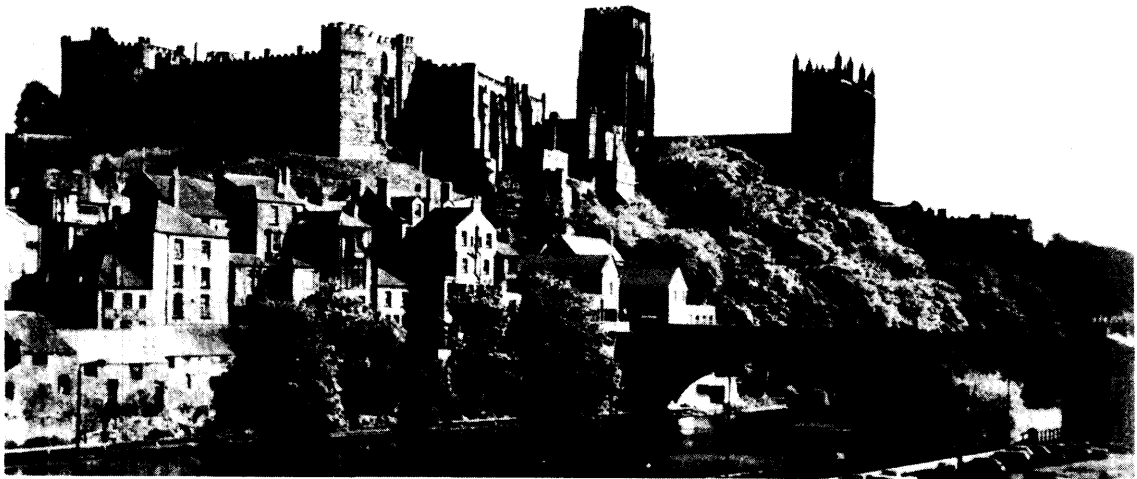


SACRED MUSIC

Volume 115, Number 3
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Durham, England. Castle and cathedral

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FROM THE EDITORS

- The Polka Mass 3
The Training of the Clergy 4

THE ORDER OF SAINT CECILIA

- Duane L.C.M. Galles* 7

THE LEFEBVRE SCHISM

- Joseph Cardinal Ratzinger* 17

- SAINT CECILIA OR THE POWER OF MUSIC, A LEGEND 10

- REVIEWS 21

- NEWS 27

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FROM THE EDITORS

The “Polka” Mass

For some fifteen years, in the Midwest at least, the phenomenon of the “polka” Mass has continued to grow. Many parishes now advertise it as a part of the traditional “fall festival.” A group of instrumentalists and singers provides music for the Mass and then for the dancing at the festival. Unquestionably it makes money and pleases not a few. Polkas are good to dance to and even to listen to without dancing. They make one want to clap his hands or tap his feet. They do just exactly what they were composed to accomplish; they fulfill their purpose which is a secular one.

But polkas are not church music. They are not sacred and were never intended by their composers to be sacred. To put sacred texts to them does not “baptize” them or make what was intended to be a secular dance tune become a sacred piece for use in the liturgy.

What is the basic error involved? Fundamentally it is the blurring and even denial of the distinction between the sacred and the secular. Cardinal Ratzinger in his address to the bishops of Chile (printed elsewhere in this issue) remarks that

we ought to get back the dimension of the sacred in the liturgy. The liturgy is not a festivity; it is not a meeting for the purpose of having a good time. It is of no importance that the parish priest has cudged his brains to come up with suggestive ideas or imaginative novelties. The liturgy is what makes the thrice-holy God present among us.

But those who promote the “polka” Mass do not intend to create a non-sacred liturgy or music. They think that the adding of sacred words to secular music makes it become sacred. They cite the council that approves of the use of folk music in liturgical composition, and indeed the council does so approve. But the question immediately arises: what is true folk music? The answer involves a distinction between what in German is called *Musik für das Volk* and *Musik von das Volk*. The first is what in English is usually called popular music, music *for* the people. The second is a true folk music, the music *from* the people. Popular music is composed in our time by known composers and intended to be used for the amusement and recreation of people, for singing and dancing or listening. It most always has a secular purpose, although some gospel music has a spiritual purpose. True folk music is not written in our time, but it comes from the far past, handed down by nations as their ethnic inheritance and passed on to succeeding generations without the composers ever being known.

In the United States we have no true American folk music; we have an abundance of popular music. The only folk music that can be found in this country is that which has been brought here from English, Irish, German, Slavic or other nations with a long tradition. It is these tunes that the council suggests be used in the composition of new liturgical music, especially to vernacular texts.

The promoters of the “polka” Mass confuse the popular music, even of older ethnic cultures, with the folk music called for by the council. The polka is popular music, not true folk music. It cannot become sacred. It is popular, secular music. It lacks the requirement of “sacred” demanded by the Church for music used in the liturgy.

The issue is, of course, further complicated by use of the term “folk” to designate a type of popular song quite widespread today. They are not truly “folk” in the strict

use of the term.

Further, the instruments used for the “polka” Mass have no connotation of the sacred. The usual ensemble includes accordion, guitar, snare drums, saxophone and string bass. There is no literature of sacred music for such a combo, but there is a considerable dance literature for this grouping, including the pieces, set with sacred texts, that are used in the “polka” liturgy.

The search for novelty has promoted the use of the “polka” Mass and many people say they enjoy it, but novelty and amusement are not reasons for liturgical action. The misunderstanding of the meaning of folk music further confuses the issue. A denial of the sacred lies at the bottom of the abuse.

Done in the name of ethnic preservation, the “polka” Mass would scandalize the previous generations that created the polka for its real use—dancing. They would never believe that it was used in the liturgy and supplied with sacred texts. The intention of the composer is important; no amount of adapting or “baptizing” can change what a piece originally was intended for. It is true that time may alter the acceptance given a composition through the change in its connotation, but that process takes many more years than have passed since the writing of the polkas and waltzes that are used by the polka groups circulating in the Midwest.

The “polka” Mass will pass, since all entertainment eventually becomes tiresome. What will not pass is the requirement of the Church that music for its liturgy possess artistic form and sacredness.

R.J.S.

The Training Of The Clergy

Recently I was asked these questions:

Why in the past twenty-five years, with an ever growing percentage of Catholics receiving higher education, have we reverted to a liturgy with music designed for twelve-year olds?

It is designed for the clergy (not the laity) who never have taken a course in music appreciation in Catholic schools or seminaries, and who mostly hated Latin as too tough.

The educated laity can very easily learn the Latin of the Mass and the simple chants of *Jubilare Deo*. But what do you do with the ignorant clergy who control the liturgy?

They must be forced to realize that they are not fulfilling the spiritual needs of the modern educated Catholic laity. They are way behind the times.

The answer to these questions and comments has been appearing in the pages of *Sacred Music* for the past twenty years. Our constant complaint has been the failure of the seminaries to obey the instructions of the Holy See and to teach Gregorian chant and church music along with the Latin language.

What happened to the seminaries of this country following the Second Vatican Council was a well-planned program to remove the Latin language and with it the liturgical and theological systems that for a thousand years had been based in that language. The hatred for Latin was basically a hatred of Rome, its liturgy and its theology.

Calling themselves graduate schools of theology, they have become ridiculous in the eyes of academicians who know what graduate work should be. To think that one is doing graduate work in theology without a command of Latin and Greek is to be totally mistaken. To be a student of liturgy and be ignorant of the church music of

a thousand years, including Gregorian chant, is to be inept. Seminaries should not be called graduate schools, not simply because they are not on that level academically, but because it is not their purpose to be graduate schools. Their purpose is to be training schools for the clergy. It is possible to have a graduate degree in theology (and a good one) and still be incapable of functioning as a cleric. So often today various theological opinions occupy seminary students who have not as yet learned the basic teachings of the Church. Actually they are neither theologians nor clerics.

Seminarians, while indeed they must study and learn sound theology, must be trained to be priests. That training is, of course, academic, spiritual and professional in its divisions. The academic training demands the tools of theological study: philosophy, history, languages, both biblical and modern. The spiritual formation demands a good director, adequate association with him and familiarity with the great spiritual writers of every age. It demands knowledge of self and growth in grace through the use of prayer and the sacraments. It is not achieved by visits to the psychiatrist!

But what the questions quoted above are most concerned with is the professional preparation given to candidates for the priesthood. What do they need to know? How must they be prepared to live and think? Where and how are their leisure hours spent? Can they relate to the people to whom they are sent? Can they be in the world, but not of it? Do they appreciate the beauty of creation and man's own creation, his art? Too often the professional training consists only in learning how to function in a parish, where and how to enter the sacramental information, how to give instructions or deal with the cases of charity that one encounters.

An adequate professional training for a candidate for the priesthood should begin at the earliest possible time. His studies should be classical: literature, language, history, philosophy, some science and mathematics, music and art. These are the bases on which the study of theology rests; when the preparation is weak or absent, then the superstructure fails and falls. So many of the errors taught as Catholic theology today in our seminaries would be seen clearly as wrong, if the students had been adequately prepared in the basic fundamentals. The debacle that our liturgy has become at the hands of so many young clerics is caused by the seminaries that have not taught a history of liturgy or music, have not required Latin, or who have failed to teach what the Roman rite traditionally has been, especially by using it regularly in the seminary.

A few years ago, the Holy See ordered an investigation of American seminaries. Causing some surprise, it was determined to have the examination made by the authorities of the seminaries themselves, bishops and rectors and faculty. One cannot help it if the analogy of the fox in the chicken-coop comes readily to mind. The fox will make sure that the report will be good. Now we have learned that the process has been completed, and we are told that the results have given a spectacular approval of American clerical training programs. *Non credo!* The evidence is so obvious; the results of the programs of these past twenty years are so apparent; the open disregard for Roman instructions is so clear. It can't be that all is so "A+" *summa cum laude*. It cannot be that Rome has swallowed the reports without some suspicion. The product speaks for the system creating it.

I am reminded of the *Summa* of Saint Thomas Aquinas, where he clearly exposes the various opinions in each question, always to be followed by the *sed contra* (the "however"). We have been given all the fine opinions and compliments in the best Roman manner (*Romanita*), but we have not been told about the "however" that surely is in the second or third paragraph of the response from Rome to the reports submitted by the investigating commission. The "however" is the important thing. If our seminaries would accept not just the compliments but the criticisms as well, and

then implement the Roman decrees on what seminaries should be and what seminarians should learn and how they should live, then there would be some hope. If not, we are in line for real trouble.

Since this journal is concerned chiefly with music and liturgy, it is our main interest to see what is done in the training of students in Gregorian chant, the Latin language, and an appreciation of liturgical music of every age. Cardinal Baum repeated not more than a year ago the order that every priest be able to sing a Latin Mass. Cardinal Ratzinger in speaking with the bishops of Chile (the text is elsewhere in this issue) notes the need for reconstituting the sacred and the holy in our approach to the worship of God through liturgy. These will not be achieved if the present programs of music, liturgy and spirituality continue in the seminaries of this country, on both the college and theological levels.

Ultimately it comes down to the question, "Who is teaching music and liturgy in the seminary?" First, are they Catholic, in deed as well as in fact? Do they have faith? Are they obedient to the Holy See and its directives? Do they love the Roman liturgy and its glorious tradition of centuries? What has been their academic and professional preparation? Are they truly educated or merely propagandized as is the process in so many of the graduate schools of liturgical music and liturgy today? Do they actually sing Gregorian chant for the proper and ordinary parts of the Mass as is so clearly demanded? Are the clear rubrics of the missal and the liturgies of the hours observed or do we have homemade ceremonies and texts, changing with the speed of vaudeville acts?

