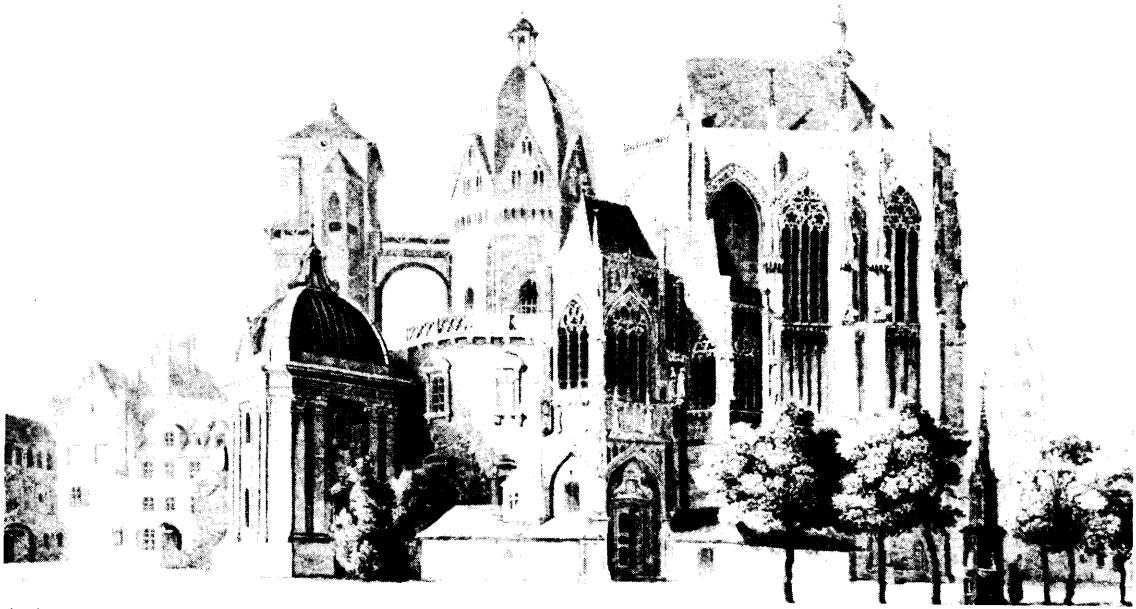


SACRED MUSIC

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FROM THE EDITORS

Quality in Sacred Music

For years the Church has been repeating that music in the service of the liturgy must be worthy of the worship of God. Pius X spoke of “goodness of form” in his *motu proprio* of 1903. Pius XI wrote about “the ancient beauty of an exquisite art” in his apostolic constitution *Divini cultus sanctitatem* of 1928. Pius XII reminds us in his encyclical *Musicae sacrae disciplina* of 1955 that the purpose of art “is to express in human works the infinite divine beauty.” The crowning keystone in the long-building edifice of a clear statement of what sacred music must be came with the Second Vatican Council and its constitution on the sacred liturgy where “the Church approves of all forms of true art which have the requisite qualities.” In 1967, the instruction *Musicam sacram* clearly indicated that music for the liturgy must be true art endowed with “excellence of form.”

As a sacramental religion, Catholicism uses all of material creation in its worship of the Creator. The pictorial and plastic arts, the craft of the silversmith and the seamstress, the work of architect, builder, stonemason and electrician are all used for worship. But the art that comes closest to the very center of worship is music, since it adorns the sacred texts themselves, the very Word of God. The constitution on the sacred liturgy says that “the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any art.” The reason is that it “forms a necessary or integral part of the solemn liturgy.”

The sacred liturgy is the central work of the Church, the people of God worshipping their Creator, the Spouse of Christ acclaiming the Bridegroom, the Mystical Body in praise of its Head. Truly when the Holy Sacrifice is offered, the angels are present in adoration as Saint Thomas assures us. The earthly liturgy is but a reflection of the splendor of the heavenly liturgy, constantly proclaiming the glory of God: *Sanctus, sanctus, sanctus Dominus Deus Sabbaoth*. We are invited to join in that eternal hymn sung by the heavenly choirs of angels. Our music blends with theirs as we join them in jubilee and adoration. How great then must be our music to join the angels in song and to praise the Creator with His sacred biblical texts adorned with music?

Every art is governed by the principles of its material. Whether it be paint or stone, gold or satin, words or movement, the artist must abide within the limitations and possibilities of his medium. The musician is no exception. He has the phenomenon of sound to respect and the genius of the voices or instruments that produce the sound. The theory of music is essential to anyone who composes, and the rules of voice production and instrumental performance are necessary for one who will make music.

The musician, like every other artist, must communicate a message, and for that reason he must be conscious not only of the one who produces but also of the one who receives. This is especially true of a composer who writes for the worship of God, since his music must be understood immediately or it is not successful in carrying the worshiper to the Creator. Liturgical music must be more than art; it must be prayer. Sacred music that does not carry prayer to God misses its purpose; it becomes a mere human entity, beautiful perhaps, interesting perhaps, but not prayer, and therefore lacking in its very purpose.

Too often music is thought of in liturgy as entertainment, as something to give pleasure or produce a pleasant distraction. This is totally false, even though it is proclaimed as the purpose of sacred music by the bishops’ music advisory commit-

tee. The unfortunate document of 1968 claimed that the creation of a truly human situation is the purpose of sacred music. For centuries, the Church has proclaimed that music has a role in worship to give glory to God and edification to the faithful. We may take pleasure in the beauty of liturgical music and indeed enjoy hearing it, but its end is found only in God and in bringing us to God. Thus, because of its most noble purpose, it is only in the most perfect expression of the musical art that we can rest. Only in the best that one can do is it possible to be worthy of the temple and Him who dwells therein.

There has been a conscious effort in the past twenty years to dismiss the "sacred," and the abuses of the holiness of God's house that secular music has wrought across this country constitute a litany of misery and a list without end. But just as great an abuse of the dignity of our liturgy and just as great a disgrace is the incredible incompetency found in the creation and performance of sacred music in these last twenty years since the close of the council. We live in the age of the musical amateur! Even children have been asked to "create their own music" for school Masses. Music is published by "composers" who do not know how to harmonize a chord and who must have a musician write down the tune he hums (often very similar to a current hit number or cowboy tune). Many of the so-called liturgical musicians of our day would have a hard time passing a first-year harmony class, let alone any counterpoint lessons. Their poverty of knowledge of the history of liturgical music in all its forms explains much of the problem that the Church in this country faces today in its music. In no other art could such ignorance and incompetency be tolerated.

On whom does the blame rest for the failure of the conciliar reforms in church music in this country? Chiefly on our bishops who have allowed the present situation to develop and continue, basing themselves on the advice of incompetent "experts," most of whom are liturgists, not musicians. Secondly, on the music publishers who have sacrificed their traditional love of beauty and their zeal to implement the true directives of the Holy See in order to make money. I said, twenty years ago, that if all profits that accrued through the sale of new church music would be given to the missions, then we would not be inundated with the trash we have on the market today. Thirdly, the blame rests on musicians who have capitulated before liturgists who have no sense of sacred music or the musical reforms ordered by the Second Vatican Council. The newly-come liturgist must not order around the musician, and the musician must stand for his rights. He was, to be sure, in the Church a long time ahead of the liturgist. Selection of music can only be competently done by a professional musician, knowledgeable in repertory, competent as a performer in his art.

In a word, we would have the quality of music that the Church has always called for in our parishes, if the bishops (and pastors) would engage competent professional musicians, who in turn would demand from the publishers (by refusing to buy the current junk) only truly artistic compositions. Then the musicians, in cooperation with the liturgists, could put into effect what has been asked for so long: sacred and artistic music, an integral part of a holy and beautiful liturgy. Our earthly worship of God could then be worthy to be joined to the angelic music of the heavenly liturgy.

R.J.S.

THE ROLE OF SEMIOLOGY

(This paper was originally presented at a conference on Gregorian semiology, June 26-28, 1988, at California State University, Los Angeles, in cooperation with the Huntington Library.)

During the late nineteen-fifties, the role of semiology in the task of restoring the Gregorian repertory was considered to be a rather bizarre, and indeed to a number of my Roman instructors, a somewhat suspect endeavor. It was definitely the "new kid on the block" at the Pontifical Institute of Sacred Music in Rome during those years. On the international scene, the work of restoration had centered around two opposing camps of interpretation, roughly classified as: 1) the equalist approach and 2) the mensuralist approach. There seemed to be no room for a third approach in this field of endeavor. The road to the acceptance of semiology as an essential tool in the restoration of the Gregorian repertory promised to be long and hard, if not impossible. But then who could have reckoned that Dom Mocquereau had prepared such a worthy successor for this task, as Dom Eugène Cardine?

According to that time-honored saying, "All roads lead to Rome!" It certainly held true for Dom Cardine, as well as for myself. I will begin with my "road to Rome" and then that of Dom Cardine's.

In the summer of 1956, I was summoned one evening to the abbot's office. Before I could come to a full stop before his desk, he began to outline what would become my monastic work to the present day. He calmly announced: "You will make solemn profession on August 6th, then you will go to Sant' Anselmo in Rome to get a licentiate in theology. While you are there, you are to learn Italian so that you will be ready to begin your studies at the Pontifical Institute of Sacred Music. When you have acquired the doctoral degree, you will return to be the choirmaster for the community." With that, I was on the road to semiology and a series of wonderful encounters with the work of Dom Cardine.

My background at St. Meinrad had been that of the equalist approach, but with a vengeance! During the early 1950's, St. Meinrad had a taste of the debate between the equalists' and the mensuralists' interpretations. It was during this time that Dr. Willi Apel spent several months with us in order to make use of our library for work on his now famous book, *Gregorian Chant*. One of our young members, Robert Snow, was appointed to assist Dr. Apel in his research. Before he came to us, Snow had been a student of Dragon Plamenac at the University of Illinois. Discussions among the musicians of the community during those days were always lively and sometimes even heated. You can get a fairly accurate feel for our discussions by reviewing the final pages of chapter two on "The Problem of Rhythm" in Dr. Apel's book.¹ What was the role of the Latin accent? What were the subtle nuances of rhythm that the manuscripts seemed to be indicating? How did one realize them in actual performance? How could one teach that to a choir of musically unsophisticated monks for use in their daily sung office? Underneath all that discussion rang the words of Gustave Reese: ". . . while admiring the beauty of the Solesmes interpretations, one should not overlook the fact that they are historically suspect. . ."²

In the summer of 1955, our choirmaster attended the Gregorian chant workshop sponsored by the Madames of the Sacred Heart at Manhattanville College. Upon his return, he began a reform of our choral performance practices. For the sake of pedagogical simplicity and clarity, it turned out to be an equalist interpretation, with a vengeance! Every syllable and every note of a neumatic group was to be sung with an absolutely equal duration. Pauses at the mediant cadence of a psalm verse were to receive exactly two counts. We knew he was serious about this when he appeared at

the first community chant practice with a metronome to mark the beats! Needless to say, this particular "reform movement" soon collapsed.

I left for Rome the following year with many more questions than answers about the restoration of the Gregorian repertory. In a sense, I had been well prepared for my encounters with Dom Cardine.

My first encounters with Dom Cardine were the chant rehearsals that he conducted at Sant' Anselmo for the students. During those rehearsals, he brought the Gregorian repertory to a level of vibrancy and spiritual depth that I had never before experienced. At the time, I knew nothing of the semiological principles he was utilizing. I was only aware of their marvelous results. The knowledge would come with exposure to his courses at the institute in the fall of 1959.

I learned of Dom Cardine's "road to Rome" in bits and pieces of private conversations during my annual summer encampments at Solesmes from 1960 to 1963. Dom Cardine saw his mission as continuing the kind of research that Dom Mocquereau was unable to continue. That research was later to lead to what we now call semiology and the conclusions it has made possible. In a very fundamental way, Dom Cardine's mission began with Dom Mocquereau's meeting with Pope St. Pius X in the spring of 1904.

This is how Dom Cardine recounted that meeting to me. During the course of the meeting, the Holy Father asked Dom Mocquereau: "now just how long will it take you to produce a critical edition of the Gregorian repertory?" At that point, Dom Mocquereau took a deep breath and answered: "Oh, about fifty years, Your Holiness. . . ." Shaking his finger at him, Pope Pius X solemnly replied: "No, it won't take you fifty years, you will do it within the next few years!" The rest is history. The *Kyriale* in 1905; the *Graduale Romanum* in 1908; and the *Antiphonale Romanum* in 1912.

