ performance from the University of Alberta in 1986. She is music director of the German services at Trinity Lutheran Church in Edmonton.