These are the "however's," and these are the abuses going on in every seminary in this country. We are training clergy who are inadequately prepared theologically, liturgically, spiritually and professionally. And for this, the students are asked to pay tuition!

Years ago, I said that the confusion and disorder that we have witnessed since the Vatican Council have been basically an attack on the priesthood. There is no doubt that there are many who even occupy positions on seminary faculties who wish to change the concept of priesthood. Witness the demands for ordination of women, substitution of deacons for priests, recall into active service for defected and married priests. That a priest stands in the very person of Christ, chosen by Christ Himself from all eternity, to renew His sacrifice and teach His revelation is not the thinking of many in today's seminaries. If the priest is merely a facilitator, an animator, a presider, chosen by the congregation to function for a certain period, then why should he need to know Latin or sing Gregorian chant, or even believe in the Nicene Creed or the infallibility of the Holy Father?

Most of the faulty liturgical programs still in use today date from the sixties. They are passé as is the theology on which they are built. Seminary faculties that adhere to the confusion and errors of the past two decades have not kept abreast of the Church and the Holy Father. They are living in the past. A new world is opening up, a new light is dawning. The decrees of the Vatican Council are slowly being implemented as the Holy Father leads the way. It is time to move along with the Church in the direction so clearly shown to us.

R.J.S.

THE ORDER OF SAINT CECILIA

When he was elected pope in 1846, it was a charismatic figure who mounted the throne of Peter. Cardinal Mastai Feretti, now Pope Pius IX, was a youthful fifty-four, handsome and reputedly a liberal. Much of Europe was aghast! Metternich—ever the diplomat—maintained his *sang froid*. A liberal pope he quipped was an oxymoron.

But the new pope did institute numerous reforms in the Papal States. A constitution was granted and a consultative assembly summoned. The young pope established scientific societies and agricultural associations. Progress was in the air. Hopes ran high for political reform and for a united Italian state. A priest in Turin wrote a famous tract arguing for a federated Italian state with the pope as president. Then in 1848 revolution broke out and engulfed Europe. It quickly spilled over into the Papal States where a group of radicals assassinated the papal premier, forced the pope to flee, and installed a republic in his place. Only with the aid of foreign troops did Pius manage to dislodge the republicans and in 1850 return to Rome.¹

His youthful enthusiasm now cooled, he cancelled many of his erstwhile reforms and became a neo-conservative. But one of the acts of his early pontificate which survived was that creating the Order of Saint Cecilia. This was Pius's bow to music and musicians and it endured. Erected in 1847, a week before the feast of music's patron saint, the new order was intended as a decoration of merit for leaders of the pontifical musical academy in Rome. Created to reward achievement, it resembled France's Order of Palmes Académiques, which Napoleon had established in 1808.

The badge of the new order was a handsome one. It consisted of a Maltese cross, enameled blue, bearing in its center a white enamel medallion charged with the papal tiara and surrounded by an azure circlet inscribed "Pius IX Pont. Instituit 1847." The reverse bore a similar medallion charged with musical symbols and inscribed "Sod. et Acad. Pont. S. Cecil. Urbis." The badge was worn, not from a ribbon, but from a golden chain from which it was suspended by means of a wreath of laurel, enameled green. The laurel, also used on the French Legion of Honour, indicated that the decoration was a reward for merit and not a token of nobility. It thus proclaimed that the Order of Saint Cecilia was part of the new order ushered in by Napoleon's Legion of Honor in 1802.

Considered a temporal order of merit, the Order of Saint Cecilia ceased to be conferred after the Italian forces marched into Rome and captured the city in 1870. While never actually abolished, it would have fallen into abeyance upon the death of its last member.² The prolongation of the "Roman Question" until 1929 doubtless prevented its revival. Perhaps the rise of Caecilianism in the last quarter of the nineteenth century paradoxically also impeded the order's revival. That musical movement's stress on plain chant and polyphony of the *stile antico* perhaps made the more exuberant music of the eighteenth and nineteenth centuries seem *de trop*. And in any case the leaders of the new movements in music abided not in Rome, but in Solesmes and Ratisbon. The promulgation of the *motu proprio, Inter pastoralis officii*, in 1903 had the effect of canonizing these trends. At the same time even the establishment of the Pontifical Institute of Sacred Music in 1911 failed to turn the tide and arrest the decline of the Roman musical scene. Thus, even when the Lateran Treaty of 1929 formally ended the Roman Question, there remained obstacles to the revival of the Order of Saint Cecilia.

The Second Council of the Vatican should have put an end to those difficulties. The rhapsodic paeans on music of the council's constitution on the liturgy, *Sacro-sanctum concilium*, should have put to rout all difficulties. In article 112 the council

declared that music was necessary or integral to the solemn liturgy and that the Church's musical patrimony was a treasure of inestimable value. These declarations were fortified by decrees that the patrimony of sacred music be cultivated and fostered with superlative care (Art. 114) and that Gregorian chant, the Latin Church's own music, be granted the lead place (Art. 114, *principem locum*). Pipe organs were also to be esteemed (Art. 120) and the ministerial function of sacred music was at least twice (Arts. 29, 112) underscored. Moreover, an *aggiornamento* was apparent. Article 112 stated that the Church approves all forms of genuine art possessing the qualities required to be admitted to the divine worship. This surely was a manifesto for the liberation of polyphony of the *stile moderno*, the works of the baroque and later centuries. While permitting the most liberal repertoire of genuine sacred music from the compositions of the past, the council also went on to urge composers to produce new works to increase the treasury of musical compositions. At the same time the council perceived distinct roles for choir and congregation. Desiring actual participation by the people, it enjoined in Article 54 that steps be taken so that Christ's faithful might sing together in Latin those parts of the ordinary of the Mass belonging to the people. In short inapposite restraints on both performance and composition were rendered passé.

The following year on Saint Cecilia's day, Pope Paul VI loyally did his part to implement the council's decrees on sacred music by canonically erecting the *Consociatio Internationalis Musicae Sacrae*. The new body, this year celebrating its silver jubilee, was given juridical personality with its *siège social* in Rome. Day to day administration was placed in the hands of the board of governors (the president and two vice presidents) although policy was the province of the general council, the general meeting of *de jure* members. The cardinal prefect of the sacred congregation of divine worship was named *ex officio* patron of the body. Evidencing his great concern for church music, Pope Paul VI created the organization by means of a rare autograph letter bearing the incipit, *Nobile subsidium*. The letter began, "That noble support of the liturgy, the art of sacred music. . .remains a major concern of the Apostolic See."

Thus, the formal obstacles to a flourishing age of sacred music were all swept away. The greatest latitude was given for the use of any genuinely sacred music and at the same time composers were urged to compose more! One would have expected a flood of sacred music issuing, unpent, in torrents with The Church once more on the musical *qui vive*. No longer would the great church music of the eighteenth and nineteenth centuries have to take refuge in the concert hall. Now all holds were unbarred for its return to the place for which it was written and for the setting for which it was written, the church and the Mass.

Alas, the upshot was not musical feast but musical famine. Instead of a golden age of church music there ensued an age of musical bathos. Insipid hymns, often without a liturgical or biblical text, appeared. If traditional hymns were employed, the text "had" to be savaged in the name of political expediency or copyright evasion. There was little artistic sensitivity to the fact that a hymn's text and music form an artistic unity as surely as libretto and score of *Celeste Aida*. Even worse, rock ballads, banged out on pianos and pulsating over electronic amplifiers, invade the temple, too.

Of course, *aller Anfangen sind schwer*, beginnings are difficult. But in this year, the silver anniversary of the founding of the *Consociatio Internationalis Musicae Sacrae*, perhaps an added noble support for church music is needed. Students of human nature are aware that money is not everything. Royalties are nice but some musicians are stimulated by a thirst for honors as well. And while the Church well understands this aspect of human nature and seeks to build on it, she has perhaps

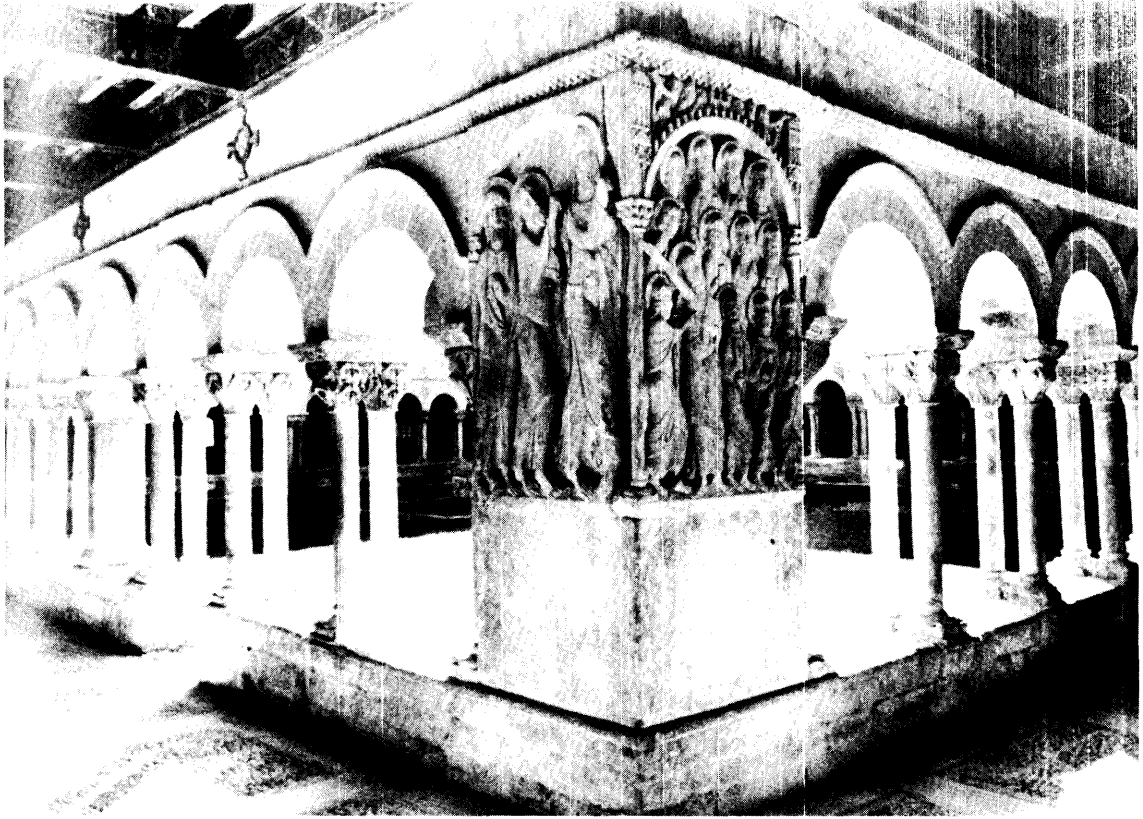
overlooked in the Order of Saint Cecilia an apt way to foster sacred music and bring to birth the promise for church music advanced by Vatican II. Of course, all are not attracted by honors. But many are, and a wise physician adapts his prescription to the peculiar condition of each patient. Hence to provide more noble support for church music the Holy See might well revive the Order of Saint Cecilia as a decoration for meritorious service to church music.