Now, the immediate challenge was no longer that of producing a critical edition of the Gregorian repertory that would be faithful to the groupings and divisions of the neumatic elements as found in the best manuscript traditions. The challenge had become much more pragmatic: what practical method should one use to perform the chants as they would be found in these new editions? It was at this point, that Dom Mocquereau shifted his attention to the pressing problem of providing a method for performing the repertory.

Dom Cardine recounted how concerned Dom Mocquereau was that responsible research continue a critical edition of the repertory. By 1906, Dom Mocquereau had already seen the rhythmical importance of certain types of graphic separation. He gave it the name "division." By this he meant the graphic separation of the last note of the group that precedes the quilisma, the clivis, the torculus, the climacus and so on. The last reference to this line of research in his writings is to be found in the article "La tradition rythmique Grégorienne" which was published in *Rassegna Gregoriana* in 1906.³ With Dom Mocquereau's encouragement, Dom Cardine quietly continued that line of research. As if in fulfillment of a prophecy, that research began to bear fruits after Dom Mocquereau's response to Pope St. Pius X! Dom Cardine's "road to Rome" was complete when the president of the Pontifical Institute of Sacred Music, Monsignor Iginio Anglès, was successful in obtaining him as instructor of Gregorian paleography at the institute.

During those years after the death of Dom Mocquereau in 1930 until the 1950's, Dom Cardine had continued patiently in his daily round of singing in the monastic choir and studying the written legacy of those chants as it had been carefully collated on those massive comparative tables in the paleography room at Solesmes. As he recounted to me years later, he began to realize more and more just how subtly and with what great precision the living Word of God had become enfleshed in that

repertory. Permit me to paraphrase the words of T. S. Eliot in attempting to capture the spirit of those years: "Where shall the word be found, where will the word resound? Not here (amid all the noise of too hastily fashioned theories), there is not enough silence (amidst all the sound and fury of debate, there is). No time to rejoice (in sung prayer) for those who walk among the noise and deny the (Holy Spirit's) voice." My apologies to T. S. Eliot, who wrote his poem "Ash Wednesday" in that fateful year, 1930.

Semiology was indeed the "new kid on the block" in Rome during the 1950's. In discussing the problem of Gregorian rhythm in a book published in 1986, John Stevens could say that "Recent research, notably that of Leo Treitler, . . . has shifted the direction of the enquiry away from 'origins,' as conceived in a somewhat restricted paleographical sense, towards function and context—the study of notations in the light of their use in particular conditions,' especially the condition of a long-established oral tradition."⁴ He goes on to say that: "the 'shift of focus' is from paleography as traditionally practiced to semiotics, concerned with the 'functional relationships of sign systems and what they signify' in the social and historical situation of those who use them."⁵ I witnessed Dom Cardine do precisely that almost thirty years ago! As if echoing some of Dom Cardine's class presentations, Stevens tells us that: "the function of the notation was principally to guide the singers 'in adapting language to melody, and in giving the right sounds to the melodic turns.' The earliest notation. . . is directly related to sentence punctuation, the function of which was to help the reader 'bring out the sense of a text as he read it aloud.' Notation was similar to punctuation: 'it did its work by marking off the sense units of the text."⁶ I would only add a summary sentence: "in the beginning was the WORD (spoken, or sung); and the WORD was made visible—by the nod of the head, the gesture of the hand, and the flow of the pen."

Dom Cardine's pedagogy taught us to study the neumatic forms, never in isolation, but always according to their function in the verbal context in which they were found. Today, he would find himself no longer alone in that endeavor. He has been joined by such diverse scholars as Berkley Peabody,⁷ Walter Ong⁸ and David Hiley,⁹ as well as Richard Norton in his recent book entitled *Tonality in Western Culture*. In Norton's remarks on cantillation, I can still hear fragments of Dom Cardine's lectures on Gregorian psalmody: "(it) was created for the elevated delivery of religious texts of high moral quality. It directs behavior . . . it is the word of God . . . (in it) the individual note is of little importance; nor is the individual word of great importance either. Only the whole thought or sentence, with its caesura and cadence, makes a musical unit. The early Christian singer heard tones as portions of a tonal whole, each needing to be complemented and each pointing in some fashion beyond itself. In this sense the whole was known before the parts. Through grammatical structure, the melos was conceived as a whole framework that housed . . . the sentence itself."¹⁰ In the beginning was the WORD, and then the neum!

Drawing on the findings of the psycholinguist T. G. Bever, Edward D. Hirsch in his book, *Cultural Literacy*, describes how language, both oral and written, must function. Since our short-term memory lasts just a matter of milliseconds, our minds cannot reliably hold in short-term memory more than about four to seven separate items. That particular constraint is hard-wired into our systems. We are able to read because we chunk letters into words and words into phrasal units. In fact, all languages must form brief bursts of words in clauses. Every known language divides its sentences into semi-complete clausal units that are small enough to be structured within the limitations of short-term memory. He goes on to add that (1) "the clause is the primary perceptual unit; (2) within each clause we assign semantic relations within major phrases."¹¹

For the medieval notator, it was but a short step from the graphic separation and grouping of a text according to sense units for oral proclamation, to that of the graphic separation and grouping of a melodic setting of these texts according to the indivisible melodic units. Producing a truly critical edition of these chants involves, of necessity, a high degree of fidelity to these original groupings. In this context, a favorite *bête noire* of Dom Cardine was the representation of the scandicus flexus in the Vatican Edition as a podatus followed by a clivis. Needless to say, the rhythmic difference is considerable!

An example of this can be found over the accent of the word *Domine* in the verse of the gradual *In Deo speravit*.¹² There we find a neum of seven notes, notated by St. Gall 359 as a scandicus flexus followed by a torculus. The graphic separation occurs at the base of the melodic curve, so none of the notes receives any special rhythmic emphasis. Moreover, both Laon 239 and the Beneventan family have joined the torculus group to the preceding notes to form one single neumatic entity! In the Beneventan notation, the neum is produced by one single flow of the pen! One is led to the conclusion that the notators did not necessarily think only in terms of binary or ternary groups, but also in four, five, six and in this case, of seven notes groups. Which as the experts tell us, is about all that our short term memory can manage.

What Hirsch calls “chunking,” Dom Cardine called grouping. An example would be the medieval notator’s usual practice of grouping a series of repeated notes at the unison into groups of twos and threes, which we call the distropha and tristropha. Dom Cardine pointed out one example in which one manuscript gave a continuous series of six stropha, another gave two groups of three, and yet another gave three groups of two—each for the same piece! In this particular instance, it was not the rhythm, but visual clarity that had determined the groupings.

Such an oral context for the study of the Gregorian repertory came naturally to Dom Cardine. His teaching day in Rome began and ended with the singing of those chants in the monastic choir at St. Jerome’s Abbey. In fact, our monastic ancestors, like the ancients generally, pronounced what they read in an audible fashion. St. Benedict describes a typical scene in Chapter 48 of the Holy Rule: “. . . after Sext and their meal, they may rest on their beds (in the dormitory) in complete silence; should a brother wish to read privately, let him do so, but without disturbing the others.”¹³ By the end of his novitiate, a novice was expected to have memorized the entire psalter so that he could take his turn at proclaiming and singing the psalms during the divine office. In fact, Benedict insists that: “in the winter season . . . in the time remaining after vigils, those who need to learn some of the psalter or readings should memorize them (RB 8:3).” However, no one was to presume to read or to lead the singing in choir unless he could do so to the benefit of his hearers (RB 47:3)! Thus, intelligent phrasing, good diction, sensitive word rhythm and accurate inflection were all normal expectations of the monastic community with respect to those who would lead its common prayer. David Hiley is on solid historical ground when he remarks that: “Since (the repertory) evolved orally it is not surprising that it relies heavily on melodic formulas deployed in simple structures, all of which could be memorized.”¹⁴

It was precisely within the context of these simple structures that Dom Cardine led us into the heart of his semiology lectures for first year students. The Italian edition by Dr. Nino Albarosa of Dom Cardine’s class notes for first year students bears this out.¹⁵ In Chapter VI of those class notes, you will find how he used those stereotyped patterns to lead us into the principles of Gregorian composition. From the *cursus planus* patterns,¹⁶ found in the psalmodic patterns for the introit antiphons of the Mass and made famous by Pope St. Leo the Great in his homilies, to the more flexible patterns that were developed for use in the psalmody of the divine office and

St. Jerome's vulgate translation, the constant theme was the presiding role that was played by the Latin accent.

Yet, in the hands of experienced singers, sensitive to the demands of oral proclamation, these stereotypes were profoundly modified and even abandoned. His example from the codex St. Gall 381 of the psalm text *quoniam Dominus spes ejus est*¹⁷ is a case in point. In a number of highly revealing cases, that same sensitivity to oral proclamation led the Gregorian composer to preserve faithfully the original Hebrew pronunciation of certain proper names. One of his favorite examples from the monastic antiphonal was that of the *Magnificat* antiphon *Montes Gelboe*, with its use of the "passing tone" form of the special cursive torculus to arrive at the climax of the melodic line on the final syllable of the word *Gelboe*.¹⁸ My favorite example from the *Graduale Triplex* is that of the 8th mode offertory antiphon *Precatus est Moyses*.¹⁹ No composer of grand opera has surpassed the rhythmical and melodic treatment of the phrase: *memento Abr'ham, Is'ac, Iacob*. Yes, Virginia, there are inspiring examples of how to handle a word or phrase, in which the principle accent occurs on the last syllable. Through examples such as these, we gradually came to realize the profound implications of his simple statement that: "fundamentally, it is always the text that inspires the melody and its rhythmic expression."²⁰

In the beginning was the WORD, and then there was the neum. From that perspective, his definition of a neum makes eminently good sense: "A neum consists of all the notes to be found over a single syllable, the rhythm of which is indicated by the manner in which these notes are grouped or separated."²¹ This is indeed neither an equalist, nor a mensuralist, approach to the problem of Gregorian rhythm. As his students, we could no longer examine the evidence as isolated markings in a manuscript. From now on, verbal context and oral function had always and everywhere to be taken into consideration.

In his article on notation in the *New Grove Dictionary*, David Hiley notes that although *desagregation* has long been recognized as of rhythmic significance, its usual effect has not been highlighted, namely, that "it may be connected with cheironomic practice, where the goal of the cantor's gesture 'attracts' rhythmic weight."²² Unfortunately, it is at this point that he leaps to a temptingly simple conclusion. A conclusion based on the work of Dom Gregory Murray in 1963 in which the highly nuanced "rhythmic weights" indicated by the manuscript tradition, are reduced to simple *longa* and *brevis* proportions. I can still see Dom Cardine's eyes twinkle as he remarks: "Yes, there is indeed a distinction between so called 'short' notes and 'long' notes—but *some* are shorter, or longer, than *others*! For heavens sake, don't be selective. Be faithful to *all* the manuscript evidence!"

Indeed, I cannot remember a class in which Dom Cardine did not sing and gesture with chalk in his hand on the blackboard, to demonstrate his examples. The opening melisma for the offertory *Ave Maria* was the classic example for discovering the indivisible melodic entities of which it is constructed. Each entity is an indivisible unit of *élan* and repose: a single movement to the goal of the motion, regardless of the specific number of pitches involved in that rhythmic flow. The notation literally came alive before our very eyes!

One of his favorite teaching devices was to give us a series of pitches, written in stemless note heads on a four line staff, with certain pitches encircled. We were told: "the encircled pitches are rhythmically important. If you were a tenth century copyist at St. Gall Abbey, how would you notate the melodic motive?" Pages 22-28 in Dom Cardine's article entitled "Neum" in Volume X of *Etudes Grégoriennes* is a good introduction to this learning experience. One soon learned that even if all the stemless notes appeared to be equal in value, the act of retracing the neumatic designs soon taught one that "some notes are more equal than others!"

