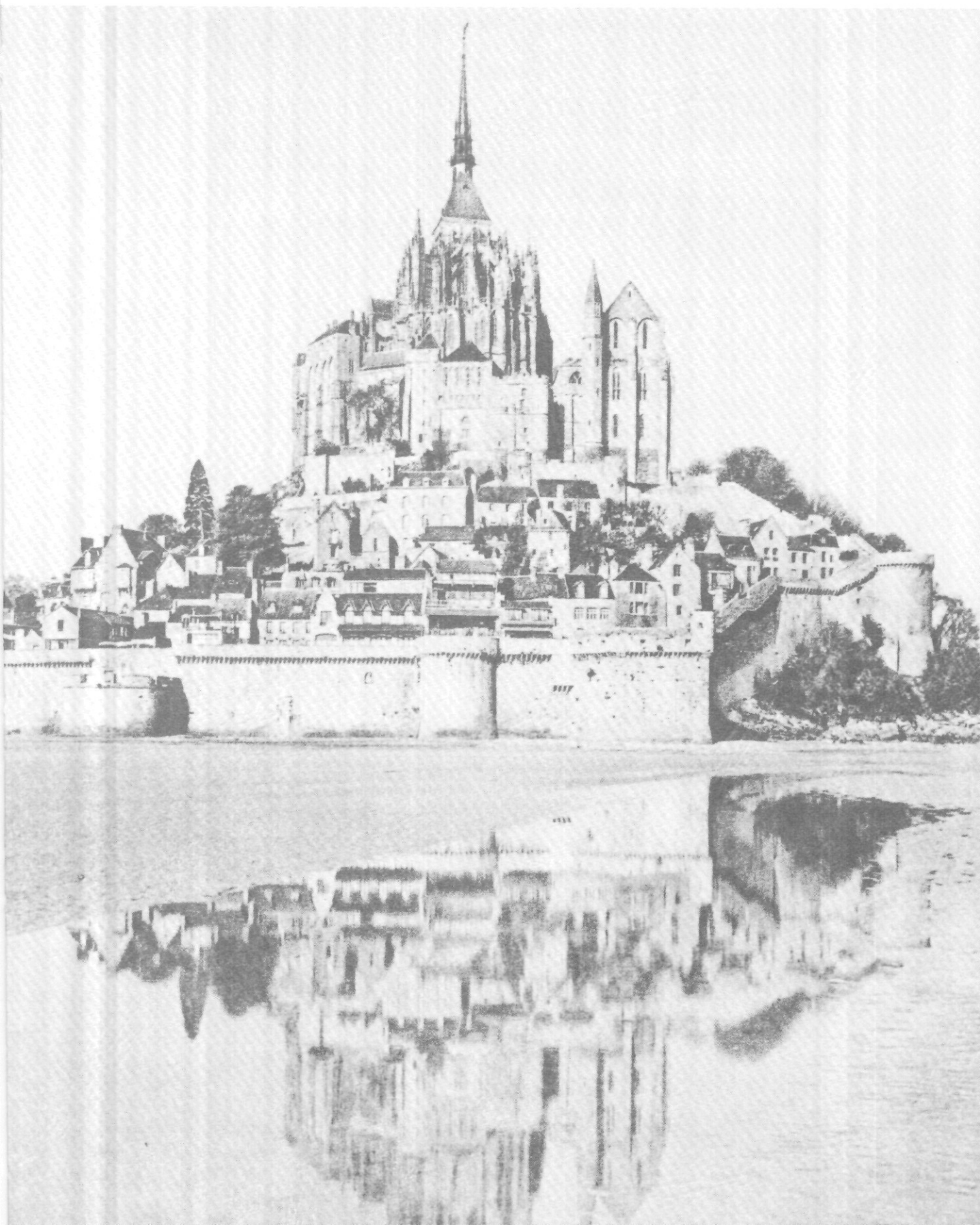


SACRED MUSIC

Volume 115, Number 4
(Winter) 1988





Abbey of Solesmes, France

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FROM THE EDITORS	
"Concert" Masses	3
Why Don't Our Children Sing?	4
LITURGICAL RESTORATION: IS IT TOO LATE?	
<i>Michael Gilchrist</i>	7
FOR ALL THE SAINTS: AN OTTAWA TRADITION	
<i>Duane L.C.M. Galles</i>	11
PLAINSONG WITH DOM CARDINE: THE SALICUS	
<i>Dom Laurence Bévenot, O.S.B.</i>	15
THE LIMITS OF SEMIOLOGY IN GREGORIAN CHANT	
<i>Dom Eugène Cardine</i>	22
REVIEWS	28
NEWS	29
CONTRIBUTORS	30
OPEN FORUM	30
EDITORIAL NOTES	31
INDEX TO VOLUME 115	31

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FROM THE EDITORS

“Concert” Masses

What is a “concert” Mass? The term is a contradiction. And yet the term is used not infrequently to describe music for Mass that in some way is judged to have exceeded the mediocre fare so often found in our churches today. It may be used to refer to a great work of art expressly written for use in the liturgy; it may be used for a Mass with orchestral accompaniment; it may refer to a work performed by a fine choral ensemble and soloists.

Before the Second Vatican Council an attitude was prevalent among some people that music in the liturgy could be a distraction to prayer. It was something “to be seen but not heard.” If one noticed the beauty of the singing and music, it was thought to be a distraction from prayer. But the fathers of the council were clear in declaring that music is an integral part of the liturgy. One cannot be distracted by the very thing that one is doing, unless, of course, the music or any other art used in the liturgy is not sacred or is not truly art. Such does not belong in the liturgy, and it can indeed distract.

The so-called “concert” Mass is not faulted by its critics for lack of a sacred character, nor is it faulted as poor art. Rather, it is criticized precisely because it is great art. It is its perfection that is objected to.

Some of this attitude may be traced back to Father Joseph Gelineau and his book, *Voices and Instruments in Christian Worship* (Collegeville, Minnesota: The Liturgical Press, 1964) in which he maintains that music for church should not seek the perfection that one may well demand of secular compositions intended for the concert hall, both in their creation and in their performance. He objects to great art in the liturgy. He says: “We must give up the idea that liturgical celebrations, in the performance of their music, ought to rival the standards of the concert hall, the radio, the theater, and the achievements of professional composers and performers.” His reason seems to rest in