If revived, some restructuring would be apposite. The badge of the 1847 order was to be worn on a chain. Today that would be somewhat awkward. The revived order would prudently conform to current international practice (observed by the Holy See's other decorations) and substitute a ribbon for the original chain. In honor of its titular, Cecilia, virgin and martyr, a plain white silk ribbon, edged in blood red of purple, would seem apt. Since the 1847 order was patterned on the French Order of Palmes Académiques, if revived it might adopt a recent modification instituted by the French exemplar. In 1955, the French order was altered to include three grades: commander, officer, and chevalier. In this case the revived order would include grades of commander, officer and member. Commanders would wear the traditional badge suspended from a neck ribbon of white silk edged in purple. Officers would wear the badge in gold suspended from a chest ribbon of the same colors and with the addition of a rosette. Members would wear the badge in silver suspended also from a chest ribbon, though without the rosette.

It is said that Pope John Paul II has taken a lively interest in his charismatic predecessor, Pius IX. He may also wish to take an interest in one of that predecessor's early reforms and revive Pius IX's Order of Saint Cecilia. Linking the order with Paul VI's reforms would not be difficult. The pope could constitute himself grand master of the order and make the prefect of the Congregation for Divine Worship the grand prior. A similar division of labor already exists in the Order of the Holy Sepulchre where the Latin Patriarch of Jerusalem is grand prior and administrative head of the order. The prefect, already patron of the *Consociatio Internationalis Musicae Sacrae*, could be authorized to make appointments on the recommendation of the board of governors of the association. Thus, a reform of Pius IX would be linked to a reform of Paul VI. At the same time a pope who praises them both would have done his special mite to provide an additional noble support for church music. Hopefully, twenty-five years from now the upshot would be a golden age in church music and the fulfillment of the promise of Vatican II. The golden jubilee of the *Consociatio Internationalis Musicae Sacrae* would then happily coincide with the golden age of church music for which Vatican II strove.

DUANE L.C.M. GALLES

1. The standard biography in English of Pius IX is E.E.Y. Hales, *Pio Nono: A study in European Politics and Religion in the Nineteenth Century*. (New York, 1954).
2. Giacomo C. Bascape, *L'Ordine Sovrano di Malta e gli Ordini Equestri della Chiesa nella storia e nel diritto*. (Milano, n.d.), p. 115; J. H. Lawrence Archer, *The Orders of Chivalry* (London, 1887), p. 199.



Canto Domingo de Silos, Spain. Cloister

SAINT CECILIA OR THE POWER OF MUSIC, A LEGEND

Toward the end of the sixteenth century, when iconoclasm was raging in the Netherlands, three brothers, young students from Wittenberg, met a fourth brother, who was a preacher in Antwerp, in the city of Aachen. Their purpose there was to claim an inheritance left to them by an elderly uncle whom none of them had known, and as they had no one in the place to turn to they took lodging at an inn. After a few days during which they had listened to the preacher's tales of the remarkable events in the Netherlands, it happened that the nuns of the convent of Saint Cecilia, which at that time stood just outside the gates of Aachen, were due to celebrate the Feast of Corpus Christi; and in consequence the four brothers, inflamed by misguided enthusiasm, youth, and the example of the Dutch Protestants, decided to provide this city, too, with the spectacle of an iconoclastic riot. The preacher, who had already more than once been the ringleader in similar enterprises, took steps on the previous evening to collect together a number of young men devoted to the new doctrine, students and the sons of merchants, and they spent the night in the inn wineing and dining and cursing popery; then, when day dawned over the city's battlements, they provided themselves with axes and all kinds of instruments of destruction in order to set about their wanton task. They gleefully agreed on a signal at which they would begin to smash the windows, which were of stained glass depicting biblical scenes; and certain that they would have a large following among the people, they set out towards the cathedral when the bells began to ring, determined to leave not one stone standing on another. The abbess, who at daybreak had already been warned by a friend of the imminent danger, vainly sent repeated messages to the imperial officer commanding the city, requesting a guard to protect

A LEGEND

the convent; the officer, who was himself an enemy of popery and as such, covertly at least, an adherent of the new doctrine, found a politic pretext for refusing her the desired protection, on the grounds that it was all a figment of her imagination and her convent was not threatened in the slightest. In the meantime the hour of the feast approached and the nuns, with much fear and prayer and despondent apprehension of what would happen, prepared to celebrate Mass. They had no one to protect them but a seventy-year old convent administrator, who stationed himself with a few armed servants at the entrance to the church. In convents, as is well known, the sisters are practiced players of all kinds of instruments and perform their music themselves, often with a precision, intelligence and depth of feeling which (perhaps on account of the feminine nature of that mysterious art) are not to be found in male orchestras. Now it happened, and this made the crisis all the more acute, that the nun who normally conducted the orchestra, Sister Antonia, had fallen violently ill of a nervous fever a few days before; consequently the convent was in the most painful embarrassment not only on account of the four impious brothers, who were already to be seen standing muffled up in cloaks among the columns of the church, but also because of the problem of finding a suitable piece of music to perform. The abbess had on the previous evening ordered the performance of an extremely old Italian setting of the Mass by an unknown master which the orchestra had already played several times with most impressive effect, for this composition had a special sanctity and splendor; and now, more than ever determined to adhere to this choice, she sent once more to Sister Antonia to inquire how she was. But the nun who took her message returned with the news that Sister Antonia was lying in a state of complete unconsciousness, and that there was absolutely no question of her being able to conduct the piece of music proposed. In the meantime some ugly scenes had already taken place in the cathedral, where gradually more than a hundred miscreants had gathered, of all ages and of high and low estate, armed with axes and crowbars: the armed servants posted at the entrance had been subjected to ribald mockery and the rioters had not scrupled to shout the most impudent and shameless insults at the sisters, one or other of whom from time to time entered the nave or transepts on some pious business; so much so that the administrator came to the sacristy and implored the abbess on his knees to cancel the celebration and take refuge with the city commandant. But the abbess resolutely insisted that this festival, ordained for the glory of the most high God, must take place; she reminded the administrator of his duty to defend with life and limb the service and the solemn procession to be held in the cathedral; and as the bell was already tolling she ordered the nuns, who were standing round her trembling with fear, to select an oratorio they pleased, no matter what its quality, and begin the performance of it at once.

The nuns, proceeding to the organ gallery, were about to do so—distributing the parts of a piece of music which they had already frequently performed, and testing and tuning the violins, oboes and bass viols—when suddenly Sister Antonia, fresh and well though a trifle pale, appeared at the top of the steps carrying under her arm the score of the ancient Italian Mass on the performance of which the abbess had so urgently insisted. When the nuns asked her in amazement where she had come from and how she had recovered so suddenly, she replied: "Never mind that, sisters, it is of no consequence!" Whereupon she distributed the parts which she had brought with her, and herself sat down at the organ, glowing with enthusiasm, to begin conducting the wonderful piece of music. And so it came about that something like a miraculous, heavenly consolation entered the hearts of the pious women; they immediately sat down at their music stands with their instruments; indeed, the very anxiety they were in helped to raise their souls as if on wings through all the heavens of harmony; the music was played with supreme and splendid brilliance; during the

whole performance not a breath stirred from where the congregation stood and sat; especially at the *Salve regina* and even more at the *Gloria in excelsis* it was as if the entire assembly in the church had been struck dead. In short, despite the four accursed brothers and their followers, not even a particle of dust on the floor was blown out of place, and the convent continued to flourish right until the end of the Thirty Years War, when by virtue of an article in the Treaty of Westphalia it was nevertheless secularized.

Six years later, long after this incident had been forgotten, the mother of the four young men arrived from the Hague and, tearfully declaring to the civic authorities at Aachen that they had vanished without trace, put legal inquiries in hand in the hope of discovering where they had gone. She stated that the last news heard of them in the Netherlands, where in fact their home was, had been a letter written at the time in question, on the eve of the Feast of Corpus Christi, by the preacher to a friend of his, a schoolteacher in Antwerp; in four closely-written pages he gave a high-spirited and indeed boisterous advance report of a proposed enterprise against the convent of Saint Cecilia, about which, however, his mother declined to enter into further details. After a number of vain attempts to trace the persons for whom the unhappy woman was searching, someone finally remembered that quite a few years earlier, approximately at the time she stated, four young men of unknown nationality and origin had been admitted to the city lunatic asylum, for the foundation of which the emperor had recently provided, and were still confined there. As, however, their illness consisted in a kind of religious obsession, and their behavior, to the best of the court's knowledge, was said to be extremely gloomy and melancholy, the mother could not set much store by this report, since it bore little relation to the temperament of her sons which she knew only too well, and more especially because it rather seemed to indicate that the persons in question were Catholics. Nevertheless, curiously struck by a number of details in the description she was given of them, she went one day to the asylum in the company of a court official and asked the warders if they would be kind enough to give her permission to see the four unfortunate deluded men who were in their charge. But how shall we describe the horror of the poor woman when, on entering the room, she immediately, at first glance, recognized her sons! Wearing long black robes, they were sitting round a table on which a crucifix stood, and this they seemed to be worshipping, with their folded hands silently resting on the table-top. The woman, sinking down half fainting on to a chair, asked what they were doing, to which the warders replied that they were merely adoring the Savior, "for" (they added) "they claim to understand better than anyone else that He is the true Son of the One God. These young men," they said, "have been leading this ghostly existence for six years now; they hardly sleep and hardly eat and never utter a word; only once, at midnight, they rise from their chairs, and they then chant the *Gloria in excelsis* in voices fit to shatter the windows of the house." The warders ended by assuring her that nevertheless the young men were physically in perfectly good health; that they even undeniably possessed a certain tranquillity of mind, although of a very grave and solemn sort; that when told they were mad they would pityingly shrug their shoulders, and that they had already several times declared that if the good city of Aachen only knew what they knew, it too would lay aside all its activities and gather, as they had done, round the crucified Lord to sing the *Gloria*.

The woman could not bear the terrible sight of her unfortunate sons and almost immediately asked to be taken home, hardly able to walk; and on the following morning she went to visit Herr Veit Gotthelf, a well-known cloth merchant in the city, hoping to get some information from him about the cause of this appalling event, for he was a man mentioned in the preacher's letter, from which it appeared