These highly nuanced “rhythmic weights” would produce an extremely complex score in standard modern notation. But we can take solace in the remarks of one of our contemporary composers. Aaron Copland expressed the problem in his Norton lectures at Harvard University in 1951 this way: “I wish our notation and our indications of tempi and dynamics were (as) exact (as the metronome markings seem to indicate), but honesty compels me to admit that the written page is only an approximation; it’s only an indication of how close the composer was able to come in transcribing his exact thoughts on paper. Beyond that point the interpreter is on his own.”²³

As Pierre Boulez has remarked: “A Gregorian melody is unquestionably more complex than a tonal melody, since its structural pointing is much more subtle. We cannot speak of a ‘progress’ from monody to polyphony, only of a shifting of interest that enriches one element and impoverishes another.”²⁴ For medieval singers, these subtle rhythmic nuances were part of the air that surrounded them. Air that resounded with the solemn proclamation of the Word of God in the daily round of liturgical services and the private reading of sacred scripture. It is in this context that Dom Cardine could proclaim his basic stance that: “Fundamentally, it is always the text that inspires the melody.”²⁵ “Both the melody and its notation depend upon the text, are informed by the text, and are modeled on THE TEXT.”²⁶

“Verbal context” and “oral function” were hallmarks of Dom Cardine’s semiology. Unfortunately, we have yet to understand adequately their full implications. John Steven’s research, published in 1986, is a case in point. His use of the term “isosyllabic”²⁷ to express the rhythmic value of a given melodic unit as found over an individual syllable of the text, is to miss seeing the forest because of the trees. Melodic units of exactly the same, equal length, are not the norm. As Dom Cardine has indicated in his article on the “Neum,”²⁸ the graphic representations of these melodic units indicate an elasticity of these notes in relation to a syllable of average rhythmic weight. The example he gives in footnote 17 is very enlightening: none of the five syllables in *Veni Domine* has exactly the same rhythmic weight, or durational value. Elasticity reigns supreme!

Like the purloined letter in Edgar Allen Poe’s famous story, the key to Gregorian rhythm has been there in front of us—all the time! The proof of that stance has been borne out for me by my experience as choirmaster at St. Meinrad. It is a musically unsophisticated community. Music in standard modern notation containing complex rhythmic patterns, will stop them cold in their tracks! Yet, Gregorian chants taught them according to Dom Cardine’s semiological principles, will be comfortably sung with all the intricate rhythmical nuances that the text and neum groupings indicate.

Gregorian semiology, as it was taught by Dom Cardine, is what we would call today a “wholistic” approach. An approach that puts us in contact with a standard medieval monastic practice. A practice in which singers were to allow their activity to absorb the whole spirit and body. Their voices were to make audible a poised, attentive spirit dwelling upon the inner meaning of the text, sensitive to its musical nuances—nuances that were at the service of the inner meaning of the text. Remembering Dom Cardine’s total engagement in the act of singing, even in the midst of the monastic choir at Solesmes, I am reminded of the assertions made by Walter Ong and Berkely Peabody: “spoken (and sung) words are always modifications of the total, existential situation, which always engages the body. Bodily activity beyond mere vocalization is not adventitious or contrived in oral communication, but is natural and even inevitable.”²⁹ One of the roles of semiology has been to show us some of the meanings of that connection.

As a Benedictine monk, I found Dom Cardine’s life and work to be a living commentary on St. Benedict’s instruction on how the divine office should be cele-

brated: "Let us consider, then, how we ought to behave in the presence of God and His angels, and let us stand to sing the psalms in such a way that our minds are in harmony with our voices."³⁰

The role of semiology has indeed been that of "shifting the focus" from the study of discrete neumatic forms, to the functional relationships of those forms and what they signify in the context of the verbal meaning to be proclaimed. I am grateful for having had a part to play in Dom Cardine's work. It is a work that can rightly be placed in the context of Article 117 of the Second Vatican Council's constitution on the sacred liturgy: "The typical edition of the books of Gregorian chant is to be completed. In addition a more critical edition is to be prepared of those books already published since the restoration of St. Pius X."

Thanks to semiology, that challenge is being met. Thanks to Dom Cardine's semiological approach, we have come to understand with greater clarity and precision that "in the beginning was the sounding WORD, and that WORD, made visible—by the nod of the head, the gesture of the hand—has been preserved for us, in the flow of the medieval pen."

FATHER COLUMBA KELLY, O.S.B.

1. Willi Apel, *Gregorian Chant* (Bloomington, IN: Indiana University Press, 1958), pp. 126 ff.
2. Gustave Reese in *Music in the Middle Ages* (London: Dent, 1940) p. 148.
3. Cf. the article "La tradition rythmique Grégorienne" in *Rasseqna Gregoriana*, 1906, col. 237.
4. John Stevens in *Words and Music in the Middle Ages* (Cambridge, England: Cambridge University Press, 1986) p. 273.
5. Idem. Cf. footnote 16, p. 273.
6. Idem. Cf. footnote 17, p. 274.
7. Berkley Peabody in *The Winged Word* (Albany, NY: Suny Press, 1975), p. 197.
8. Walter Ong in *Orality and Literacy* (New York: Methuen, 1982), p. 61.
9. Cf. "Plainchant" in *The New Oxford Companion to Music* (New York: Oxford University Press, 1983), Vol. 2, p. 1456.
10. Richard Norton in *Tonality in Western Culture* (Philadelphia: Penn State University Press, 1984), pp. 67-70.
11. Cf. E. D. Hirsch, *Cultural Literacy* (Boston: Houghton Mifflin Co., 1987), p. 34-35.
12. Cf. *Graduale Triplex*, p. 312, line 3.
13. Cf. *RB 1980* (Collegeville, MN: The Liturgical Press, 1981), p. 249.
14. Cf. David Hiley, *Op. cit.*, p. 1452.
15. Dom Eugène Cardine, *Primo Anno di Canto Gregoriano* (Rome: PIMS, 1970).
16. e.g., *nostris/infunde*.
17. Cf. Cardine, *Op. cit.*, p. 62.
18. Cf. *Antiphonale Monasticum*, p. 576.
19. Cf. *Graduale Triplex*, p. 318.
20. Cf. Cardine, *Op. cit.*, p. 30 ff.
21. Cf. Cardine, *Op. cit.*, p. 13.
22. David Hiley, "Notation" in *The New Grove Dictionary of Music and Musicians* (Hong Kong: Macmillan, 1980), Vol. 13, p. 352.
23. Aaron Copland, *Music and Imagination* (Boston: Harvard University Press, 1980), p. 49.
24. Pierre Boulez in *Orientations* (Cambridge, MA: Harvard University Press, 1986), p. 36.
25. Cardine, *Primo Anno di Canto Gregoriano* (Rome: PIMS, 1970), p. 30.
26. Cardine, *Op. cit.*, p. 35.
27. Cf. John Stevens, *Op. cit.*, p. 504
28. Cf. Cardine in *Etudes Grégorienne* (1969), Vol. X, p. 21.
29. Cf. Walter Ong, *Op. cit.*, p. 61, and Berkley Peabody, *Op. cit.*, p. 197.
30. Cf. *RB 1980, Op. Cit.*, Chapter 19.



Tympanum, Christ with the Apostles, Vézelay, France

DOM EUGENE CARDINE, AN OBITUARY

Dom Eugène Cardine was born in Courseulles-sur-mer/Calvados, France, in the year 1905. In 1924, he entered the minor seminary in Caen and then in the next year he became a student at the major seminary in Bayeux. Receiving the former minor orders in 1928, he also entered the Benedictine monastery of St. Pierre de Solesmes. He made his profession as a Benedictine in 1930 at Solesmes and was ordained a priest in 1934.

Of course, Solesmes through the work of Dom Mocquereau was already well-known for studies in Gregorian chant. Dom Cardine continued this tradition and enhanced it. He became the organist and cantor at the abbey. During these years, he worked on the melodies of the Liturgy of the Hours. In 1952, he became professor of Gregorian chant at the Pontifical Institute of Sacred Music in Rome. For thirty-two years (1952-1984), Dom Cardine taught and lectured at the institute. At the same time, he wrote more than thirty-seven major research works on Gregorian chant. He is respected as the founder of the relatively new study of semiology.

Dom Cardine's major interests were the oldest manuscripts recording the chant melodies. His studies have shown that the notes in the chant melodies were not originally given equal value, but that there were differentiating rhythms which depended on the text. He has shown that Gregorian chant existed as a musical proclamation of the Word of God and man's response to God's word.

In addition to his work at the Pontifical Institute, Dom Cardine was the cantor at St. Anselmo's Abbey in Rome. This is the monastery of the primate of the entire Benedictine order. Through his work at this monastery, Dom Cardine was able to teach and to influence many, many Benedictines. Through this work, it can be said that Dom Cardine has done much to unify the musicologists studying Gregorian chant. The old division between the French and the German schools is not now as pronounced as it once was.

Eternal rest grant unto him, O Lord, and let eternal light shine upon him. May he rest in peace. May his soul and all the souls of the faithful departed through the mercy of God rest in peace. Amen.

GREGORIAN CHANT IN TODAY'S PARISH

(This paper was originally presented at a conference on Gregorian semiology, June 26-28, 1988, at California State University, Los Angeles, in cooperation with the Huntington Library.)

Gregorian chant is different from all other music. It is essentially a sacred musical language whose origins lie in earliest times. Musicologists have established its relation with ancient Jewish and Greek music as well as with the folk music of the Mediterranean basin. It is the official music of the Roman Catholic Church and serves as a means of communication between God and man, useful and viable in every age and in every land. It is not a mere musical style to be superseded in a following age, nor is it an historic relic periodically to be brought back to life for esthetic or academic interest. It is a living language. In a word, Gregorian chant is prayer.

We might define prayer as communication with God. Traditionally, prayer has four ends: adoration of the Deity, thanksgiving for His gifts, reparation for wrongs done, and petition for all that one needs. It has many forms: it may be vocal or solely mental; it may be formalized for repeated use or created new for each occasion; it may involve sound or silence; it may be private or public; it may be social or individual; it may be official or totally personal. Its purpose, regardless of its form, remains always the same: communication with God, a communication that is personal for each man, truly a manifestation of the omnipotence and infinity of God who knows and loves each one of us individually and personally.

Man, as a rational creature, made in the very image of God, communicates with his Creator in a manner dependent on his human nature, and thus involving his intellect and his will, most always in words, certainly always in concepts or thoughts. Christian prayer must, of course, be a human act stemming from human reason and free will. Inanimate prayer is not a possible option for the Christian; we cannot admit of a prayer-wheel or other devices that purport to carry one's prayers heavenward without any truly human expression that is based in mind and will. Thus, a recording of chant played over and over is not of itself a prayer unless the listener consciously makes it such in his mind and will. Further, prayer that is truly human does not omit emotion or passion or any other faculties of the human being. Prayer stems from the heart as well as from the head, and God's communication with the one praying may reciprocate in the same fashion. The essays of the mystics, the experiences of the saints and the explanations of spiritual writers of every age attest to this variety of response on the part of God.

Pope Pius X wrote of chant as "sung prayer." Thomas Merton said that chant is the voice of Christ. It is indeed the voice of the Church. Its connection with the liturgy sets it apart as music totally different from all other. Liturgy is the communing of Christ and His Church; its language is chant. Liturgy through its language is itself an act of Christ, offering His Father all the adoration, thanksgiving, reparation and petition that He and the members of His Mystical Body, the Church, daily extend heavenward. Chant is truly prayer, sung prayer.

Chant is a musical language united intimately and essentially to a textual language. Text and melody unite to create a means of expression that surpasses the power and meaning of each alone. Truly, the sacred texts from Scripture are the word of God, but united to the sacred melodies, the expression of the text assumes a purpose and power that makes chant the Church's official means of communicating with God, the very voice of Christ giving praise to the Father. The Church has always proclaimed the inspiration of the Holy Spirit in the writing of the texts of the Bible; the piety of the Middle Ages went further to express a certain inspiration that

filled the melodies as well. United, they constitute the sacred song that has “primacy of place” in worship.

The Second Vatican Council expressed that connection between the word and the melody: “. . . as sacred song closely bound to the text, (music) forms a necessary or integral part of the solemn liturgy.” The council, in recognizing the existence of “sacred” song, reaffirmed the tradition that God is reached through material creation and human endeavor by setting aside elements of creation for the exclusive use of the Deity and communication with Him. The sacred and the holy are related through a mysterious human and divine interaction. The sacred is often described as tremendous, or dreadful, or fascinating. Rudolph Otto calls it the “numinous.” It is God’s intervention in our world and the reaction of each person to that mysterious divine invitation in his becoming holy, a reflection of the Creator. By means of the sacred a bridge is built over the horizon separating the finite and the infinite. Through the sacred, that bridge, built of the material things so designated, becomes the means whereby God’s holiness is transmitted to man.