a false interpretation of what *actuosa participatio populi* means; he, like so many others, fails to accept listening to be a form of active participation. Thus, in such an interpretation, all music in the liturgy must be sung by the congregation, which is, of course, limited by its very nature in the artistic possibilities of which it is capable. This, in fact, eliminates the choir and all choral repertory. In his misunderstanding of participation, Gelineau falls victim to an excessive antiquarianism, a down-grading of the art of music, and his rejection of the position of a trained group of singers or instrumentalists.

With that same criterion applied to architecture there would be no great gothic cathedrals or Roman basilicas. Applied to painting and sculpture, the masterpieces of the Christian ages would not have been created. Applied to vestments, chalices and other paraphernalia, the goldsmith, the silversmith and the needle artist would have been prevented from working for the glory of God in the liturgy. And judging from what one observes today in these arts and their contributions to Catholic worship since the council, perhaps that principle is in effect. We live in a “do-it-yourself” age. Everyone, including grade school children, is invited to “create” for the liturgy.

Through the centuries great artists in every medium have worked for God’s glory and offered the fruits of their talents for the public worship of God. Only the best was acceptable; only a total offering of one’s talent was received. In music, com-

posers set the traditional texts of the ordinary parts of the Mass, and every age has contributed its masterpieces to the treasury of sacred music. These composers wrote for the liturgy, not for a concert. They intended their music to be a part of the Eucharistic sacrifice or the hours of the office. They were not writing for performance in a concert setting; they were not composing for entertainment or any secular purpose. The concert was one activity; the liturgy was another. The thought that their Masses would be concerts did not enter their minds.

A Mass is a Mass; it is written for use in the liturgy, forming an integral part of the worship of God, closer than any other art to the sacredness of the action, because it is so closely united to the very Word of God. A symphony is a symphony; a concerto, a concerto; an opera, an opera. They are written for entertainment and belong in the concert hall or the opera house. They are meant to please man and to exalt the human person. The purpose of the composer is all important in determining the use of the composition. He has picked the form and produced the composition.