that he had himself been a zealous participant in the plan to destroy Saint Cecilia's convent on the day of Corpus Christi. Veit Gotthelf the cloth merchant, who in the meantime had married, had several children, and had taken over his father's prosperous business, welcomed the stranger very kindly; and on hearing the request that brought her to him he bolted the door, made her sit down on a chair, and spoke as follows: "My good lady! I was indeed closely associated with your sons six years ago, and if you will promise not to involve me in any legal inquiry in this connection, I will frankly and unreservedly confess to you that we did, indeed, have the purpose which this letter mentions. And since the execution of the deed was planned to the very last detail with truly godless ingenuity, it remains incomprehensible to me why it came to nothing; Heaven itself seems to have granted its holy protection to the convent of those pious women. For you must know that your sons had already permitted themselves to disturb the celebration of Mass with a certain amount of boisterous levity, intended as a prelude to more decisive action; more than three hundred ruffians from this city, misguided as it was then, were standing ready with axes and torches of pitch, simply waiting for the preacher to give the prearranged signal at which they would have razed the cathedral to the ground. But instead, as soon as the music began, your sons surprised us by suddenly, with a simultaneous movement, taking off their hats; slowly, as if with inexpressibly deep and ever greater emotion, they pressed their hands to their bowed faces, and no sooner had a few moments of moving silence passed than the preacher suddenly turned round and called to us all in a loud and terrible voice to bare our heads as he had done! Some of our companions vainly whispered to him and frivolously nudged him, urging him to give the agreed signal for the riot; instead of answering, the preacher crossed his hands on his breast and sank down on his knees, whereupon he and his brothers, with their foreheads fervently pressed into the dust, recited in a murmur the entire series of the prayers he had mocked only a few moments earlier. Thrown into utter confusion of mind by this sight, the pack of miserable fanatics, bereft of their ringleaders, stood irresolute and inactive until the end of the Mass, the wonderful music of which went on pouring down from the organ gallery; and then, since at that moment several arrests were made on the commandant's orders and some of the offenders who had behaved in a disorderly fashion were seized by a guard and led away, there was nothing left for the wretched rabble to do but to leave the sacred building as quickly as possible, mingling for protection with the crowd as it thronged out of the doorway. In the evening, after vainly inquiring several times for your sons at the inn, I went out again to the convent with some friends, full of the direst foreboding, to seek information about them from the men at the door who had given valuable assistance to the imperial guard. But how, worthy madam, shall I describe to you my consternation when I beheld those four men still lying, with folded hands, kissing the ground with their breasts and brows, prostrated in ardent adoration before the altar, as if they had been turned to stone! The administrator of the convent, arriving at this moment, vainly plucked them by their cloaks and shook them by their arms, bidding them leave the cathedral, telling them that it was already growing quite dark and there was no one left in it; raising themselves half erect as if in a trance, they paid no attention to him until he made his followers grasp them under the arms and lead them out of the main entrance, whereupon they finally followed us to the city, though often sighing and looking back in heartrending fashion towards the cathedral, which was gleaming and glowing behind us in the last rays of the sun. On the way back, my friends and I repeatedly and with much tender concern asked them what in all the world had happened to them that was so terrible and had been able to cause such a revolution in their very souls; they looked kindly at us, pressed our hands, gazed pensively at the ground and, from time to time, alas!

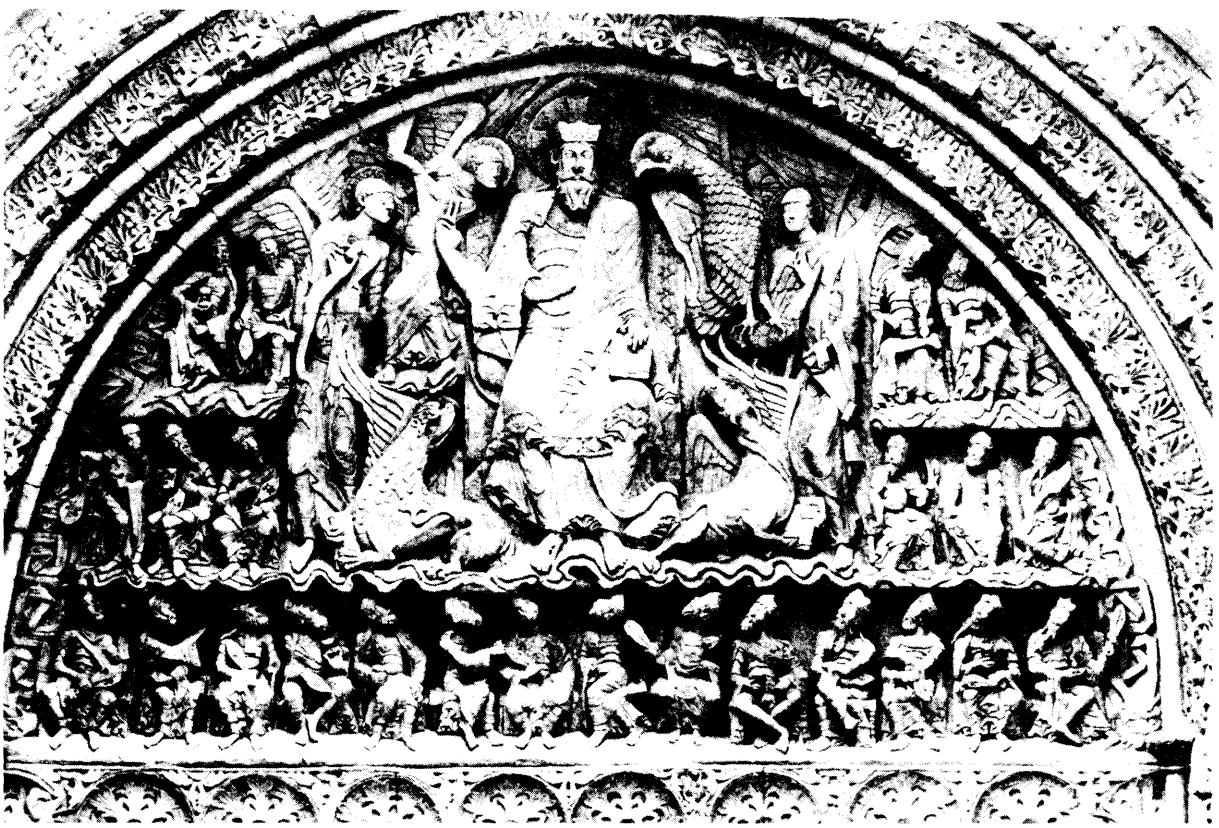
wiped tears from their eyes with an expression which it still breaks my heart to remember. Then, on reaching their lodgings, they cleverly and neatly tied birch twigs together to make themselves a cross, and this they set up on a large table in the middle of the room, pressing it into a little mound of wax, between two candles which the maid brought; and while their friends, arriving in increasing numbers as the time passed, stood aside wringing their hands or gathered in small groups, speechless with distress, to watch their silent spectral doings, they sat down round the table, apparently impervious to everything else that was going on about them, and quietly began to worship with folded hands. When a servant brought the meal which had been ordered that morning for the entertainment of their friends they would have none of it, nor did they later, as night fell, want the bed which, since they seemed so weary, she had made up in the next room; in order not to annoy the landlord, who was much put out by this behavior, their friends had to sit down on one side at a lavishly laid dinner table and consume the food that had been prepared for a large party, seasoning it with the salt of their bitter tears. They, suddenly, it struck midnight; your four sons, after listening intently for a moment to the bell's dull tolling, suddenly rose with a simultaneous movement from their seats; and as we stared across at them, laying down our napkins and wondering anxiously what so strange and disconcerting an action might portend, they began, in voices that filled us with horror and dread, to intone the *Gloria in excelsis*. It was a sound something like that of leopards and wolves howling at the sky in icy winter; I assure you, the pillars of the house trembled, and the windows, smitten by the visible breath of their lungs, rattled and seemed about to disintegrate, as if handfuls of heavy sand were being hurled against the panes. At this appalling spectacle we scattered in panic, our hair standing on end; leaving our cloaks and hats behind, we dispersed in all directions through the surrounding streets, which in no time were filled by more than a hundred people startled out of their sleep; the crowd forced its way through the door of the inn and upstairs to the dining-room, seeking the source of this ghastly and hideous ululation which rose, as if from the lips of sinners damned eternally in the uttermost depths of burning hell, to God's ears and implored his mercy. Finally, as the clock struck one, having heeded neither the incensed landlord nor the shocked exclamations of the numerous bystanders, they fell silent; with a cloth they wiped from their brows the sweat that tickled down in great beads to their chins and breasts; and spreading out their cloaks they lay down on the floor to rest for an hour from the torment of their task. The landlord, letting them have their way, made the sign of the cross over them as soon as he saw they were asleep; and glad of a momentary respite from the trouble, he persuaded the crowd of onlookers, who were furtively whispering to each other, to leave the room, assuring them that in the morning things would change for the better. But alas! at very first cockcrow the unhappy brothers rose to their feet again, and turning to the cross on the table they resumed the dismal, spectral, monkish routine which only exhaustion had forced them briefly to interrupt. They heeded neither admonition nor assistance from the landlord, who was overcome by distress at this pitiable sight; they requested that the numerous friends who normally came to visit them every morning should be courteously denied admittance; they asked him for nothing more than bread and water, and if possible some straw to lie on at night, so that in the end the innkeeper, who was accustomed to doing a fine trade from their high-spirited carousals, was obliged to report the whole incident to the authorities and ask them to have the four men removed from his house since it was evident that they were possessed by the devil. Accordingly they were medically examined by order of the magistrates, and being found insane they were, as you know, lodged in a room in the madhouse which the late emperor in his generosity had founded within the walls of our city for

the benefit of such unfortunates." All this Veit Gotthelf, the cloth merchant, told the woman, together with various other things which, however, we prefer not to mention, for we think we have said enough to make the essentials of the matter clear; and he once again urged her not to implicate him in any way if there should be a judicial investigation concerning these events.

Three days later the woman, profoundly shaken by his narrative and with a friend supporting her, made her way out to the convent, since it happened to be a fine day for a walk and she had formed the sad intention of taking a look at the terrible place in which God had struck down her sons, blasting them as if with invisible lightning; but as building was in progress at the cathedral the entrance was boarded up, and when they stood on tiptoe to peer with difficult through the chinks between the boards the two women could see nothing of the interior except the splendid rose window at the far end of the church. On an intricate structure of slender scaffolding many hundreds of workmen, singing merrily, were busy raising the height of the spires by a third at least, and decorating their hitherto only slate-covered roofs and pinnacles with strong bright copper that glittered in the sun. And behind the building a thunderstorm lowered, a deep black cloud with gilded edges; it had spent itself already over Aachen and the surrounding district, and after hurling a few more powerless flashes of lightning in the direction of the cathedral, it dissolved and subsided in the east with surly mutterings. It so happened that as the women, lost in thought, watched this double spectacle from the steps of the great convent building, a passing nun happened to learn who the woman standing by the entrance was, whereupon the abbess, who had heard that she carried with her a letter concerning the Corpus Christi incident, immediately sent the sister down with a message requesting the woman from the Netherlands to come up and see her. The latter, although alarmed for a moment by this summons, nevertheless respectfully set about obeying it, and while her friend, at the nun's invitation, went to wait in a side room just by the entry, the stranger was led upstairs and the double doors of a beautiful upper chamber were opened to admit her to the presence of the abbess herself. The latter was a noble lady of serene and regal appearance, seated on an armchair with a footstool resting on dragon's claws; on a desk at her side lay the score of a piece of music. The abbess, after having a chair brought for her visitor, told her that she had already been informed by the burgomaster of her arrival in the city; she inquired in a kindly manner how her unhappy sons were, and pointed out that since this was something for which there was no remedy she should accept it with as much composure as possible. Having said this, she expressed her wish to see the letter which the preacher had written to his friend, the schoolmaster in Antwerp. The woman was for a moment greatly embarrassed by this request, for she had enough knowledge of the world to realize what might be the consequences of her acceding to it; but the abbess's venerable countenance inspired absolute trust, and it seemed quite unthinkable that she should intend to make any public use of the letter's contents. After a few moments of hesitation she therefore took it from her bosom and handed it over to the princely lady, pressing a fervent kiss on her hand as she did so. While the abbess was reading through the letter, her visitor now cast a glance at the score which lay, casually opened, on the music-desk; and as it had occurred to her, on hearing the cloth merchant's report, that it might well have been the power of the music that had so shattered and confounded the minds of her poor sons on that dreadful day, she turned to the nun who was standing behind her chair and shyly asked her whether this had been the piece of music performed in the cathedral on that strange Corpus Christi morning six years ago. The young sister said that she remembered, indeed, having heard this was so, and that ever since then it had been the custom for the work, when not actually being used, to be kept in the reverend