Essential to the understanding of Gregorian chant is the admission of a “sacred song.” In the rejection of the “sacred” the contemporary world has rejected Gregorian chant as well. The restoration of chant depends basically on the re-establishment of the existence of the “sacred.”

Scripture tells us that God “dwells in light inaccessible.” He *is* holiness; He *is* sanctity. As we approach Him we reflect that holiness, and the means we use for communication with Him must share in that holiness. Those things set apart for God’s worship are, therefore, called sacred, because they are the means of holiness; they are dedicated to holiness. That dedication may stem from a formal ritual blessing or from the very purpose to which the thing is put. The very purpose of something determines if it is sacred or secular. It may be a person, a place or a thing. We consider a church to be a sacred place by reason of a ritual that constitutes it as a dedicated space, a sacred temple; a cemetery is considered a sacred place because of the very use to which the land is put, the resting place of those awaiting the resurrection; a bishop is a sacred person because he has been ordained and anointed to that end, his special vocation. The list of sacred things is almost endless. It is always through the on-going consent of the community and the ritual action of the Church that material things are recognized as “sacred,” dedicated to God, set apart for a holy purpose. It is through these sacred persons, places and things that the holiness of God is transmitted to man, who becomes holy himself by reason of his contact with God through sacred things.

Some things, particularly some styles of art, may be thought of as sacred because through connotation the community over a long period has come to accept them as such. Connotation is an association, meaning or significance which attributes certain qualities to persons, places and things over a long period of time in the minds of a great number of the community. Such qualities are not essential to the object, but merely attributed to it through long usage; they may change, but only slowly and with consent of the majority of the community. For example, in ancient Greece, the aulos and the cithara were instruments employed in the worship of Dionysius and Apollo, and for the converts to Christianity in Greek lands these sounds recalled all the rites of pagan worship in their past lives and endangered their attachment to the newly embraced Christian faith. But as paganism declined, generations grew up who had never experienced pagan rites and for whom the association of instruments with sinful festivities did not exist. In time, these instruments came to be used in Christian life and even in Christian worship. In a sense, they ceased to be pagan and secular and even became sacred, because the secular and pagan associations were no longer present.

One can see a similar pattern in much of the music that came to be the great corpus of Roman chant. A considerable bulk of it was derived from the folk music of the Mediterranean regions. These melodies lost their secular associations and acquired religious connotation as the Church grew in influence on the lives of the people of the fifth and sixth centuries. We can see a similar thing happening in other artistic and cultural areas during those centuries also, when the Roman Empire was changing into the new medieval order. For example, the old garments of the Roman patricians were retained as the vestments of the clergy; the very shape and structure of the Christian church building was borrowed from the ancient basilica which was originally a secular edifice, a law court or market; the political nomenclature of the ancient empire was accepted by the Church as she organized her dioceses, provinces, and prefectures, or sent out her legates and nuncios; the faldstool, the chalice itself, the bishop's garb, the use of statues, mosaics and painting, were all found in the pagan and secular culture. But as the Church spread and grew, connections that many things had with paganism and secular uses were forgotten, and they became fitting aids to Christian living and worship.

It was the close connection of the chant melodies with the inspired sacred biblical texts of the liturgy that established the connotation of holiness for these melodies. They, as it were, absorbed the holiness of the text, and in that relationship themselves became holy.

Chant, then, is prayer, sung prayer. It is holy through its close connection with the sacred texts. But further, it is the voice of Christ, the voice of His Church, the voice of the members of that Church, the Body of Christ. Countless decrees of the Church establish chant as its official song and give it primacy of place in worship. Truly it is the voice of the Church, the voice of Christ Himself singing through His members.

Chant had its origins in folk music. Is there any wonder why the documents of the Church on music constantly demand the singing of the people, the universal use of chant for that purpose, the repeated insistence that chant is the true song of the Church and its members? Not if one remembers that chant is truly folk music.

A useful distinction exists in the German language that in English is not as clearly expressed. The Germans speak of a *Musik von das Volk* and a *Musik für das Volk*. (Music *from* the people and music *for* the people.) True folk music is *from* the people, going back to undetermined origins, handed on from generation to generation, a treasure of a particular culture. That is *Musik von das Volk*. The other is music created at a given moment for the people in whatever context and for whatever occasion it is meant. That is *Musik für das Volk*. In English this kind of music is often described as popular music. Chant has its roots in the true folk music, not our popular music, those melodies of the people used in the Mediterranean basin in the early centuries of the Christian era. They were, for the most part, secular or even pagan in origin and intent. But union with the Christian texts soon established them as "sacred." They were artfully joined, melody and text, and in addition to their "holiness" they were also art, the best of craftsmanship, which set them high above the tawdry and cheap, the inept or puerile or amateurish, characteristics of much popular music. The chant, from its origins, thus demonstrated the two essentials of liturgical music: holiness and art. It was sacred and it was artistic.

Musicologists often point out that the church music of Joseph Haydn is based on the folk music of Austria. The melodies are not of themselves holy, but associated with the sacred texts of the liturgy they become holy. In the hands of the master, Haydn, they also become art of the first quality. That is why I think the Masses of Joseph Haydn are so much like Gregorian chant, not indeed in style or period of composition, but rather in purpose and in technique. Even the long melismatic passages of many Masses reflect similar treatment of texts in the jubilus sections of

the Gregorian repertory. Both chant and Haydn's sacred music find their origins in folk music which a master musician has taken and molded to sacred texts. In Gregorian chant, connotation has a longer history and thus a stronger position establishing the "sacred" sounds, while in Haydn's Masses, too little time and use has been operative to secure firmly their universal acceptance as a true music of the people, holy and artistic.

Much of what contemporary commentators label as liturgical folk music fails on every score. It is not true folk music (*Musik von das Volk*); rather, it should be termed popular, not folk, music; it is certainly not "sacred" because of any present connotation; it is not true art, since it usually suffers from the musical incompetence of those who create it.

In summary then, we must affirm that all men must pray, since all are bound to acknowledge the Creator. We are limited to the material world around us, of which we ourselves are a part, for that communication expressing our adoration, thanksgiving, reparation and petitions. From the dawn of time man has set apart certain created persons, places and things to carry his prayer to the Creator. Music especially has had its role from the beginning in communicating with God, probably because music above all other arts is so ephemeral and spiritual, but at the same time, material and earthly in every way. From the earliest years of the Christian era, chant has been the music of the liturgy in spite of periods of decay and disuse. Interestingly, the very periods of least use were caused by the introduction of musical styles whose essence can be traced to the chant which they replaced, for example, the modality of the renaissance polyphony or the melismatic vocal passages of the baroque, reminiscent of the elaborate melismas of chant.

Two elements constantly warred against chant as the sacred music of the people: first, the on-going desire to create a new style, the new replacing the old; and secondly, the tendency of the small group of singers to supplant the body of the faithful as more complicated compositions made the small group necessary for performance of more difficult music. But even in face of style changes and the substitution of small trained groups, chant persisted through the Christian centuries, encouraged by periodic reforms and revivals. Not the least of these was that which began in the mid-19th century and, blessed and encouraged by the Church, grew through the first half of the 20th century, until a misinterpretation of the Second Vatican Council brought it nearly to shipwreck.

Interest in chant, spurred by the scholarly and apostolic efforts of the monks of Solesmes, brought the revival of chant in France to classic proportion. The establishment of a corpus of the authentic melodies, the study of the theory of interpretation and the efforts, made worldwide by the monks, to introduce the people to singing Gregorian chant, proved that truly it is the authentic sacred music of the people. In France, the Gregorian melodies became household sounds, known to the vast majority of French people. It was sacred song; it was artistic in its composition and performance; it was truly folk music. In the United States, while not as advanced as the French scene, great progress had indeed been achieved by the opening of the Second Vatican Council. Especially through the efforts of the Catholic schools and the religious communities of women, Catholic grade school children across the land were learning and singing the sacred melodies. The fathers of the council intended to foster and increase the use of Gregorian chant, and they so ordered.

But a misinterpretation of the decrees of the Second Vatican Council wrought great harm to the chant revival, even when the council fathers had specifically indicated that the revival was to continue and be encouraged. First, a false understanding of the position of Latin in relation to the vernacular has all but eliminated the official language of the Church from any use in its liturgical worship, thus killing

the melodies so closely united to the Latin sacred texts. Secondly, a misunderstanding of folk music and a confusion of the council's demand for use of a true people's music with tunes written for a variety of secular purposes. And thirdly, a denial of a distinction between the sacred and the secular, resulting in an abandonment of Gregorian chant as a sacred music.

But another revival is at hand and has begun. What is the will of the Church will ultimately be achieved. New scholarship has brought to light many simplifications in performance practice, an aid to wider use of chant by larger groups. And a rejection of the secularization of liturgy has begun by the faithful who have suffered under experimentations and outright rejection of liturgical directives. Among the young there is an avid interest in Gregorian chant as a truly sacred music. The Gregorian Congress in Paris in 1985 was the product of young French students who discovered what they had been deprived of—their inheritance. And they were asking “why?”

How can all this apply to an American parish in 1988? A pastor who wishes to implement the wishes of the Church, as they are expressed in the documents of the council and those that followed afterwards, can turn to Gregorian chant and have his people singing again what is the official song of the Church. The objection against Latin is unfounded; why should this be an obstacle to the people of 1988 when it was no problem to the school children of the years before the council? It is not impossible to learn the ordinary parts of the Mass in Latin and understand what they are and what they mean. The Holy See itself has provided in a small booklet, *Jubilate Deo*, just recently re-issued, the texts needed for a parish to sing chant. Teachers are in short supply to train both adults and children, but the new semiology makes it easier to train teachers since the method itself is less complex. Scholas of men or women can master the techniques of chant with a minimum of instruction. Once grasped, the unity of the Gregorian style makes possible the performance of the entire corpus of chants with growing facility. Their contribution to the sacred character and the beauty of the liturgy will be readily received by all who have not succumbed to false interpretations of the wishes of the council and the Church.

In Saint Paul, Minnesota, at the Church of Saint Agnes, over the past twenty years since the close of the council, a continuing use of Gregorian chant has established it in the various liturgical functions of the parish. The solemn Mass on Sunday has the proper parts sung in full Gregorian settings by a schola of men using the new *Graduale Romanum* and the new principles of semiology. The ordinary parts of those Masses are sung in Gregorian settings about half of the Sundays, while a Viennese classical orchestral repertory is scheduled for some thirty Sundays. We have a Gregorian Mass every Saturday, and our school children learn some Gregorian chants for their weekly sung Masses. For the past fifteen years, at the suggestion of the Vatican Council, we have sung vespers each Sunday. Between ten and fifteen men use the new parts of the service that have been issued from Rome and make up the remainder from the old *Liber Usualis*. These are all volunteer singers who have found in the chant an expression of prayer and holiness that they seek for their own personal religious needs. The chant is not sung for its own sake, nor are the singers particularly conscious of performing a special style of music, a style which they have mastered and grown familiar with as a vehicle of expression, a means of prayer.

The Church recognizes Gregorian chant as its official music. In so-doing it does not make musical judgments about other styles, but simply acknowledges that since prayer is its chief function, i.e., communication with its Head, Jesus Christ, it is by means of Gregorian chant that this communication is most successfully achieved. The four purposes of prayer are most adequately accomplished: adoration, thanksgiving, reparation and petition. The classical balance of text and melody is found here. The balance between reason and emotion exists in chant. It is the most perfect form that has come down through the ages to allow man and God to commune. It is a treasure beyond all others. It is truly a sacred sound.



St. Savin-sur-Gartempe, France

PRINTED EDITIONS OF THE CHANT BOOKS

(This paper was originally presented at a conference on Gregorian semiology, June 26-28, 1988, at California State University, Los Angeles, in cooperation with the Huntington Library.)

Gregorian chant is truly one of the great musical treasures of the world. It echoes the melodies of the ancients, while at the same time it charms the modern listener and graces the liturgy of the Church.

It has been subjected to many vicissitudes, which at times have disfigured it. Yet it has survived these countless emendations and trials. Some of these were inflicted upon it by persons who sought to "improve it."