Before the Second Vatican Council, especially in the United States, a misinterpretation of the 1903 *motu proprio* of Pope Pius X, *Tra le sollicitudini*, led to a kind of puritanism that distrusted the emotions and the senses. Beauty as displayed in the arts was suspect and thought to lead away from God instead of acting as a bridge to Him. An exaltation of private personal prayer at the expense of communal participation in liturgical action easily led to the notion that great music or elaborate ceremonial "distracted" the worshiper from prayer. This puritanism is found in the opinions of Father Gelineau and is at the basis of the criticism of those who object to "concert" Masses. They are, in fact, living in the past. These notions have been laid to rest by the council. True *actuosa participatio*, including that very active role of listening, recognizes that music, which is truly sacred and clearly good art, is an integral part of the liturgy. It cannot distract. It is not a concert!

A "concert Mass" is a *contradictio in terminis*.

R.J.S.

Why Don't Our Children Sing?

"A sorrow's crown of sorrow is remembering happier things." And how true that line of Tennyson is, when we recall how parochial school children used to sing. And how they could read notes and even perform part music. They sang Gregorian chant, hymns, patriotic songs and a variety of folk songs from many countries.

Today, hardly any music is taught in our parochial schools, and what little is used in the liturgy is inferior material unworthy of the church and beneath serious study as music.

Thirty years ago most Catholic grade schools had excellent courses of study in music, well coordinated with the catechetical curriculum and the liturgical year. Various methods of instruction were employed, but in most cases the students learned to read musical notation and developed a familiarity with a number of pieces both for worship and for recreation. The heritage of American songs was absorbed, and singing was discovered to be a wonderful form of recreation as well as a means of praising God. Most schools had a trained music teacher, and most classroom teachers were able to handle the fundamentals of music instruction. Teacher preparation courses had basic musical requirements for all candidates, and nearly all religious orders of women were trained in Gregorian chant for their own worship and for teaching their pupils. The period from the 20's to the 60's was truly a golden age, and the greatest credit for the excellent curriculum and first-class instruction in Catholic grade schools across the country belongs to the congregations of religious Sisters.

But today the music curriculum has disappeared in most Catholic schools, and the blame for this loss belongs in the same place as the praise for its original development. The teaching orders of Sisters have abandoned their mission and deserted the schools. Lay teachers, without musical training in either religious or secular repertory, simply do not teach music. The music specialist has proved too costly for parochial schools struggling financially for their very existence. While athletic programs are usually left in place, the music curriculum in most cases has been abandoned. And our children no longer sing.

There is nothing sadder than hearing a child trying to sing, but struggling with a pitch problem that a little coaching could correct. The mystery of the boys' changing voice could be so easily explained to them and prevent the conclusion so often reached by young men that "I can't sing." If one can talk, one can sing, but just as speech must be trained, so must the singing voice be cultivated, if even minimally.

How we are cheating our children! We are depriving them of the means for active participation in the liturgy. We are depriving them of the joy that everyone can find in singing just for the pleasure of it.