Mother's room; whereupon the woman, in deep emotion and with many thoughts rushing through her mind, rose and stood in front of the music-desk. She gazed at the unknown magical signs, with which some terrible spirit seemed to be marking out its mysterious sphere; and the earth seemed to give way beneath her when of the art of sound, which had destroyed her sons, were raging over her head; she thought the mere sight of the notes would make her fall senseless, and after quickly pressing the sheet to her lips in an impulse of infinite humility and submission to Divine Omnipotence, she sat down again on her chair. Meanwhile the abbess had finished reading the letter, and said as she folded it up, "God Himself, on that wonderful day, protected the convent against the presumption of your grievously erring sons. The means He used in doing so will no doubt, since you are Protestant, be a matter of indifference to you; moreover, you would scarcely understand what I might say to you on this subject. For let me tell you that absolutely nobody knows who it really was who, in the stress of that terrible hour, when the forces of iconoclasm were about to burst in upon us, sat calmly at the organ and conducted the work which there lies open before you. It has been proved by evidence given on the following morning in the presence of the administrator and of several other men, and recorded in the archives, that Sister Antonia, the only one of us who was able to conduct that work, was for the whole of the time during which it was being performed lying in a corner of her cell, sick, unconscious, and totally paralyzed; one of the sisters, who because she was her kinswoman had been directed to look after her during her illness, did not leave her bedside during the whole of that morning on which the Feast of Corpus Christi was celebrated in the cathedral. Indeed, Sister Antonia herself would undoubtedly have testified and confirmed the fact that it had not been her who had appeared so strangely and surprisingly in the organ gallery, if her utterly senseless condition had permitted us to question her about it and if she had not, on the evening of that very same day, died of the nervous fever from which she was suffering and from which we had previously thought her life to be in no danger. Moreover, the Archbishop of Trier, to whom this incident was reported, has already made the only comment that can explain it: namely that Saint Cecilia herself performed this miracle which was both so terrible and so glorious; and I have only just received a papal brief confirming this." So saying she handed the letter, which she had asked to see only to learn further details of what she already knew, back to the woman, promising her as she did so that she would make no use of it; she inquired further whether there was any hope of her sons recovering their wits and whether she could perhaps in this respect, by money or any means, be of assistance to her. But the woman, weeping and kissing the hem of the abbess's robe, answered no to both questions, whereupon the abbess dismissed her with a kindly gesture.

And here this legend ends. The woman, realizing that her presence in Aachen served no purpose, left behind her a small capital sum to be held in trust by the courts for the benefit of her poor sons, and returned to the Hague, so deeply moved by the whole incident that a year later she was received back into the bosom of the Catholic Church; her sons, for their part, lived to an advanced age and died happily and peacefully, after once more, as was their custom, performing the *Gloria in excelsis*.



Moissac, France. Tympanum

THE LEFEBVRE SCHISM

(Given as a speech to the bishops of Chile assembled in Santiago, July 13, 1988, this text was translated from Italian by Farley Clinton and appeared in *The Wanderer*.)

In recent months we have put a lot of work into the case of Lefebvre, with the sincere intention of creating for his movement a space within the Church that would be sufficient for it to live. The Holy See has been criticized for this. It is said that it has yielded to blackmail; that it has not defended the Second Vatican Council with sufficient energy; that, while it has treated progressive movements with great severity, it has displayed an exaggerated sympathy with the traditionalist rebellion. The development of events is enough to disprove these assertions. The mythical harshness of the Vatican in the face of the deviations of the progressives is shown to be mere empty words. Up until now, in fact, only warnings have been published; in no case have there been canonical penalties in the strict sense. And the fact that when the chips were down, Lefebvre denounced an agreement that had already been signed, shows that the Holy See, while it made truly generous concessions, did not grant him that complete license which he desired. Lefebvre has seen that, in the fundamental part of the agreement, he was being held to accept Vatican II and the affirmations of the post-conciliar *Magisterium*, according to the proper authority of each document.

There is a glaring contradiction in the fact that it is just the people who have let no occasion slip to allow the world to know of their disobedience to the pope, and to the magisterial declarations of the last twenty years, who think they have the right to judge that this attitude is too mild and who wish that an absolute obedience to Vatican II had been insisted upon. In a similar way they would claim that the Vatican has conceded a right to dissent to Lefebvre which has been obstinately denied to the promoters of a progressive tendency. In reality, the only point which is affirmed in

THE LEFEBVRE SCHISM

the agreement, following *Lumen gentium* 25, is the plain fact that not all documents of the council have the same authority. For the rest, it was explicitly laid down in the text that was signed that public polemics must be avoided, and that an attitude is required of positive respect for official decisions and declarations.

It is conceded, in addition, that the Fraternity of Saint Pius X would be able to present to the Holy See—which reserves to itself the sole right of decision—their particular difficulties in regard to interpretations of juridical and liturgical reforms. All of this shows plainly that in this difficult dialog Rome has united generosity, in all that was negotiable, with firmness in essentials. The explanation which Monsignor Lefebvre has given, for the retraction of his agreement, is revealing. He declared that he has finally understood that the agreement he signed aimed only at integrating his foundation into the “conciliar Church.” The Catholic Church in union with the pope is, according to him, the “conciliar Church” which has broken with its own past. It seems indeed that he is no longer able to see that we are dealing with the Catholic Church in the totality of its tradition, and that Vatican II also belongs to that.

Without any doubt, the problem that Lefebvre has posed has not been concluded by the rupture of June 30. It would be too simple to take refuge in a sort of triumphalism, and to think that this difficulty has ceased to exist from the moment in which the movement led by Lefebvre has separated itself by a clean break with the Church. A Christian never can, or should, take pleasure in a rupture. Even though it is absolutely certain the fault cannot be attributed to the Holy See, it is a duty for us to examine ourselves, as to what errors we have made, and which ones we are making even now. The criteria with which we judge the past in the Vatican II decree on ecumenism, must be used—as is logical—to judge the present as well.

One of the basic discoveries of the theology of ecumenism is that schisms can take place only when certain truths and certain values of the Christian faith are no longer lived and loved within the Church. The truth which is marginalized becomes autonomous, remains detached from the whole of the ecclesiastical structure, and a new movement then forms itself around it. We must reflect on this fact: that a large number of Catholics, far beyond the narrow circle of the Fraternity of Lefebvre, see this man as a guide, in some sense, or at least as a useful ally. It will not do to attribute everything to political motives, to nostalgia, or to other cultural factors of minor importance. These causes are not capable of explaining the attraction which is felt even by the young, and especially by the young, who come from many quite different nations, and who are surrounded by completely distinct political and cultural realities. Indeed they show what is from any point of view a restricted and one-sided outlook; but there is no doubt whatever that a phenomenon of this sort would be inconceivable unless there were good elements at work here, which in general do not find sufficient opportunity to live within the Church of today.

For all these reasons, we ought to see this matter primarily as the occasion for an examination of conscience. We should allow ourselves to ask fundamental questions, about the defects in the pastoral life of the Church, which are exposed by these events. Thus we will be able to offer a place within the Church to those who are seeking and demanding it, and succeed in destroying all reason for schism. We can make such schism pointless by renewing the interior realities of the Church. There are three points, I think, that it is important to think about.

While there are many motives that might have led a great number of people to seek a refuge in the traditional liturgy, the chief one is that they find the dignity of the sacred preserved there. After the council there were many priests who deliberately raised “desacralization” to the level of a program, on the plea that the New Testament abolished the cult of the temple: the veil of the temple which was torn from top to

bottom at the moment of Christ's death on the cross is, according to certain people, the sign of the end of the sacred. The death of Jesus, outside the city walls, that is to say, in the public world, is now the true religion. Religion, if it has any being at all, must have it in the non-sacredness of daily life, in love that is lived. Inspired by such reasoning, they put aside the sacred vestments; they have despoiled the churches as much as they could of that splendor which brings to mind the sacred; and they have reduced the liturgy to the language and the gestures of ordinary life, by means of greetings, common signs of friendship, and such things.

There is no doubt that with these theories and practices they have entirely disregarded the true connection between the Old and the New Testaments: it is forgotten that this world is not the Kingdom of God, and that the "Holy One of God" (John 6:69) continues to exist in contradiction to this world; that we have need of purification before we draw near to Him; that the profane, even after the death and the resurrection of Jesus, has not succeeded in becoming "the Holy." The Risen One has appeared, but to those whose hearts have been opened to Him, to the Holy; He did not manifest Himself to everyone. It is in this way that a new space has been opened for the religion to which all of us should now submit; this religion which consists in drawing near to the community of the Risen One, at whose feet the women prostrated themselves and adored Him. I do not want to develop this point any further now; I confine myself to coming straight to this conclusion: we ought to get back the dimension of the sacred in the liturgy. The liturgy is not a festivity; it is not a meeting for the purpose of having a good time. It is of no importance that the parish priest has cudged his brains to come up with suggestive ideas or imaginative novelties. The liturgy is what makes the Thrice-holy God present amongst us; it is the burning bush; it is the alliance of God with man in Jesus Christ, who has died and risen again. The grandeur of the liturgy does not rest upon the fact that it offers an interesting entertainment, but in rendering tangible the totally Other, whom we are not capable of summoning. He comes because He wills. In other words, the essential in the liturgy is the mystery, which is realized in the common ritual of the Church; all the rest diminishes it. Men experiment with it in lively fashion, and find themselves deceived, when the mystery is transformed into distraction, when the chief actor in the liturgy is not the living God but the priest or the liturgical director.

Aside from the liturgical question, the central points of conflict at present are Lefebvre's attacks on the decree which deals with religious liberty, and on the so-called spirit of Assisi. Here is where Lefebvre fixes the boundaries between his position and that of the Catholic Church today.

I need hardly say in so many words that what he is saying on these points is unacceptable. Here we do not wish to consider his errors, rather we want to ask where there is a lack of clarity in ourselves. For Lefebvre, what is at stake is the warfare against ideological liberalism, against the relativization of truth. Obviously we are not in agreement with him that—understood according to the pope's intentions—the text of the council or the prayer of Assisi were relativizing.

It is a necessary task to defend the Second Vatican Council against Monsignor Lefebvre, as valid, and as binding upon the Church. Certainly there is a mentality of narrow views that isolates Vatican II and which has provoked this opposition. There are many accounts of it which give the impression that, from Vatican II onward, everything has been changed, and that what preceded it has no value or, at best, has value only in the light of Vatican II.

The Second Vatican Council has not been treated as a part of the entire living tradition of the Church, but as an end of tradition, a new start from zero. The truth is that this particular council defined no dogma at all, and deliberately chose to remain on a modest level, as a merely pastoral council; and yet many treat it as

though it had made itself into a sort of super-dogma which takes away the importance of all the rest.

This idea is made stronger by things that are now happening. That which previously was considered most holy—the form in which the liturgy was handed down—suddenly appears as the most forbidden of all things, the one thing that can safely be prohibited. It is intolerable to criticize decisions which have been taken since the council; on the other hand, if men make question of ancient rules, or even of the great truths of the faith—for instance, the corporal virginity of Mary, the bodily resurrection of Jesus, the immortality of the soul, etc.—nobody complains or only does so with the greatest moderation. I myself, when I was a professor, have seen how the very same bishop who, before the council, had fired a teacher, who was really irreproachable, for a certain crudeness of speech, was not prepared, after the council, to dismiss a professor who openly denied certain fundamental truths of the faith.

All this leads a great number of people to ask themselves if the Church of today is really the same as that of yesterday, or if they have changed it for something else without telling people. The one way in which Vatican II can be made plausible is to present it as it is: one part of the unbroken, the unique tradition of the Church and of her faith.