In the middle ages it was preserved upon great parchment leaves which presented melodies in ancient neumes. There were various schools of notation yet there was an amazing similarity in the neumes chosen to indicate a group of notes.

With the advent of square notation a basic change took place. An end was put to melodic ambiguity but it resulted in the loss of many indications as to its interpretation, rhythm and beauty.

This paper seeks to show briefly these periods of decline and renewal. It is notable that from time to time various scholars have returned to the ancient neumes, seeking the true interpretation and the authentic melodies. These searchings have resulted in a marvelous renaissance which has produced the *Graduale Triplex*, published in 1979 by the monks of Solesmes. Once again are available the expressive nuances, movement of the chant and its melismatic designs.

The ancient chant of the Church was first preserved in manuscripts written by hand. Monks in various monasteries notated these venerable melodies on parchment leaves. Many of them are works of great beauty.

With the invention of printing, around the year 1450, the chants were soon available in far greater numbers. The printers of the late fifteenth and sixteenth centuries seized an opportunity of producing various editions of liturgical books. The chants were therefore spread far and wide.

From 1474, various books contained the chants used in the different liturgical functions of the Church. There are four categories of chants, according to the Gelasian Sacramentary: Temporal, e.g., Christmas, Easter, etc.; Sanctoral, e.g., associated with particular saints; Common of Saints, e.g., for saints who did not have a particular series of chants associated with their celebrations; Votive Masses, Masses of choice for particular intentions. Special local offices for a particular diocese were contained in an appendix for the particular use of that diocese. The U.S.A., for example, has feasts associated with Isaac Jogues, Elizabeth Seton, etc.

These chants were found in missals for the use of the celebrant at Mass; in antiphonaries and *Directorium Chori*, for canonical choirs who recite the divine office; in graduals, for the proper of the Mass; in the *Kyriale* for the ordinary of the Mass.

In addition, individual dioceses and religious orders added books for tropes, sequences, prosae and other chants. Moreover, cathedral chapters, collegiate churches and abbeys issued particular editions for personal use. All of these had basic Gregorian chants, as well as other texts and melodies.

The editions up to 1615 were the following:

1476 *Missale*, Rome: Ulrich Han of Ingolstadt

1481 *Missale*, Wurzburg: Georg Reyser

1482 *Missale*, Mainz: Georg Reyser

1495 *Antiphonarium*, Augsburg: Georg Reyser
1498 *Graduale*, Augsburg: Erhard Ratdolt
1499 *Graduale*, Minorite Francis of Bruges, Rome: Junta
1499 *Antiphonarium*, Wurzburg, Georg Reyser
1511 Augustinian *Graduale*, Basel: Jacob Wolf von Pforzheim
1582 *Directorium chori*, Rome: Peter Lichenstein. This retained the melodies in conformity with the Gregorian tradition.

1582 *Antiphonarium*, Venice: Rome: Guidetti (2nd edition 1589). Guidetti began to write great square notes and emphatic holds. The ligatures of the neumes began to disappear and the vocalises became heavier. Guidetti's editions mark a violent rupture with the past and the beginning of a new age. It was the source of many later editions.

1585 *Antiphonarium*, Venice: Angelus Gardanus

1603 *Antiphonarium*, Venice: Junta

1606 *Graduale*, Venice: Junta

1611 *Graduale*, Venice: Junta

1611 Malines *Antiphonarium*, Antwerp: Joachim Trognaesius

1614-1615 *Graduale*, Rome: Medicean Press, Anerio and Soriano.

The Council of Trent (1545-1563) in session 25, November 3 and 6, 1563, left to the pope the task of making changes and printing the missal and breviary. The breviary was printed in 1568 and the missal in 1570. Pope Pius V made them obligatory for all churches which could not claim a liturgical privilege of two hundred years. Pope Pius V promulgated the missal and breviary without giving attention to the chants contained therein. There was not thought given to the alterations in the melodies of the chants as a whole. The minor changes required involved the adaptation of corrected texts to the melodic line. Editions after 1570 stated in the title page that the chants were the traditional chants as found in the older editions.

Pope Gregory XIII adopted a change of policy. On October 25, 1577, he engaged G. P. Palestrina and Annibale Zoilo to prepare a new edition which would conform to the changes in the texts of the Pius V books. The purpose of this minor work was to adapt the text to the melodies, but not to change them. However, these two composers altered the melodies according to humanistic reforms, which considered it a barbarism to have several notes on syllables following the tonic accent, or long notes over the grammatically short syllables and vice versa. They eliminated the long vocalises of the gradual and the Alleluia verses. Moreover, changes were made to place the melodies in agreement with the accentuation and quantity of the syllables. After an investigation, originated by Fernando de las Infantas and Canon Boccapadule, the pope terminated the work. Palestrina had done only the Sunday Masses of the *Graduale*.

Giovanni Battista Raimondi, owner of the Medicean Printing Company of Rome sought in 1592 to print and sell chant books, with a privilege of fifteen years. Clement VIII granted this on September 16, 1593. He sought the help of G. P. Palestrina, who agreed to correct the Masses of the sanctoral cycle. Moreover, he agreed to reform all the books necessary for choral use, that is, the gradual, the antiphonary and the psalter. Palestrina died on February 2, 1594, and the work was suspended. His son Iginio sought to complete the work, but his efforts were unacceptable and the project was abandoned.

On May 3, 1608, Pope Paul V gave Raimondi the privilege of being sole printer of chant books for fifteen years. Six musicians were chosen to supervise the work: G. B. Nanino, Mancini, Francesco Soriano, Giovanelli, Felini and Felice Anerio. In 1611, Anerio and Soriano offered to finish the work alone. Their efforts resulted in the famous Medicean gradual being completed in 1614 and 1615.

The completion of the Medicean edition marked a decisive step in the disintegration of the chant tradition of the Church. These musicians modified almost every phrase of the melodies. It resulted in the perpetration of a chant which was disfigured and not in accordance with the ancient melodies of the Church.

In the nineteenth century this work was to be taken up as a source of an edition which was to become official in the Catholic world. Franx Xavier Haberl sought to prove that Anerio and Soriano based their revision on the Palestrina manuscript. There is no proof that the copies of Palestrina and Zoilo were those used by Anerio and Soriano in the preparation of their edition. (See Molitor, *Die Nach-Tridentinische Choral-Reform zu Rom*. 2 vols., Leipzig: Leuchart, 1901-02.)

During the seventeenth and eighteenth centuries a revival in chant books took place in Belgium, France, Germany and Italy. There was a desire to restore chant to the services participated in by the laity, whereas during the fifteenth and sixteenth centuries the chant was sung by religious orders and chapters of cathedrals and collegiate churches.

The principal editions of the seventeenth and eighteenth centuries which were printed after the Medicean edition were the following:

1624 *Antiphonale*, Toul: François and Simon les Belgrands

1647 *Graduale Romanum*, Paris: Christopher Ballard

1674 *Graduale*, Lyon: Carthusians

1696 *Graduale Monasticum*, Paris: Nivers

1716 *Antiphonarium Romanum*, Ingolstadt: Elizabeth Angermaier

1726 *Musica Choralis Franciscana*, Cologne: Caspar Drimborn

1729 *Graduale*, Limoges:

1774 *Processionale*, Antwerp: Plantinus

1782 *Theatrum Musicae Choralis*, Cologne: R. Kirchrather. (Its appendix contains an explanation of the contemporary manner of singing Ambrosian chant.)

The nineteenth century witnessed the appearance of many versions of the chant books. In the first half of the century, the mutilated seventeenth and eighteenth century chant versions of Venice and Paris were reprinted for both the Roman rite and special rites. By 1850, many editions had appeared, each slightly different and none faithful to the original editions. There were:

1813 *Graduale*, Charleville:

1815 *Graduale*, Lyon:

1828 *Graduale*, Dijon: Fouillier-Bibliopolam

1828 *Antiphonale*, Dijon: Fouillier-Bibliopolam

1841 *Graduale*, Dijon: Fouillier-Bibliopolam

1843 *Graduale*, Malines: Hanicy (Duval) (Partial reprint of Medicean)

1847 *Graduale*, Turin:

1848 *Graduale*, Rennes: Theodore Nisard. (An edition of 1628 Nivers work)

1851 *Graduale*, Paris: J. Lecoffre (Rheims-Cambrai)

1854 *Graduale*, Rome: Alfieri

1855 *Choralwerke*, Vilsecher

1858 *Graduale*, Paris: A Le Clère et Soc. (Lambilotte)

1858 *Graduale*, Paris: E. Repos (Digne reprint of the 1682 Nivers work)

1859 *Graduale*, Malines: H. Dessain

1862 *Graduale*, Trier: J. B. Grach (Hermesdorff)

1864 *Directorium chori*, Rennes: Vatar (Janssens, Pothier)

1864 *Antiphonarium*, Trier: J. B. Grach (Hermesdorff)

1865 *Graduale*, Cologne: (Geissel)

1869 *Graduale*, Regensburg: F. Pustet (Haberl)

1874 *Graduale*, Valfray (reprint of 1669 Valfray and parts of 1682 Nivers)

1876, 1882 *Graduale*, Grier: J. B. Grach (Hermesdorff)
1877 *Graduale*, Langres: (reprint of 1858 Dijon edition)
1883 *Liber Gradualis*, Tournai: Desclée (Pothier) Solesmes
1883 *Graduale*, Marseille:
1891 *Liber Antiphonarius*, Tournai: Desclée (Pothier) Solesmes
1895 *Graduale*, Marseille
1895 *Liber Gradualis*, Tournai: Desclée (Pothier) Solesmes, 2nd ed.

The 1843 edition edited by Edmond Duval was a partial reprint of the Medicean edition of 1614. Since the Medicean edition included only the gradual, Duval took his antiphonary from that of Lichenstein of Venice, 1582. The ordinary was taken from the Plantin edition of Antwerp, 1599. Duval made changes and corrections in the Medicean. These were made as a matter of personal opinion and were not in concordance with the earlier chant manuscripts. Only the Diocese of Cahors adopted this edition.

The Italian edition was that of Monsignor Alfieri in 1854 and was prepared as "Italian" in source. It had little success or use. Marquis Compagna had projected a work for which Pius IX granted a permission and monopoly for fifty years. However, it was never published because of a lack of subscribers.

The French editions were in many cases either reprints or modified editions of the 1682 and 1896 *Graduale Monasticum* of Guillaume Nivers. This influenced that of Rennes, 1848, edited by Theodore Nisard, and of Digne, 1858, and of Dijon, 1858. The Langres reprint of 1877 followed Dijon. The edition of M. Valfray of 1669 was reprinted many times. The last was in 1874 and resembled that of Nivers.

French editions independent of Nivers were those of Rheims-Cambrai in 1851 and that of Fr. Lambillotte in 1858. That of Rheims-Cambrai was of great importance since it made use of an eleventh century manuscript, *Antiphonarium Tonale Mis-sarum*, found December 18, 1847, in the library of the School of Medicine at Montpellier, France. The manuscript made use of both neumatic and alphabetical notation. This 1851 edition reproduced almost integrally all the notes of the eleventh century edition. In some cases it was identical with the Solesmes edition. However, it had two faults: the author adopted the humanists' theory regarding dactylic penultimates and modified the original melodic phrases in accord with these principles. They also confused the liturgical with the proportional notation of the 12th and 13th centuries. This resulted in a radical alteration of the rhythm of the chant. Twenty French dioceses adopted this edition as did many congregations of religious.

The edition prepared by Father Louis Lambillotte, S.J., in 1858 was a lithographed reproduction of a manuscript of St. Gall. However, he made certain changes: abbreviated the melismas and "what there is of the chant he put in measure, suggesting a march or a modern dance." (The quote is from Amédée Gastoué, *Le Graduel et l'antiphonaire romains*, Lyon: Janin Frères, 1913, p. 2007.)

The editions of Michael Hermesdorff of Trier, 1878 and 1882, compared contemporary editions with ancient sources. He prepared an edition in double notation: notes on the staff with the original neumatic characters above the notes, with a description of the manuscripts. He published eleven fascicles of Mass chants: first Sunday of August to the middle of paschaltide.

In addition to the numerous editions of the nineteenth century, a chant revival based on a return to ancient sources produced authentic chant editions. In 1883, Dom Prosper Guéranger, O.S.B., re-established monastic life in France at the ancient, abandoned monastery of Solesmes. His Benedictine monks sought to revive the Roman liturgy and produced chant books based on ancient sources.