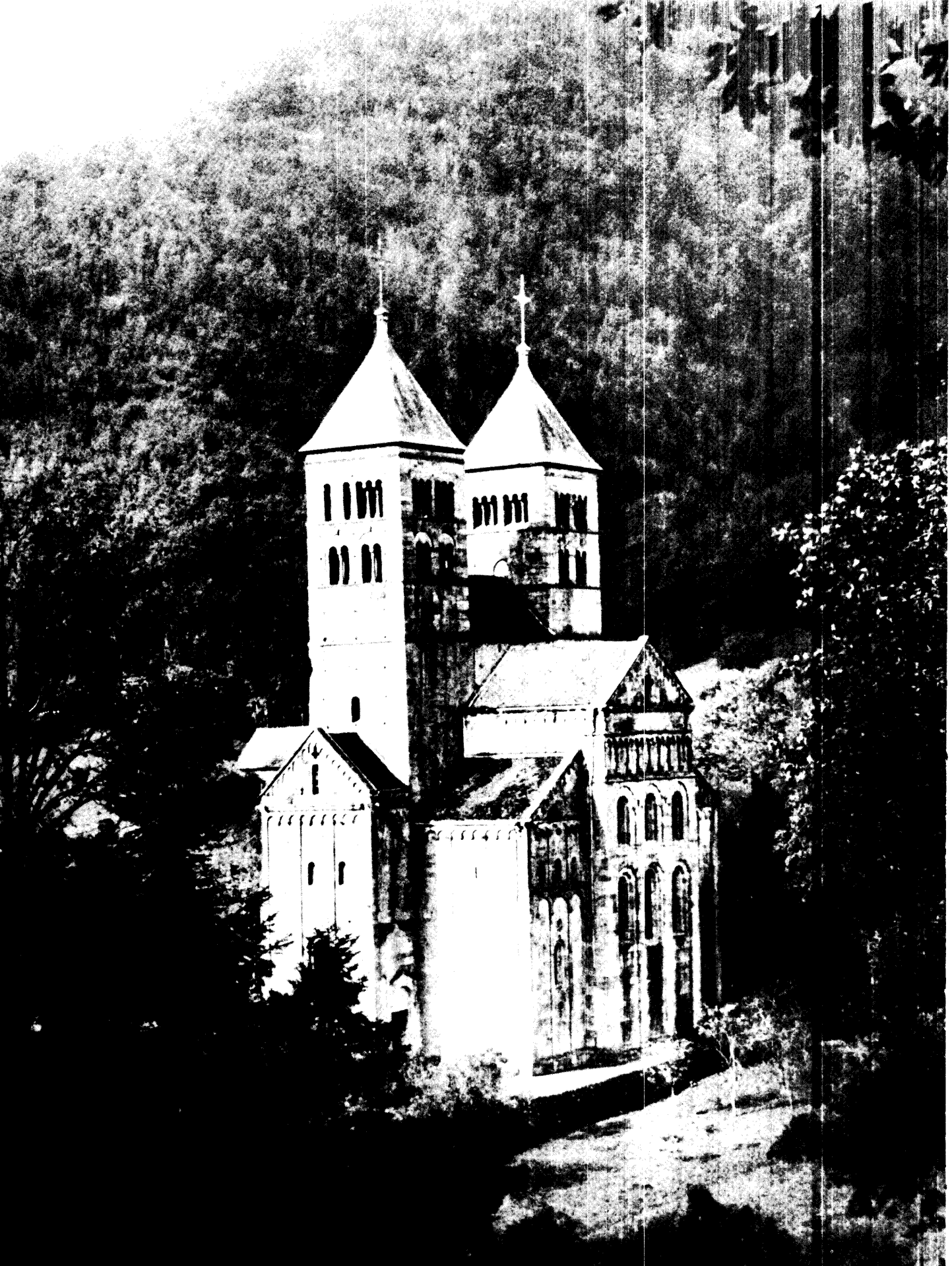
How many young priests today can sing a Mass, Latin or English? The seminaries do not teach chant or singing. The young man who has come through the Catholic school system today and who answers God's call to Holy Orders very likely cannot attempt to sing Mass. And who will fault him for his reluctance to expose himself to such a humiliation as trying to sing in public without any preparation to do it? His training for that role should have begun in grade school and culminated with serious musical study in the seminary. He has been cheated of the preparation that the Church has ordered him to have, so that he can sing Mass both in Latin and in the vernacular. Our seminaries are not only disobedient to papal directives, but they are guilty of taking money for inadequate instruction. Not only do our children not sing, but neither do our young priests.

There is no doubt that the Vatican Council put a great emphasis on singing as a form of active participation in the sacred liturgy. A brief survey of our country surely will show how little has been accomplished in implementing the orders of the council. School Masses are singularly quiet; choirs have problems recruiting members from among the young; the repertory of hymns has faded away; small groups or combos perform to a passive audience. The decrees of the Vatican Council and the post-conciliar documents go unfulfilled and ignored.

But one should not merely be a *laudator temporis passati*. Simply to bewail the situation is no cure. We must remedy it, and that can be accomplished only through education. We need teachers trained in music for our grade and high schools. We need teacher training programs in colleges that include preparation for such teaching. We need seminaries that prepare the future clergy for their role as singing celebrants, both of Latin and English Masses.