In the spiritual movements of the post-conciliar era, there is not the slightest doubt that frequently there has been an obliviousness, or even a suppression, of the issue of truth: here perhaps we confront the crucial problem for theology and for pastoral work today.

The “truth” is thought to be a claim that is too exalted, a “triumphalism” that cannot be permitted any longer. You see this attitude plainly in the crisis that troubles the missionary ideal and missionary practice. If we do not point to the truth in announcing our faith, and if this truth is no longer essential for the salvation of man, then the missions lose their meaning. In effect, the conclusion has been drawn, and it is being drawn today, that in the future we need only seek that Christians should be good Christians, Moslems good Moslems, Hindus good Hindus, and so forth. If it comes to that, how are we to know when one is a “good” Christian or a “good” Moslem?

The idea that all religions are—if you talk seriously —only symbols of what ultimately is the incomprehensible, is rapidly gaining ground in theology, and has already deeply penetrated into liturgical practice. When things get to this point, faith as such is left behind, because faith really consists in the fact that I am committing myself to the truth so far as it is known. So in this matter also there is every motive to return to the right path.

If once again we succeed in pointing out and living the fulness of the Catholic religion with regard to these points, we may hope that the schism of Lefebvre will not be of long duration.

JOSEPH CARDINAL RATZINGER

REVIEWS

Books

Beginning Studies in Gregorian Chant by Eugène Cardine, O.S.B. Translated and edited by William Tortolano. G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638. 78 pp. 1988.

In less than 80 pages, the late Dom Eugène Cardine offers much more than a simple course in the basics of Gregorian chant. He brings us, in condensed form, some of the fruits of his very impressive life's work.

This volume, a translation into English of *Primo Anno di Canto Gregoriano (Première Année de Chant Gregorien)*, is composed of six short chapters plus an introduction. Within that framework, the author treats Gregorian chant's spirituality and musicality, Gregorian notation, psalm tones and modality, Gregorian rhythm, the Latin word accent, rhythmic analysis, and Gregorian composition as it relates to the Latin word accent.

Although intended as an introduction to the study of Gregorian chant, this text is quite challenging even for veterans. New students of the chant, therefore, would be well advised to seek sound guidance when using this book.

As is the case with *Gregorian Semiology* (Solesmes, 1983), *Beginning Studies* is written in a clear and unambiguous style. Many sections contain certain subtleties, of course, and in a few cases the translation suffers slightly. These are instances, however, in which proper guidance would benefit the new student.

Perhaps the most valuable contribution in this mine of insights is Cardine's commentary on the inseparability of the Gregorian melodies and the Latin texts. "Without a doubt," he writes, "the proper place to look for the rhythm of Gregorian chant is in the close bond which unites the melodies to the Latin text. In fact, Gregorian chant is a music that is essentially *vocal* or, to put it better, it is *sung speech*...it is always the text which inspires the melody" (p. 33).

Those who put so much effort into the preparation of this book should be commended very highly. *Beginning Studies in Gregorian Chant* is an extremely valuable resource. By itself, or studied with *Gregorian Semiology* as a companion volume, it can be remarkably useful to both the beginner and the scholar.

PAUL W. LE VOIR

Mozart's Last Year by H. C. Robbins Landon. Schirmer Books, 866 Third Avenue, New York, NY 10022. 1988. 240 pp. \$19.95.

Peter Shaffer's *Amadeus* certainly has brought Mozart, his life and his music, into the limelight more than anything else in the years since his tragic and

early death in 1791. But what a controversy it unleashed about the person of Mozart! One cannot deny that *Amadeus* was a great film, totally engaging and absolutely fascinating as entertainment. But I, like so many others, was musicologically enraged at what can only be labelled as factual error.

On the other hand, it has been pointed out that Shakespeare's historical plays are great drama but weak on historical accuracy. We enjoy the hours spent watching them, but we don't turn to them to learn about Henry IV, Richard II or Richard III.

Nevertheless, one always seeks the truth. H. C. Robbins Landon, the eminent Mozart scholar, without entering into the debate about Shaffer's film, presents the facts of Mozart's last year. Done in the style of a musicological study, the small volume is filled with documentation, footnotes and facts, and as entertainment cannot compete with the film. But for one seeking the truth, it gives most of the answers to the myths and fictions and outright distortions that have come to be associated with the name of Mozart and his wife Constanza.

Robbins treats the compositions and the journeys connected with the various coronation ceremonies of the Austrian emperor in the many parts of his domain including Frankfurt and Prague. There is much interesting information about the musical life in Vienna and about Mozart's role in the Masonic order and the *Magic Flute*. For the church musician the details surrounding the composition of the *Requiem* are important and lead directly into the questions of Mozart's death. Robbins gives the information about his sickness and death from contemporary documents and from recent medical studies.

In a chapter on "Myths and Theories" Robbins puts to rest so many of the errors that have been spawned and propagated over the past two centuries, but he hastens to add: "Myths will continue to pursue Mozart. *Amadeus*, play and film, has already created another, and it may prove difficult to dissuade the public from the current Shafferian view of the composer as a divinely gifted drunken lout, pursued by a vengeful Salieri." Among the errors to be found in the film, not least is the treatment of Costanza, whom Robbins vindicates beautifully, tracing the wrongful characterization of her back to Leopold Mozart himself.

If you want the truth, read this book. If you want some good entertainment, without the truth, see the film. But remember, the genius who created the *Requiem*, the symphonies, the operas and the church music, could not be the character with the idiotic laugh that one sees in *Amadeus*.

R.J.S.

Percy Jones, Priest, Musician, Teacher by Donald Cave. Melbourne University Press. International

Specialized Book Services, Inc., 5602 N. E. Hassalo Street, Portland, Oregon 97213-3640. 130 pp.

The author admits that writing a biography of a living person is not easy work. As he rightly remarks, criticism of actions and motives is not possible with the subject looking in a very lively way over one's shoulder. But Cave has produced a very readable and interesting book, even for Americans who may never have heard of Percy Jones or had any connections with Australia.

The period spanned in this account runs from the 1930's through the following half century, the time before and after the II World War. It is the age of great growth in the Catholic Church in all parts of the world, including Australia where Father Jones did his work.

As a young boy just finished with his classical studies he was sent to Rome for theology and music. He graduated from the Pontifical Institute of Sacred Music having studied with the great names of that time: Casimiri, Refice, Feretti and Sunol. He spent time at Quarr, Monserrat and Solesmes, where he knew Mocquereau and Gajard, and he read the great liturgical scholars who wrote in those years between the two great wars. He was a student at the Propaganda Fide College to which students from all nations came. The men who were his fellow students in Rome turned up again in the years of the II Vatican Council when he and they sat as *periti* on the various conciliar commissions.

With the beginning of World War II, like so many other ecclesiastical students, he returned home and began his work in his native land amid all the problems of those years. In addition to priestly work, he found challenge for his musical talent as choirmaster of the cathedral in Melbourne and in time professor on the university music faculty. He directed diocesan musical events including the centenary observance of the archdiocese and the international Eucharistic congress. His work with the Legion of Mary and in ecumenical activities extended his sphere, so that he became well known not only in Australia but around the world. He was active in the I.C.E.L. projects to bring about the English translations of the liturgical texts. His reminiscences and assessments of the meetings with Bugnini, Martimort, McManus, Diekmann, Hallinan and other experts who constituted the liturgical commissions set up during and after the council sometimes strike one as a little naive. While his musical judgments seem always to have been sound in deploring the loss of the great heritage that the council asked to have preserved, his enthusiastic approval of the I.C.E.L. work which foisted their poor translations on the English-speaking world does not place his literary judgment on an equal plane with his musical positions.

Unfortunately, the book has no index. An index of

names and places would have added so much, especially when one wants to find a reference to a particular person. Much of the book will be unfamiliar to Americans because it is set in Australia, but so much of the Church in Australia in those years is very much like the Church in the United States at the same time. The key is the Irish clergy that established the faith in both countries, and the Roman education that so many young priests shared. I have never met Father Percy Jones, but I have heard about him for decades and the great work he accomplished in Australia. This book is a good substitute for meeting him.

R.J.S.

Justine Ward and Solesmes by Dom Pierre Combe. The Catholic University of America Press, Washington, D.C. 20064. 1987. 410 pp.

This is not a biography but a collection of articles and essays, reprints and facts, programs and pictures. The volume is *sui generis*. An old joke asked how the monks of Solesmes composed chants for new feasts, and the answer was that they did it with scissors and a paste pot. If one would ask how this volume is put together, one would probably reply that it was composed on the zerox machine. The bulk of it is made up of pages taken from magazines, letters, programs and lists, all with various typesets, making a strange assembly of print faces.

That a biography of Mrs. Justine Ward would be welcomed is surely true. Her life spanned an interesting and important period in the history of church music in this country, and surely her contributions both financially and personally to the development of Gregorian chant and its spread in this country is heroic. She was an extraordinary woman and one of the great Catholics of the century. This book does not do justice to her or to her work. One really wonders why the Catholic University Press undertook to publish it, unless to assemble information in one place with the hope that a biographer will come forward to use the information at some future date in the preparation of a true biography of significant proportion.

The volume is a translation in some part from French. Dom Combe is a monk of Solesmes and the author of several historical volumes on the restoration of chant by that abbey. He divides his study of Mrs. Ward into two parts: her years of association with Dom Andrè Mocquereau and those with his successor as choirmaster of Solesmes, Dom Joseph Gajard. The bulk of the information comes from letters, written chiefly when Mrs. Ward was in America, but letters are lacking during her lengthy residence in Sablé near the monastery. A large portion of the text is concerned with her relationship with the Pius X School of Liturgical Music in New York, the

music department at Catholic University in Washington, the Pontifical Institute of Sacred Music in Rome, various church music societies, including the Saint Gregory Society, the Consociatio Internationalis Musicae Sacrae, and the several Ward Institutes especially in The Netherlands. Over three-quarters of the volume is given over to appendices containing so great a variety of documents that the order escapes the reader.

The published work strikes this reviewer as being in the condition of a research paper shortly before the first draft of the text is attempted. There is plenty of information on hand, a great number of documents and good sources assembled, illustrations and manuscripts collected, but the order and outline of how to proceed has not yet been determined. The definitive study of Mrs. Ward and all her work must yet be done, and this book can provide a good place to start.

R.J.S.

Choral

Christmas: A Hymn Medley ar. by Daniel E. Gawthrop. SATB, keyboard. Universe Publishers (agent: Theodore Presser Co., Bryn Mawr, Pennsylvania 19010). \$.85.

Three familiar carols are set for unison and four-part voices in a traditional harmony. The organ is strong and supportive of the voices.

Noel, Noel by Robert Leaf. SATB, handbells. Art Masters Studios, 2710 Nicollet Avenue, Minneapolis, MN 55408. \$.85.

The traditional carol is the basis for this piece. The choral writing is at a minimum with the interest found chiefly in the bells. Three octaves are embraced by the bells scored.

Sweet Baby, Sleep ar. by Robert J. Powell. SATB, keyboard. Coronet Press (agent: Theodore Presser Co. Bryn Mawr, PA 19010). \$.85.

This is a 17th century English folksong with the text by George Wither. It is easy and melodious with alternating solo and choir sections. The organ part is independent, easy but not of much help to the choir.

Noel Nouvelet ar. by Stephen Jackson. SATB, organ. Novello (agent: Theodore Presser, Bryn Mawr, PA 19010). \$1.30.