In 1860, Canon Gontier organized at Paris a congress for the restoration of chant and sacred music. His work, *Méthode raisonnée de plainchant*, set forth fundamental

principles for chant research. Dom Joseph Pothier, O.S.B., of Solesmes produced a *Liber Gradualis* in 1833, based on codices from many European sources. In 1889, Volume I of *Paléographie Musicale* showed the relationship between the Solesmes *Graduale* and a tenth century codex from the Abbey of St. Gall. Volume II of the *Paléographie Musicale* (1891) reproduced 219 copies of the gradual chant *Justus ut palma*. Volume II added proof of the authenticity of the Solesmes research and their *Graduale*.

The following editions were for the personal use of the monks of Solesmes:

- 1883 *Liber Gradualis*
- 1895 *Editio altera*
- 1891 *Liber Antiphonarius pro Vesperis & Completorio Officii Romani cum supplemento pro aliquibus locis*
- 1897 *Editio altera*
- 1891 *Libri Antiphonarii Complementum pro Laudibus & Horis Officii Romani cum supplemento pro aliquibus locis*
- 1891 *Liber Antiphonarius pro diurnis horis juxta ritum monasticum Kalenario generali Ordinis S. Benedicti accommodatus cum supplemento pro aliquibus locis*
- 1897 *Editio altera*
- 1894 *Compendium Antiphonarii Monastici Kalenario generali Ordinis S. Benedicti accommodatum*
- 1891 *Liber Antiphonarius pro diurnis horis juxta ritum monasticum Kalenario proprio Congregationis Gallicae Ordinis S. Benedicti accommodatus*
- 1897 *Liber Antiphonarius pro diurnis horis juxta ritum Romanum cum supplemento pro aliquibus locis*
- 1896 *Paroissien Roman* containing the office of the Mass and Vespers for all the Sundays and feast days (doubles)
- 1896 *Liber Usualis Missae & Officii pro Dominicis & festis duplicibus*
- 1886 *Officium & Missa ultimi tridui majoris hebdomadae juxta ritum monasticum*
- 1892 *Editio altera*
- 1886 *Officium & Missa ultimi tridui majoris hebdomadae juxta ritum monasticum*
- 1892 *Editio altera*
- 1901 *Editio tertia*
- 1891 *Kyriale*, or the chants of the ordinary of the Mass. The *Kyriale*

is in its seventh edition up to date.

1898 Psalms noted. For Vespers and the office of all the Sundays and double feasts.

On February 14, 1904, Pope St. Pius X established a papal commission for the preparation of official editions of chant books. Two sources were available: the 1883 editions of Pothier (reprinted in 1895) or the Solesmes edition of 1903, prepared by Dom André Mocquereau. The latter included “rhythmical signs” such as the horizontal and vertical episema as well as dots, which indicated length. This private edition of Solesmes still presents these “rhythmical signs.” The editions prepared by the Vatican commission between 1904 and 1912 omitted the horizontal and vertical episemas but retained the dots. During that period the monks of Solesmes withdrew from participation in the preparation of the Vatican Edition of the chant books.

The following books were prepared:

- Kyriale*, August 14, 1905
- Cantus Missae*, June 8, 1907
- Graduale Vaticanum*, August 7, 1907
- Officium Defunctorum*, May 12, 1909
- Cantorinus*, April 3, 1911
- Antiphonale Diurnum Romanum*, December 8, 1912

Since 1913, the monks of Solesmes were entrusted with the preparation of the

CHANT BOOKS

official chant books of the Catholic Church.

The liturgical changes resulting from Vatican II have necessitated revisions in chant editions. The new editions are edited under the control of the Congregation for Divine Worship and since 1966 have been entrusted to the monks of Solesmes.

The official editions of chant books for the universal Church after Vatican II are:
Kyriale Simplex, Vatican Press, Rome, 1965

Graduale Simplex, (for the use of small churches, prepared at Solesmes and taken from the ancient antiphons) Vatican Press, Rome, 1967

Ordo Cantus Missae, Vatican Press, 1974 (It lists officially the selections of Gregorian chant for Mass.)

Graduale Romanum, Solesmes Press, 1974

Ordo Missae in Cantu (Prefaces and chants for concelebration), Solesmes Press, 1975

Antiphonale Romanum, Book Two (*Liber Hymnarius* with chants for the invitatory and other responses), Solesmes Press, 1983. Book One (with all the chants of the office) will follow soon.

Missel de Chant Grégorien, Solesmes Press, 1984 (For Sundays and solemnities). (This will appear in English as well as French.) Three year cycle, A.B.C. (Includes also years I and II for weekdays.)

Kyriale, Solesmes Press, 1985 (Extracts from the *Graduale Romanum*)

The following are private editions of the monks of Solesmes:

Liber Cantualis, Solesmes Press, 1987 (Gregorian anthology for the Consociatio Internationalis Musicae Sacrae)

Graduale Triplex, 1979, Solesmes Press

Graduale Romanum Organ Accompaniment. Solesmes Press, Vol. I, 1984; Vol. II, 1985; Vol. III, 1987.

Processionale Monasticum (Neume), Solesmes Press, 1985

Offertoriale Triplex, (Ancient verses of the offertory), Solesmes Press, 1985

Cantus Selecti, (s.d.) Solesmes Press

The new dimension has been added to the history of the editions of chant books with the appearance in 1970 of the *Graduale Triplex*. Dom Pothier had advocated a rhythm based on the Latin word accent. His practice was called "accental." Dom Mocquereau presented a rhythm based on a single, indivisible beat for each note. He grouped the chant melodies into groups of two or three patterns. His method is termed "free rhythm."

When the Solesmes monks first produced their editions they sought to give the exact pitch to the unheightened medieval neumes. Their emphasis on this aspect eclipsed other important signs in the ancient manuscripts.

In 1970, Dom Eugène Cardine of Solesmes published a monumental work: *Sémiologie Grégorienne*. He has established that the chant proceeds in a basic syllabic rhythm. His evidence is to be found in the similarity between the earliest neumes and the grammarian signs. These had been added to the early manuscripts to assist in reading the neumes. Their purpose was to indicate movement of the chant, expressive nuances and melismatic designs. In addition certain small letters, often known by scholars as "Romanus Letters," concern tempo, warning signs and pitch factors.

These indications were intended for the use of the chant director. They were a compendium of grammarian signs and conducting movements. Moreover, they were related with the procedures of the scribes by which they recorded their melodies. Their method of notation was directly related to the manner in which they wrote the manuscripts. Their designs followed the contours of the melody. Their signs indicated the pitch higher or lower of the first note in relation to notes that succeed it.

The monks of Solesmes have published the *Graduale Triplex*, which is based on the

studies of Dom Cardine. It contains all of the music for the Mass of Vatican II with three notations. These are the square notes of the original Solesmes edition, which give the exact pitch; the ancient neumes from the German school of St. Gall which are placed below the staff; those from the French school of Laon are placed above the staff.

The Solesmes monks are now preparing a new edition of the *Antiphonale*, the chant book for the monastic hours of the breviary. It will be similar to the *Graduale Triplex* in format and will present both the St. Gall and Laon neumatic texts as well as the square notes of the Solesmes editions. The square notes will still include the rhythmical signs of Dom André Mocquereau.

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MONSIGNOR ROBERT F. HAYBURN

REVIEWS

Magazines

UNA VOCE (France). No. 139. March-April 1988

This issue contains a long review of a new book by Romano Ameio, *Iota unum: Etude des variations de l'église catholique au XX siècle* (French translation by F. F. Van Goenendael, S.J.). It is praised as a serious and thorough study of the history of Vatican II; the conclusion being how far the post-conciliar Church has strayed from the proceedings of the council.

Another long article reprints in French translation a study that appeared in *Una-Voce Korrespondenz* showing that at no time in the history of the liturgy was there a special liturgy for children. The author makes the point that having children participate in the same liturgy as adults prepares them for their adult life as Catholics and takes into account the fact that many adolescents do not attend Church, returning only as adults after marriage. At that time they will feel at home at the Mass they attended as children.

This issue also contains the usual features on how to interpret a chant text and a commentary on the communion of the Mass. There is a review of a new chant recording by the Schola Cantorum of the Ward Institute in Roermond, The Netherlands, founded by Joseph Lennards and now under the direction of Louis Krekelberg.

V.A.S.

GREGORIANA. No. 5-8. January. October 1987.

We have just received back copies of this fine small magazine published quarterly at the Premonstratensian Priory of Mesnil-Saint-Martin in France. It is a good source of information on Gregorian chant activity in France and we intend to review it regularly.

The first two issues (5 & 6) contain an article on the antiphons for the processions on Rogation days. Numbers 6 & 7 include a long article on the poetry and theology for the text of the *Lauda Sion* by St. Thomas Aquinas.

Each issue also contains book and record reviews. The January issue includes a detailed account of the contents of Vol. XXI of *Etudes Grégoriennes*, which was published by Solesmes recently after several years of silence. (Volume XX came out in 1981!) It is pleasant to find several references to articles from *Sacred Music*. Finally, in every issue there is information about Gregorian chant in France; the activities of various choirs, chant workshops, etc., which certainly shows more vigor there than in the United States.

V.A.S.

GREGORIANA. No. 9. January 1988.

Reviews of chant recordings in this issue include several which are highly praised: *Le Graduel de Fontevault* by the Choeur Grégorien du Mans (Art & Musique/ AM.1022223/8703), and two recordings from Solesmes, *La Messe concélébrée du Jeudi saint* and *L'Office de la Nuit de Noël*.

For those of us interested in knowing more about the priory that publishes *Gregoriana*, there is an announcement of a book which has just been published on this subject: *Sur la Grande Route du Siècle: Méditations sur la vie chrétienne* by Philippe Le Tourneau (Paris: Librairie Pierre Tequi). Le Mesnil-Saint-Martin became a priory of the Premonstratensian Abbey of Saint-Michel-de-Frigolet in 1985. It is dedicated to a religious life that combines contemplation and action, a love of tradition, especially as manifested in the Latin liturgy and in Gregorian chant, an absolute fidelity to the Holy See and a desire to contribute to the doctrinal and spiritual formation of Christians.

V.A.S.

GREGORIANA. No. 10. April 1988.

The principal article in this issue is on the history of the role of the cantor in the Premonstratensian order written by Fr. Rupert G. Frieberger, professor at the University of Salzburg and cantor at the Abbey of Schlägl.

News of Gregorian chant in France is encouraging with announcements from choirs in Caen, Metz, Nantes, Pau, Bordeaux and Roanne, as well as chant workshops in various parts of France and conferences in Switzerland and the United States.

This issue also includes a long interview with Jacques Viret, professor at the University of Strasbourg II and author of an important work on chant, *La Modalité Grégorienne, un langage pour quel message?* (Editions à Coeur Joie).

V.A.S.

BOLLETTINO CECILIANO. Anno 83, No. 1, January 1988.

Pellegrino M. Ernetti writes an interesting article about tradition and renewal in music for worship from the time of Pope Pius X and his *motu proprio* and the II Vatican Council's constitution on the sacred liturgy, pointing out how the same consistent ideas on what sacred music must be are to be found throughout the period. Far from being a revolution, what the Vatican Council ordered placed the key-stone on the edifice that was begun under Pius X. The much discussed document from the Congregation of Divine Worship on concerts in church is printed in its Italian version without editorial comment.

A report on restoration of various pipe organs is a continuation in a series. The program for the pilgrim-

age of Italian choirs to Lourdes is printed, advertising it as a three-day retreat with lectures on sacred music topics as well as Masses and prayers.

R.J.S.

BOLLETTINO CECILIANO. Anno 83, No. 2, February 1988.

Padre Emidio Papinutti has resigned as secretary of the Italian Society of St. Cecilia and is replaced by Don Piero Vergari. Padre Sante Zaccaria is also withdrawing after 18 years of service. These are names that readers of the *Bollettino* have become familiar with over the years.

Valentino Donella has an article on the interference of the profane in sacred music. He has an historical approach, repeating the perennial problem of the incursion of the secular on the sacred. He says the situation at the present is perhaps the worst it has been, and the bishops refuse to recognize it or at least to do anything about it. It is not a musical problem but a theological one. It must be met by the Church with firmness and clarity so that the profane, cheap and inferior music that has invaded the sanctuary will be eliminated at once.