A traditional French carol tune, both a French and an English text are provided. The part writing is contrapuntal in sections and most interestingly done. The organ accompaniment is independent. The conclusion requires *divisi* in the bass part, soprano solo and choir with a *molto pianissimo* ending.

While Shepherds Watched Their Flocks by Milburn Price. SATB, keyboard, flute or oboe. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55440. \$.85.

The text is by Nahum Tate from the 17th century. The melody has a modal cast and is employed in unison and four-part arrangements. The wind part is provided. This is easy and pleasant.

The Child Lay in the Cloth and Hay by Carl Schalk. SATB, keyboard, opt. string quartet. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55440. \$1.00.

A simple melody, delicately treated with a traditional harmonic setting for both voices and strings. The organ and string parts are duplicated. The text is by Herbert Brokering. *Who is He in Yonder Stall?* by Robert Wetzler. SATB, organ and children's choir. Art Masters Studios, 2710 Nicollet Avenue, Minneapolis, MN 55408. \$.60.

A soloist could replace the children's group. A short piece, three verses are provided, each asking a question with the choir answering with the refrain, "Tis the Lord. . ." The organ part is strong and supportive of the voices.

Guiding Star by K. Lee Scott. Unison or 2-part, organ. Art Masters Studios, 2710 Nicollet Avenue, Minneapolis, MN 55408. \$.85.

An Epiphany piece, this is very easy and quite useful for children's groups.

Eight Psalms by Heinrich Schuetz, ar. by Carl Schalk. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55440. \$1.10.

With the efforts to revive the singing of vespers, these psalms and several others published by Augsburg may be useful. The texts are paraphrases, usually with three to five verses, set to the 17th century music of Schuetz. They can be performed as four-part choir pieces or by solo or even congregational participation with a strong organ accompaniment. This set has the following psalms: 23, 30, 46, 93, 103, 104, 111, 130. Jaroslav Vayda did the paraphrases.

Magnificat and Nunc Dimittis by Adrian Batten, ed. by Richard King. SAATB, organ. Novello (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$2.95.

Likewise useful for vespers, this 17th century setting could be the major choral work in the service. The text given is English, and the setting varies from unison to two, four and six-part arrangements.

Missa Brevis by Leslie Betteridge. SA, organ. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

New settings of the ordinary parts of the Mass

have almost dried up, since the liturgists have decided against the choir's singing the thousand-year old form called a "Mass." This composition sets only the *Kyrie* (in Greek) and the *Sanctus*, *Benedictus* and *Agnus Dei* in English. It is easy and can be most useful for groups, including children, who may be able to sing those parts of the Mass.

A Mass for One Small Angel by McNeil Robinson. Unison or 2-part, organ, congregation. Theodore Presser Co., Bryn Mawr, PA 19010. \$1.30.

Except for the *Kyrie* the texts are English, including a *Gloria*. There is an interesting organ part that is also supportive of the voices. Congregational parts are available for \$15 for a pack of 50. The text is from the Book of Common Prayer.

For all the Saints by Donald Busarow. SATB, brass, organ, congregation. Fortress Press, 2900 Queen Lane, Philadelphia, PA 19129. \$5.25.

A chorale concertato on Ralph Vaughan Williams' tune, this is truly a spectacular piece making full use of the forces called for. The choral parts are not difficult and vary from unison to four-part sections. The organ part is substantial, and the brass demands good players. When well-performed, this can be a great piece. It was commissioned for the sesquicentennial celebration of Christ Episcopal Church in Springfield, Ohio.

Prophecies and Promises by Albert Zabel. SATB, keyboard. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55440. \$2.75.

Occasionally a choir is asked to present a meditative program for the Advent season. This setting of texts to a variety of arrangements together with a spoken presentation can be useful for such a program. The texts are well-known Advent scriptural selections, and the music is not difficult.

Judica Me, Deus by Heinrich Isaac, ed. by James D. Feiszli. T solo, SATB, *a cappella*. Broude Brothers, Ltd., New York.

Both Latin and English texts are provided. This is taken from the famous *Choralis Constantinus*, the polyphonic settings for the proper parts of the Mass, and intended originally for the introit of Passion Sunday. The text is useful for all Lenten liturgies. This arrangement was first sung at the Cathedral of Our Lady of Perpetual Help in Rapid City, South Dakota, by the master chorale of the South Dakota School of Mines and Technology to whom the edition is dedicated.

Spirit Divine by Noel Goemanne. SATB, organ. Harold Flammer, Inc. (agent: Shawnee Press, Delaware Water Gap, PA 18327). \$90.

The text is by Andrew Reed and is appropriate for Pentecost or confirmation ceremonies. The harmonic material is dissonant, and little support is found for the choir in the organ accompaniment. It is three minutes in duration.

Three Advent Carols by Francis Jackson. SATB, organ. Paraclete Press, P.O. Box 1568, Orleans, MA 02653.

"Gabriel's Message," "I Know a Flower," and "While the Careless World is Sleeping" are the carols in this collection. A certain amount of dissonance is employed, but the voice leading seems easy. A good choir will find them interesting.

R.J.S.

Magazines

BOLLETTINO CECILIANO. Anno 83, No. 5, May 1988.

Intended as a Marian issue, two articles are concerned with veneration of the Blessed Virgin Mary through music. Armando Cuva writes about the antiphons in the missal drawn from biblical texts. He counted twenty-two of them, ten used in the introits and twelve for communions. These come chiefly from St. Luke, St. John, Judges, Psalms, Isaiah and Galatians with St. Matthew, Acts and the Apocalypse providing only one each. He says that these antiphons do not present Our Lady in all the richness of her being even as she is portrayed by the titles given to the Marian encyclicals of Pope John Paul II.

Agata Buzzi writes on Our Lady in popular singing. She is concerned with Italian texts honoring Mary and dedicated to an increase of the virtues of faith, hope and charity. They are warm, imaginative and filled with color. Many of them, associated with particular Marian shrines, are in dialect as the many shrines dedicated to Mary throughout Italy use their own songs.

Rino Bongiovanni is author of an obituary for Mario Scapin (1914-1988). A responsorial psalm, *Esulto di Gioia nel Signore*, is printed with the article. A review of the new second edition of *Jubilato Deo* points out that the new volume has grown from the original 48 pages to 88, from 31 pieces to 41. Enrique Lombardi mentions the event at the Eucharistic Congress in Nairobi, when the Holy Father intoned the *Credo* in Latin and the entire multitude immediately took it up and sang it throughout in Latin, although the organizers of the meeting had planned that the *Credo* be sung in English and the *Pater noster* be done in Swahili. Chant as a vehicle of worship is alive and remains a unifying element.

R.J.S.

BOLLETTINO CECILIANO. Anno 83, No. 6, June-July 1988.

The big event of the Italian Society of Saint Cecilia is the pilgrimage to Lourdes to be made in July by forty choirs. The program for those days is given in this issue.

Natale Luigi Barosco writes on music and the liturgy, a comprehensive treatment of the requirements of music for the liturgy: art and sacredness. Alberto Brunnelli considers the *Orgelbuchlein* of J.S. Bach and its use in Catholic liturgical settings, listing the seasons for various preludes and the length of time for performance. It is a very useful study and could well be employed by American organists.

Franco Baggiani contributes a long article on the pro and con positions in restoration work on historic pipe organs. Bonifacio Baroffio writes *in memoriam* for Dom Eugène Cardine.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 14, Series 2, No. 46, April-May-June 1988. On the twenty-fifth anniversary of the constitution on the sacred liturgy of the Vatican Council, J. F. da Silva writes about liturgical music, stressing its characteristics and requirements. It is an integral part of the celebration and must be sacred, universal and artistic. It is the expression of dialogue between God and mankind.

Comments on the recent letter of the Congregation of Divine Worship, a review of various international church music journals (including *Sacred Music*), and several pages of settings of Portuguese texts complete the issue.

R.J.S.

GREGORIANA. Number 11. July 1988.

This special issue is a memorial to Dom Eugene Cardine who died this year. (See *Sacred Music*, Vol. 111, No. 2 (Summer 1988) for an obituary.) It reprints for the first time in France the text of a lecture he gave at a Gregorian chant conference in Luxembourg in 1984. He presented these thoughts as his musicological will.

There are also personal reminiscences about Dom Cardine by Sr. Marie Elisabeth Mosseri, O.S.B., who worked with him for twenty years, Prof. Clement Morin, P.S.S., emeritus dean of the music school of the University of Montreal and Nino Albarosa, general secretary of the International Association of Gregorian Chant Studies, both of whom were associated with Dom Cardine in Rome.

Here are some of Sr. Marie Elisabeth's comments. In response to the interviewers question: "What was his *bete noire*?" she said: "What he did not like?" *Everything that was 'theory,' a priori, a projection into the past of our own way of thinking.*" When the

interviewer concluded with "What would you still like to tell us about Dom Cardine?" she added: "One should speak about his humility. When he returned to the monastery (Solesmes) after having finished his teaching in Rome, he took chant classes from Dom Gajard just like any other monk. . . He had his convictions, but he did not try to impose them, nor even share them with those who did ask. Although a learned man, above all he wanted to be a monk for whom obedience was always most important. When he traveled, he would never even make a detour that was not first of all approved by his abbot."

The issue concludes with the usual calendar of Gregorian chant activities in France.

V.A.S.

UNA VOCE (France). Number 140. May-June, 1988.

The introductory editorial states that this year 10,000 pilgrims, the majority of them young, left Notre Dame de Paris to walk to Notre Dame de Chartres for the annual Pentecost pilgrimage. They were joined by others along the way so that after three days of walking, 50,000 pilgrims arrived at Chartres. The editorialist rejoices in what is called an irreversible and positive trend.

An Article by a former organist in a village church in Alsace explains how the liturgy changed under the direction of a new, modernist pastor. The author asks why it is necessary to eliminate Gregorian chant, the Latin *Requiem*, the Latin Sunday high Mass and Vespers and more, when the parishioners were very active, the choir was made up of young and old and the liturgy played such an important role in the life of the village? What are the pastoral reasons for such action? Why does a new young pastor have the right to make such dramatic, unilateral changes? Why are the concepts of openness and pluralism allowed such a decisive place?

The following article on ecumenism and liturgy by Simone Wallon perhaps provides some answers to the preceding questions. It is a review of a new book by G. Celier, *La Dimension oecumenique de la reforme liturgique* which is an anthology of excerpts of documents and articles from various sources about ecumenism in the liturgy as discussed in the council and how it has been put in practice since that time. These documents are allowed to speak for themselves without commentary. The book covers the following topics: the reform of the Mass, the ritual of the sacraments, the new office, concelebration, communion under both species, new translations, especially of the Our Father, the new concept of ministries, and marriage. The reviewer says that in reading the anthology it is evident that the reform was not simply a question of external forms, but of a new spirit which touched the totality of the liturgy and the sac-

raments. Archbishop Bugnini, the principal artisan of the reform, is quoted as saying: "It is always difficult to have to touch venerable texts which for centuries have nourished Christian piety so efficaciously and which still today transmit the spiritual perfume of the heroic days of the primitive Church . . . Nevertheless, it was considered necessary to begin the Church would not cause spiritual suffering in anyone. . . In carrying out these painful sacrifices, the Church was guided by the love of souls and the desire to do everything to facilitate the path of union for our separated brethren by pushing away every stone that would constitute even the slightest stumbling block or risk of displeasure." (p.34) The author of this article comments, "What a confession!"

In April, 1988, the Schola Saint-Gregoire of Le Mans celebrated its fiftieth anniversary with a great celebration, including presentations by representatives of CIMS and the Pontifical Music Institute in Rome, the great Benedictine abbeys in France and Professor Theodore Marier, vice president of the fifty-member choir of the Church of the Martyrs of Ouganda in Dakar, Senegal. Its director made the most appropriate concluding comment, "It was for the Latin that we came!" The choir gave a concert at the Madeleine in Paris before returning to Paris.

V.A.S.

UNA VOCE (France). Number 141. July-August 1988.

This issue is almost completely devoted to the case of Archbishop Lefebvre, presenting documentation in the way of texts from the Vatican and responses from the archbishop. It also includes the usual features on the interpretation of a specific chant text and the explanation of a part of the liturgy.

From the French press there is a report that contemporary composer Gilbert Amy, who is a disciple of Pierre Boulez, has just composed a *Missa cum jubilo* in Latin. It had its world premiere in Paris at the Salle Pleyel with the Orchestre de Paris, two choirs and four soloists. The composer explained his reason for writing a Latin Mass by saying that he wanted to be challenged by the text of the Mass in Latin as so many great composers before him had been. In an interview in the *Figaro* he spoke of the universality of Latin and said that he could not conceive of Mass in the vernacular, perhaps because of his past experiences as an altar boy.

V.A.S.

CAECILIA (Liturgical Music Magazine from Alsace). Number 5-6. May-June 1988 and Number 7-9. July-September 1988.

This journal, which we receive regularly, is usually not reviewed because its practical contents are usu-

ally very specific to the region. However, it is interesting to note that the May-June issue contains the program of music for the pope's visit to Alsace as well as practice schedules. The music is the usual melange of the contemporary in the vernacular. For Alsace this means several works in German as well as French. At the Mass on October 9th in Strasbourg, the choirs sang Gregorian chant for the *Kyrie*, *Gloria*, *Credo* and *Pater Noster*. At Mulhouse the only chant was *Credo III*.

The July-September issue contains all the practical details for the choirs participating in the Holy Father's visit. Among the sample music it includes the *Kyrie* and *Agnus Dei* from Palestrina's *Missa Iste Confessor* along with music in French and German.

V.A.S.

NEWS

The Consociatio Internationalis Musicae Sacrae is celebrating the twenty-fifth anniversary of its foundation by Pope Paul VI with his chirograph *Nobile subsidium liturgiae*, November 19-22, 1988, in Rome. The events will include Masses in Saint Peter's Basilica and the Basilica of Saint Cecilia, vespers, concerts and lectures. The Italian Association of Saint Cecilia is cooperating in arranging these "Choral Music Days."

+

The choir of Holy Name Cathedral of Chicago travelled in Germany, Austria and Holland in July, 1988, singing ten performances. They visited the organ factory of Flentrop Oregelbouw in Holland to inspect the new organ being built for the cathedral. Richard Proulx is choirmaster and Lawrence Tremsky, organist.

+

The Capella Antiqua of Washington, D.C., under the direction of Patrick W. Jacobson, celebrated the great feasts of Easter, Ascension and Pentecost with solemn singing of the hours of the liturgy. On Holy Thursday they sang the three nocturns of matins; on the second Sunday after Easter, they sang vespers according to the Ambrosian rite; on Ascension Day they sang vespers and compline; and on Pentecost, the vigil.

+

The Cantores in Ecclesia of the Archdiocese of Portland, Oregon, sing solemn Latin Mass according to the *Novus Ordo* of Pope Paul VI at Saint Patrick's Church with Father Frank Knusel as celebrant. During September 1988, their music included Josef Rheinberger's *Nocte surgentes*, Peter Hurford's *Litany of the Holy Spirit*, Palestrina's *Super flumina*, and Thomas Tallis' *O sacrum convivium* along with the Gregorian settings of the proper. During October, they sang Charles Widor's *Messe*, Palestrina's *Ego sum panis vivus*, and Benjamin Britten's *Missa*

brevis. Dean Applegate is director, and Delbert Saman is organist. +

The Twin Cities Catholic Chorale has begun its 1988-89 season of thirty orchestral Masses at the Church of Saint Agnes in Saint Paul, Minnesota. The repertory includes eight Masses of Joseph Haydn, six of W. A. Mozart, three of Franz Schubert, and Masses by Antonin Dvorak, Charles Gounod, Luigi Cherubini and L. van Beethoven. Members of the Minnesota Orchestra are instrumentalists. A schola under the direction of Paul LeVoiir sings the Gregorian settings of the proper texts. Mary LeVoiir is organist, and Monsignor Richard J. Schuler is director. The solemn Masses in Latin are celebrated according to the missal of Pope Paul VI. +

The Saint Gregory Society of New Haven, Connecticut, publishes a newsletter announcing its various activities. Established in 1985, it has arranged for the celebration of Latin Masses in the Tridentine form at the Church of the Sacred Heart with the permission of Archbishop John F. Whealon of Hartford. Music used by the group includes Josquin's *Missa Pange Lingua*, Palestrina's *Missa Papae Marcelli*, Victoria's *Missa Ave Maris Stella*, Lassus' *Missa Douce memoire*, and his *Missa Bell Amfitrit' altera* for double choir along with the Gregorian settings of both proper and ordinary parts. Nicholas Renouf and W. Britt Wheeler are directors. +

David Pizarro of New York City played an organ recital at the Church of St. Dionysius in Kleinenbroich, Germany, July 10, 1988. His program included works by G. F. Handel, J. S. Bach, Christian Cappelen, Charles Gounod, T. Tertius Noble, T. Frederick H. Candlyn, Healey Willan and Norman Coke-Jephcott. Long associated with Saint John the Divine Cathedral in New York, Mr. Pizarro is organist at Emanuel Lutheran Church in Pleasantville, New York. +

David Hill, organist at Winchester Cathedral in England, played a recital at the Church of Saint Mark in Portland, Oregon, October 9, 1988. His program included Widor's *Symphony V*, Messiaen's *Les Enfants de Dieu*, his *Les Bergers*, and his *Dieu Parmi Nous* as well as a Mass by Widor for two choirs and two organs in which he was assisted by the Cantores in Ecclesia. +

The Dayton Bach Society of the University of Dayton, Ohio, has announced its concerts for the 1988-1989 season. Under the direction of Richard Benedum, they will perform Haydn's *Mass in Time of War*, Vivaldi's *Magnificat*, and Bach's *Mass in B Minor*. Other events will include Christmas music and Handel's *Messiah*. Sharing the podium as guest conductor will be Charles Wendeklen-Wilson. +

The Community of Jesus in Orleans, Massachusetts, presented its Master Schola 1988, August 16-22, 1988. Organized by Dr. and Mrs. Richard

Pugsley, Dr. and Mrs. Alan MacMillan and James Jordan, the meeting brought together choirmasters and organists from all parts of North America and England. The faculty included George Guest of Saint John's College, Cambridge, England; Mary Berry, director of the Schola Gregoriana of Cambridge; James Litton, director of the American Boychoir; David Hill of Westminster Cathedral; and Dorothy Richardson of Guild Hall School of Music in London.

R.J.S.

Organ

N. de Grigny Livre d'Orgue. Le Pupitre Collection de musique ancienne publiee sous la direction de Francois Lesure. Alphonse Leduc & Cie (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$40.75.

The Le Pupitre collections have a long-standing reputation for excellence. This publication is no exception. The edition contains everything that the performer needs: registration guidelines for the classic French organ; sources; extensive notes; and a description of editorial techniques. Moreover, the score is beautifully printed and easy to read. The original manuscript is presented as written, except where J. S. Bach made alterations in his own copy (notated in brackets or footnotes). These details are found in the often-used Kalmus edition, which is also heavily edited. The music of de Grigny represents the culmination of the French classic style. An edition of this caliber is a tremendous contribution to the literature. Serious students both of de Grigny and of the period will find this edition to be a necessity.

MARY E. LE VOIR

Epistle Sonata K. 336 by W. A. Mozart, tr. and ar. by Bryan Hesford. Fentone Music (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$6.50.

Of the epistle sonatas, which are scored for organ and strings, K. 336 displays the most virtuosity. It is no surprise that an organ transcription of this sonata would be a very effective and beautiful solo work. The pedal line, normally absent in the original version, takes the function of the basso continuo, and the remaining orchestral textures are skillfully integrated into the organ part. The piece is not difficult to play, although the sixteenth-note passages require some practice. With so little organ music written by Mozart, this transcription is a particularly splendid addition to the organist's repertoire.

MARY E. LE VOIR

Ave Maria von Arcadelt by Franz Liszt, ar. by Bryan Hesford. Fentone Music (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$6.00.

The well-known Arcadelt *Ave Maria* is clearly evident in this beautiful Liszt arrangement. The piece is

primarily homophonic, scored for manuals with only a short section containing pedal. The music is easy to read, and the score contains numerous editorial suggestions. It would be an excellent piece for liturgical performance.

MARY E. LE VOIR

Music for Manuals. Volume 2. Selected, ed., ar. by Bryan Hesford. Fentone Music (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$5.50.

This splendid collection contains eight very brief, easy works of the great organ composers—Brahms, Reger, Cabezon, Karg-Elert, and others. Despite their simplicity, the pieces represented have all the music integrity and beauty of the larger-scale masterworks. It is a fine source of music for manuals alone.

MARY E. LE VOIR

Two Processionals by Marc Antoine Charpentier and Arcangelo Corelli. Ar. by Austin Lovelace. Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN k55440. \$4.00.

Good processionals for weddings and other festive occasions can be surprisingly hard to find. Many organists will welcome the printing of these fine arrangements. The Charpentier processional is transcribed from the Sonata IX for violin. Repeats in the score make it very useful for weddings. The Corelli arrangement is somewhat longer, and it features a solo line for which a good trumpet stop would be ideal. Both pieces have the level of difficulty of most wedding music available.

MARY E. LE VOIR

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

Organists familiar with John Ferguson's prior three volumes of hymn harmonizations will herald the arrival of Book IV. The hymns represented are melodies by Ralph Vaughan Williams found in the English hymnal: Down Ampney, King's Lynn, King's Weston, and Sine Nomine (For all the Saints). Dr. Ferguson couples his own gift of improvisation with the musical language of Vaughan Williams to create beautiful and effective compositions.

The structure of these hymn harmonizations follows the general format of a brief introduction, a simple hymn setting, and several variations or interludes. In all the variations, the hymn tune is clearly evident, and the hymn may be sung to the variations. This is not to suggest that their performance should be limited to hymn singing! Sine Nomine, in particular, would serve as an exciting postlude.

The arrangements are not difficult to play, and they offer something to everyone—organist, choir and congregation.

MARY E. LE VOIR

Tryptique by Leon Boellmann. Ar. by Bryan Hesford, Fentone Music (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$6.75.

Three short pieces composed in a typical late-romantic style comprise this collection. The offertoire and verset are somewhat contemplative and programmatic, while the trilogy closes with a brisk, chordal, and flashy sortie. The manual parts are only moderately difficult—they lie well under the hands—and the pedal is easy. These pieces provide an excellent sample of Boellmann's writing, apart from his more usual representation in organ anthologies.

MARY E. LE VOIR

Serenade and Pastorale by Charles-Marie Widor. Universal Songs B.V. (agent: Theodore Presser Co., Bryn Mawr, PA 19010).

These two short pieces display the programmatic aspects of Widor's composition. Both are of moderate length with easy pedal and manual parts. Although manual changes and registrations are indicated, these pieces could be performed effectively on any organ.

MARY E. LE VOIR

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