Reports on the Pueri Cantores congress in Rome and information about a forthcoming pilgrimage to Lourdes, together with some new music, make up this issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol 13, Series 2, No. 45. January-February-March 1988.

The bulk of the issue is given over to printing the document of the Congregation of Divine Worship on concerts in church in its Portuguese version. A short summary of the document is given in a spirit of agreement and cooperation with the Roman orders, urging that they be kept in a reasonable way for the benefit of all. Several pages of music for unison as well as polyphonic choirs in Portuguese complete the issue.

R.J.S.

Books

The Life and Work of Dom Ermin Vitry, O.S.B. by Kathleen A. Bolduan. University Microfilms International, Ann Arbor, Michigan.

This is a doctoral thesis presented at Washington University in Saint Louis, where Father Vitry sometimes lectured. Although it unavoidably bears the mark of that genre, it is nonetheless a fair and thorough appraisal of its subject. Bolduan was a student of Vitry in his later years, and what she does not recount from experience appears to have been pains-

takingly researched. There are five chapter headings. The first presents adequate biographical information, and the second, the longest, discusses his commitment to sacred music under the headings: Gregorian rhythm, chant accompaniment, compositions, adaptations. Accounts of the choir at O'Fallon and studies of his *Key to Chant Reading* and *Modal Analysis* follow.

It is well over a hundred years since Vitry's birth in the Wallon village of Lobbes, and nearly thirty since this reviewer was privileged, along with Louis Bouyer, Cornelius Bouman, Martin Hellriegel and the Abbot of St. Meinrad, to minister at his funeral liturgy. That can only attest to what Vitry called one's reclining (in contradistinction to declining) years. Still, it is a not unpleasant journey into another time that this book affords.

The chant was much of Vitry's life, and much of what he meant to his students and confrères. He entered religious life at Maredsous in 1902, and Pius X's *motu proprio* was published in 1903. He was, writes Bolduan, "immediately caught up in the music as the sound of the monastery's prayer; he was also living through the revival of the purified chant which was taking place." It is of interest to note that he was "caught up" prior to the *motu proprio*. We have a habit of marking that document as a kind of line between the B.C. and the A.D. of chant, and in many respects it certainly is. But in this day of specialization, of musical historicism, of a neo-this and a neo-that which spawns official frowning on the remarkable Gregorian reconstructions which fleshed out, thanks to Dom Joseph Pothier, the Vatican books, it is perhaps pertinent to note that before 1903, Gregorian chant *was*.

When Vitry entered Maredsous, Marmion's monks may have been using Pothier's Solesmes *Graduale* of 1895 (if memory serves, it was practically the same as the later Vatican), but I remember him once saying: "Hey, the old Mechelin *Graduale* wasn't so bad!" He meant that from it he had first learned to love the Gregorian melodies, even where they were somewhat distorted. (The old rhythms and unreformed neums we were wont to make fun of seem less comical in the light of one or the other current "performance practice.") Indeed those melodies, in *that* state, were powerful enough to generate a vast and many-faced literature from Perotin to Palestrina, from Bach to Rachmaninoff. Alfred Adler used to remark the formative import of "first recollections." (Not because they necessarily *are* first recollections, but because one *thinks* they are.) Most of the champions of chant I have known would own that they owed a good deal to the "B.C." era, even if they wound up denigrating it. My own such recollection is of my pastor singing the *Lumen ad revelationem gentium* on Candlemas. This too was "B.C.," for while the nuns gave us the

Vatican *Kyriale*, the adult choir belted the Sunday and feast day propers right out of the old Regensburg books until I was well into high school.

What all this says, to me at least, is that the *musical* element of Gregorian is indefatigable. (It also says—to me—that they err who claim that it is incapable of carrying a second tongue.) And Dom Vitry was a master of chant primarily because he could wed a unique liturgical-spiritual formation (Lambert Beauvain, Columba Marmion) with superb musicianship (Edgar Tinel). His rhythmic notions, even his pedagogical ones, all ably put by Ms. Bolduan, are secondary. These post-factum schemes, whether they be his, Dom Mocquereau's, Justine Ward's or Marie Pierik's, tend to obscure the inner life of the line for most practitioners — their authors sometimes, not always, excepted. In the end it will be only musicalness that counts, once you admit that you are dealing with music.

For all that Dom Vitry welcomed the advent of the vernacular for pastoral reasons, he did not underestimate the difficulties of what he called "a certain measure of adaptation." He wanted to know "the principles that competent adaptors would follow in order to serve the legitimate interest of the vernacular, and, at the same time, leave intact the imperishable beauty of the chant melodies." Faced with the difficulty of death or mutilation, it was, he said, difficult for one to make a choice. Yet he persisted "in hoping that the sacred chant will meet and survive the challenge of a true revival, maybe in some measure in the tongue of those who sing."

He had faced that challenge early on in his *Praise and Song* books, which contain numerous samples of vernacular chant, and his Englished *Hymns of the Church* go the whole way back to 1943. How he might have responded to the extensive attempts to English the entire *Graduale* is an interesting if somewhat futile query. He certainly would not have countenanced any free-wheeling butchery, though he himself was not beyond disarming some of the interminable Lenten tracts. Bolduan pointedly observes that these "simplifications" really amount to an expanded type of "psalmody." They are, I read, not so much adaptations as compositions modeled after the elaborate original. Of one thing I am sure, he would have insisted not only on Gregorian integrity, but on a corresponding literary excellence as well, for despite his French and Flemish roots, he had acquired, very quickly, an easy and remarkably telling English style.

The remaining chapters—"School Music," "Gregorian Eurhythmics," "Other Literary Work"—attest to the man's broad interests, his fine-tuned pedagogical instincts. Bibliographies and appendices, including an interesting letter from the Abbot of Maredsous to Vitry's brother, and Monsignor Charles Schmitt's fu-

neral sermon, conclude this carefully and lovingly wrought account. It is not biography, of course, but enough of the man shines through to make one wish it were, and it would appear that Ms. Bolduan is in possession of much pertinent material. I don't know whether she can give a fuller account of the years from 1929 to 1934. He didn't speak much of them, except to issue warnings about burning one's self out. I suspect that they were a formative influence on the way he handled the major part of his active life: what led him to remark cheerfully at the time of his golden sacerdotal jubilee that he no longer felt as if he had to conquer the world. Not that he ever abandoned vision, but that he came to a gracious settling with the realities of life. His work at O'Fallon, Notre Dame, Grailville, our own work-shops at Boys Town, and on *Caecilia* lay ahead. He faced the reality of the dominant school of chant so gingerly, that in all his years as editor of *Caecilia* (1941-1950) when he contributed not just editorials, but feature articles under several *nom de plume*, one would have been hard pressed to gain an inkling of how he felt about that school. It would be much later, and only in the company of like-minded friends, that he might tip a jigger of Courvoisier "to get rid of the taste of Solesmes."

In 1936, for the tenth anniversary of *Orate Fratres*, he had written what he once described as "a mild appreciation of Dom Joseph Pothier" ("Dom Pothier and the Gregorian Restoration," *Orate Fratres*, Vol. 10, p. 575-584). On examination, the piece is as trenchant, though not quite so polemical (he never mentions the opposition by name) as Peter Wagner's 1907 defense of Pothier and the Vatican editions. Considering the lock-hold that neo-Solesmes had on American opinion at the time, it is not surprising that the article was denounced to the abbot primate in Rome. Vitry was spared embarrassment by the kindly intervention of Abbot Alcuin Deutsch of Saint John's in Collegeville. He had observed, among other things, that "it will be recognized that the paleographical work of the great monk reveals keener judgment and vastly more practical sense than his adversaries have been willing to admit." It is only very recently that such recognition has come, and Vitry would rejoice, even though the nod toward rehabilitation does not go so far as to create a dent in the archeological commitments of his quondam adversaries.

In her final assessment of Dom Ermin Vitry, Kathleen Bolduan sees a tragic figure. I guess that in 1960 I agreed, for I wrote: "For me, the flag that was flown at half-mast at Washington University is a symbol of the tragedy that cast its shadow across Father Vitry's confident serenity . . . Through a long American pilgrimage, no Catholic institution, comparable to Washington University, made him feel at home. No monastery of his beloved St. Benedict is possessed of the great tradition he might have estab-

lished." In my maturity, if there is such a thing, I am not so sure. One finds fulfillment where life places him, unless he fights life. Vitry never fought life. He embraced it, died in happy wonder at the final tender ministrations of the O'Fallon nuns. We perhaps speak too easily of "tradition." Paul Hindemith once said, in *Composer's World*, I think, that there is no such thing as tradition, only competence. My own mentor, Father Francis Missia of Saint Paul, when confronted with compliments from the press or some visiting Protestant divine, used to say: "Well, we have traditions here, definite traditions!" The truth of the matter was that *he* had traditions, certainly no longer found "here." A teacher sows seed which, if it has vitality, will spring up one knows not where, but none is destined to establish an everlasting kingdom.

I keep thinking of Notting Hill. Notting Hill was the London boyhood neighborhood of G. K. Chesterton. In *The Napoleon of Notting Hill* he fantasizes about the preservation—or the re-taking—of Notting Hill. The effort fails, and the failure is brilliantly limned in all the panoply of Chesterton's romanticized medievalism. At the very end of the novel a voice speaks out of the darkness: "Notting Hill has fallen. Notting Hill has died. But that is not the tremendous issue: Notting Hill has lived."

Anyone who knew and admired Father Vitry will be grateful that he lived, grateful to Kathleen Bolduan for reminding us of it. I am indebted to Sister Jane Klimisch, O.S.B., of the Sacred Music Resource Center at Mount Marty College, Yankton, S.D., for the loan of this book.

MONSIGNOR FRANCIS SCHMITT

Liturgical Music in Cistercian Monasticism, a Post-Vatican II Survey. Volume III. The Monasteries of Monks and Nuns of the Order of Cistercians and the Order of Cistercians of the Strict Observance by Dom David Nicholson, O.S.B. Mount Angel Abbey, Oregon, 1988.

In the third and last volume in this interesting and informative series, Dom David presents his findings based on the questionnaire sent to all Cistercian abbeys, both of men and women, both of the Strict Observance (Trappists) and the Common Observance (Cistercians). There were fifteen questions, asking among other points, how much chant is used, whether the offices are sung in Latin or the vernacular, what kind of organ the monastery has, how much training in music and Gregorian chant the choirmaster has been given, if the laity attend the monastic offices and what the reaction has been to the liturgical reforms made since the Vatican Council.

Dom David does not give a summary of his findings, since so many variations exist among the monastic communities. The information about the his-

torical origins of the communities and their make-up provides fascinating reading and a "feel" for the abbey and its life. One has the impression, without making a survey of the survey with some kind of a computer print-out, that chant is used much more widely in the third world countries and even in Europe than it is in the United States, although perhaps the number of replies received from this country is not sufficient to make a general judgment.

Another interesting study would be to ask if the monasteries using Gregorian chant have a greater number of new applicants than those who have undertaken liturgies in the vernacular. This would be interesting not only for the Cistercian foundations but for the Benedictine as well, both male and female. With the volume of facts assembled in these three volumes, it is hoped that further study will be made, analyzing what the information tells us about a revival of the chant, a growth in monastic vocations, the musical worth of what is used to replace the Gregorian, what spiritual value such music may have. A fourth volume of conclusions based on the information given in the first three volumes in this beautifully printed series would be most welcome.

R.J.S.

NEWS

A conference on Gregorian semiology at the California State University at Los Angeles brought participants from France, Norway, Canada and many parts of the United States for a three day session of theoretical and practical work under the organization of Robert Fowells. Sessions were held at the university and at the Huntington Library in San Marino. Father Clement Morin, P.S.S., directed the schola and was honored for his work in chant. Father Columba Kelly, O.S.B., Monsignor Robert F. Hayburn, Lance Brunner, Theodore Karp and Monsignor Richard J. Schuler spoke on various aspects of chant, liturgy and musicology. The project was made possible in part by a grant from the California Council for the Humanities. The conference closed with a Mass at the Church of Saint Andrew in Pasadena with the schola singing the Gregorian settings under the direction of Father Morin. +

At the Oratory in Ottawa, Canada, Gregorian chant is used for the proper parts of the Mass with the gallery choir singing the ordinary from the *Kyriale* with congregational participation. Motets in renaissance polyphony are used. The Oratorian community sings vespers in Latin each Sunday. Brother John Whyte conducts the gallery choir; Brother Lawrence Donnelly directs the schola cantorum; and Joseph L. Sullivan is organist. +

At Loras College in Dubuque, Iowa, John M. Broman directed the college concert choir and orchestra in Joseph Haydn's *Missa in Angustiis (Lord Nelson Mass)*, April 10, 1988. Monsignor Francis P. Friedl was celebrant. Joanne T. Wright was organist. The vocal quartet included Kristie Tigges, Amy Sue Butler, Joseph S. Spann and Jack Luke. Part of the Loras Arts and Lecture Series, the Mass was celebrated at the Church of the Nativity in Dubuque. +

Christ the King Church in Fort Worth, Texas, celebrated Christmas midnight Mass with *Messe Brève in C* by Charles Gounod and a variety of carols and Christmas music which included Telemann's *Festive Music for Organ, Two Trumpets and Timpani*, Noel Goemanne's *Great and Marvelous, Sing to a King in a Stable*, and his *Sing We Noël*. Noel Goemanne is choirmaster; Carl Fischer, organist; and Monsignor William Botik, pastor. +

Saint Patrick's Church in Portland, Oregon, continues its remarkable program of polyphonic music with weekly Masses celebrated by Father Frank Knusel. Cantores in Ecclesia sing under the direction of Dean Applegate, with Delbert Saman as organist. During August, along with motets by Lallouette, Poulenc, Josquin and Lassus, the group sang Palestrina's *Missa Assumpta est Maria* for the feast of the Assumption. +

Trinity Sunday was celebrated at Saint Mary's Pro-Cathedral in Dublin, Ireland, with Latin Mass sung by the Palestrina Choir of men and boys. Mass XI (*Orbis Factor*) was sung with the *Gloria* taken from Palestrina's *Missa Papae Marcelli* and an offertory motet by Byrd and his *Venite comedite* for the communion. +

Carl E. Baum directs the Cappella Choir of Albuquerque, New Mexico. They have sung at several churches there, including Saint Jude Thaddeus, San Jose, St. Francis Xavier and Sangre de Cristo. +

Terrence Clark, president of the American Federation of Pueri Cantores, has recently organized the Ave Maria Choir in Munster, Indiana. It will make its debut on October 8, 1988, with music including Gregorian chants, Palestrina's *Missa Brevis*, *Ave Vera Virginitas* by Josquin, *Ave Verum* by Liszt and *Ave Maria* by Vittoria. +

Good Friday was observed at the National Shrine of the Immaculate Conception in Washington, D.C., with an organ recital by Robert B. Grogan and a recital of choral music preceding the liturgy, April 1, 1988. Composers represented on the organ program were Ronald Arnatt, Gardner Read, Frank Speller,

Richard Yardumian, Max Reger and Hilding Hallnas. The choral composers were Siegfried Reda and Francis Poulenc. Leo C. Nestor conducted the shrine choir. Augustin Cardinal Mayer and Archbishop Pio Laghi were present. Celebrant of the liturgy was Monsignor Michael J. Bransfield. +

At Saint Clare of Montefalco Parish in Grosse Pointe Park, Michigan, Christmas 1987 was celebrated with Marc-Antoine Charpentier's *Messe de Minuit pour Noël*. Richard R. Bryce directed the choir and orchestra. Other music included Martin Shaw's *Fanfare for Christmas Day* and compositions by Handel, Bach and Praetorius. +

Whitsunday at Holy Childhood Church, Saint Paul, Minnesota, May 22, 1988, was celebrated with Cesar Franck's *Messe Solennelle* and music by Ernest Chausson, Theodore Dubois, Marcel Tournier, Andre Caplet, Désiré Planchet and Alfred Bachelet. Bruce Larsen is choirmaster. Father Gordon M. Doffing is pastor. Fr. John Buchanan, founder of the parish and its schola cantorum, preached the sermon. +

Saint John the Baptist Church in Kansas City, Kansas, celebrated two occasions, one joyful and one sad. For the golden jubilee of the pastor, Monsignor John W. Horvat, on June 12, 1988, the St. Cecilia Choir sang Mozart's *Missa Brevis in C*, his *Ave Verum* and several Croatian hymns. On July 6, 1988, the choir sang for the funeral of their pastor. The music was by Bach, Handel and Couperin. David E. Sachen is organist and choirmaster. +

The choir of Saint Thomas Aquinas Church in Dallas, Texas, will sing a newly commissioned work, *Missa Brevis* by Peter Mathews, Sunday, September 25, 1988. Paul Riedo, choirmaster at Saint Thomas, commissioned the composition to honor Stephanie McDonald. Mathews is organist and choirmaster at Beach United Methodist Church in Jacksonville Beach, Florida. +

Charles Q. Sullivan of Milwaukee, Wisconsin, conducted his ensemble at several midwest locations including the Church of St. Clement in Chicago, Illinois, the Basilica of Saint Mary in Minneapolis, Minnesota, Saint John's Abbey in Collegeville, Minnesota, St. Rose Convent in LaCrosse, Wisconsin, and the Cathedral of Saint John the Evangelist in Milwaukee. The concerts, dedicated to the Blessed Virgin at the conclusion of the Marian Year included music set to Marian texts by Dunstable, Victoria, Hassler, Palestrina, Buxtehude, Mendelssohn, Schubert, Widor, Britten and others. +

With completion of restoration work and decoration of the Church of Saint Agnes in Saint Paul, Minnesota, Bishop Robert J. Carlson solemnly consecrated the church and the main altar on February 14, 1988, during the centennial year of the founding of the parish. The interior of the baroque edifice was enhanced with the addition of marble, murals and ornamental plaster in the rococo style of south Germany and Austria. Conrad Schmitt Studios of New Berlin, Wisconsin, did the work. The Twin Cities Catholic Chorale and members of the Minnesota Orchestra under the direction of Monsignor Richard J. Schuler, pastor of the parish, performed Joseph Haydn's *Theresien Mass* with the Gregorian settings of the proper parts. Archbishop John R. Roach celebrated pontifical Mass at Saint Agnes for the feast of Corpus Christi, June 5, 1988, and carried the Blessed Sacrament in the procession around the parish grounds. The music was Mozart's *Coronation Mass*. +

Music at the Farm Street Church in London, England, for April, May and June, 1988, included these compositions: Schubert's *Mass in G*; Mozart's *Missa Brevis* (K220); Flor Peeters' *Missa Laudis*; Hassler's *Missa Secunda*; Max Filke's *Missa in honorem BVM*; Fauré's *Messe Basse*; Vierne's *Messe Solennelle*; Lassus' *Missa "Puisque j'ai perdu"*; Gabrieli's *Missa Brevis*; Bernabei's *Missa Ottava*; Piechler's *Missa Alberti Magni*; and Gretchaninoff's *Missa Festiva*. In addition, the program scheduled a number of motets by composers of every period. +

The choir of Holy Family Church in Fort Worth, Texas, sang Schubert's *Mass in G* at midnight on Christmas, along with other music by H. Willan, H. L. Hassler and F. Mendelssohn. For Corpus Christi, June 5, 1988, they sang F. J. Haydn's *Missa Brevis in honorem S. Joannis de Deo*, Palestrina's *Alma Redemptoris Mater* and Mozart's *Ave Verum Corpus*. Freda A. Breed is choir director; Phil Poff is organist; Father Joseph Scantlin is pastor. +

The Chanticleer of San Francisco, California, celebrated its tenth anniversary with a festival of song, June 11-29, 1988, in a series of concerts, both sacred and secular, at Mission Dolores, the Herbst Theater and Great American Music Hall. Music on the programs included works by Ockeghem, Obrecht, Dufay, Josquin, Brumel, Isaac and Palestrina. Louis Botto is artistic director and Joseph Jennings, music director of the twelve member male ensemble.

R.J.S.

OPEN FORUM

Gregorian Chant

I wish that I could share the bright optimism your recent issues project for Gregorian chant. One can always find heartening exceptions, but neither Dom David Nicholson's survey nor my own experience here or abroad offers all that much encouragement. I suppose I might console myself by braying a bit over the spectacle of Solesmes finally putting the phantasy of Mocquereau to rest, rejoice over the nod, after three-quarters of a century of scandalous slight, to the instinctive genius of Joseph Pothier. But I do not see the *Graduale Triplex*, with all its semiological trappings, as engendering anything but an elitist enthusiasm.

One certainly does not object to scholarly pursuits and editions, though Solesmes has always been chary of recognizing that monumental independent scholarship which, in the end, has prodded it into changing its ways. The original idea of Pothier (and of Pius X, who came down with a strong hand in his favor) and the Vatican Edition was to produce a practical service book for all the Church. Such a book is necessarily a compromise. (But then, so is the *Graduale Triplex* inasmuch as it limits its interpretive to selected manuscripts. Willi Apel pointed out a long time ago that what J.W.A. Volaerts, for example, had discovered, was not the rhythm of medieval ecclesiastical chant, but the rhythm of the MS Laon 239.)

I bow to no one in my devotion to chant, nor my championing of it. For three decades and more, I made it the basis of a pedagogical system, had unlettered kids, not just a schola, reading it, approaching the ambo week after week to deliver the gradual and alleluia solos, often enough without rehearsal. The loss of that milieu was no fault of mine, but frankly, if I were still in it I would scarce endure the expense of the *Triplex*. It could only stun everyday singers, and though it might provide some enlightenment for the conductor, he can, if he is a scholar, find all sorts of enlightenment in sundry other places as well.

As long as John Paul II and people like de Lubac, von Balthasar, Bouyer and Ratzinger stand by the council, certainly will I, but I think it is time to face the fact that the support given Gregorian chant in Chapter 6 of the constitution on the sacred liturgy, and in all subsequent delineations thereof, was, despite the best efforts of Johannes Overath and others, wimpish at best, blandly ineffectual in the end. There were, after all, votes and positions at stake, and we do not do well to attribute all of them to the Holy Ghost. Did it not all adumbrate double-face pieces like the recent directive on sacred concerts?

Finally, I am moderately amused by the mounting of a seeming crusade against any discussion that might hinge on the matter of a vernacular chant, the latest being a wordy and leaky diatribe by one Edward Butterworth in the Latin Liturgy Association's newsletter. I am no enthusiast for English chant, never have been. But I recognize a legitimate place for it, and so, by clear implication, did the 1967 *Musicam sacram* when it said: "Pastors of souls, having taken into consideration pastoral usefulness and the character of their own language, should see whether parts of the heritage of sacred music, written in previous centuries for Latin texts, could also conveniently be used, not only in liturgical celebrations in Latin, but also in those performed in the vernacular." I'm in pretty good company. The late Dom Ermin Vitry and the recently deceased Charles Dreisoerner (either of whom forgot more about Gregorian than most pundits I encounter these days will ever know) both felt that, in some measure, the preservation of Gregorian as the song of the faithful, the saving of it from a second and final death, depended upon a viable vernacular use. If our Gregorian concerns are limited to Latin and to the labyrinths of semiology, we place ourselves smack in the company of those merry undertakers who have been rejoicing in their musical illiteracy these past twenty years; who will rejoice the more as we insist on embalming our treasures.

Monsignor Francis Schmitt

Concerts in Church

The major secular newspaper in Munich, West Germany, the *Sueddeutsche Zeitung*, had an interesting notice in its May 19th issue. The paper reported the decisions of the Archdiocese of Munich for the implementation of the Roman decree banning concerts in churches. This issue is of some general interest in Munich because many of the downtown churches have been used for concerts. Tickets have been sold, even within the church on the night of the concert.

The Archdiocese has indicated that concerts *may* still be held in churches provided that the music is sacred "in the widest sense;" that the musicians and chorus are positioned so as not to detract from the dignity and worthiness due to the altar; and that no profit is made through the sale of tickets, i.e., the price of the tickets must not exceed the costs incurred by the one organizing the concert. The sacredness of the churches must always be respected. Therefore, all commercial uses of churches is strictly forbidden. Tickets for concerts may never be sold within the church. (This had been the regular practice.)

Permission for concerts in churches is to be given by the pastor of the particular church, or in controversial cases, by the chancery of the archdiocese.

I thought your readers might be interested in how the Archdiocese of Munich interpreted the new regulations from Rome.

Reverend Richard M. Hogan

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