The ship has been abandoned, but it has not yet sunk. We can still save it. Education is the answer.

R.J.S.



Murbach Abbey, Alsace, France

LITURGICAL RESTORATION: IS IT TOO LATE?

(This article is reprinted from *Newsletter of the Confraternity of Catholic Clergy*, Vol. XX, No. 5, November 1988.)

One of the most unfortunate developments in the Catholic Church since the Second Vatican Council has been the extent to which liturgy reforms were, and continue to be, misguided or defectively implemented. And while, for example, in the business world, losses of customers and profits in the wake of certain policy changes would have resulted in prompt investigations and reviews, even disciplining of those responsible, we find the Catholic Church's liturgical radicals unabashedly demanding yet more of those very innovations which have contributed to a disastrous shrinkage of faith and practice, especially in North America and western Europe.

There is no doubt that the council fathers unknowingly opened a Pandora's box when they approved Vatican II's decree on sacred liturgy, *Sacrosanctum Concilium*, despite its being a moderate, cautious enough document, reflecting the positive and potentially fruitful thrust of the pre-Vatican II liturgical movement.

Unfortunately, this document contained a number of vague, ambiguous, even potentially contradictory passages, inviting later exploitation by a succession of post-Vatican II liturgical radicals. No matter that the council called for the retention of Latin, pipe organs, and Gregorian chant, the lust for change which swept the Church and the secular world from the mid-1960's onwards would prove irresistible.

The work of *Consilium*, a body of international experts charged with giving practical expression to *Sacrosanctum Concilium*, merely widened the original loopholes and institutionalized practices never dreamt of by many or most of the council fathers, e.g., alternative Eucharistic prayers, spoken aloud in the vernacular, or a completely revamped offertory. Yet the resultant *Novus Ordo* Mass of Pope Paul VI, which seemed revolutionary to traditionalists, nevertheless was capable of infusing a strong sense of the sacred when celebrated by a devout priest according to the mind of the universal Church, and even more so when in Latin.

But the Church's authorities, in that period of heady optimism, seemed unaware of the potential pastoral risks associated with such fundamental reshaping of the liturgy; so much depended on a set of ideal local circumstances: on innate good taste, on restraint, on an ingrained sense of the sacred, on sound catechetical backup, and on clear, firm, liturgical leadership right down the line from Rome through each diocese, to parish and school. The late 1960's was the worst of all possible times for finding such favorable conditions.

Given our flawed human nature's leaning towards indiscriminate novelties, the old Mass, with all its limitations, did serve as a barrier against liturgical abuses. Unfortunately, in opening the way for objectively necessary and desirable liturgical changes, the Church's reformers allowed insufficiently for human weakness; nor, of course, could they have anticipated the western world's imminent cultural revolution, the impact of which would be felt in every corner of the secular world as well as throughout the Catholic Church.

In effect, well-intentioned council fathers and members of *Concilium* would deliver many of the Catholic faithful into the hands of local liturgical radicals, amateurs, and self-appointed experts, smitten by "signs of the times," and eager to stretch the council's spirit to its limits. In so doing they put at risk traditional Catholic

perceptions of the Church's structures, authority, moral teachings, sacraments and even the very basis of the priesthood.

In the United States, church musicians and well-qualified liturgists, ready to respond to the letter and spirit of *Sacrosanctum Concilium* in bringing out the fruits of renewal while maintaining organic continuity with the past, saw themselves quickly outflanked by devotees of hootenanny and rock Masses who sought an open-ended succession of experiments in the name of relevance, community and active participation. American publications, embodying these fanciful extensions of Vatican II, would inundate parishes and schools all over the western world, ensuring the virtual extinction of Latin and of quality church music, both artistic and sacred. Enthusiastic acceptance of this travesty of Vatican II reform would be widely seen, even by many otherwise orthodox Catholics, as a litmus test of one's correct post-conciliar thinking.

In effect, liturgy became the major instrument of a post-Vatican II evolution in the Catholic Church, reinforcing the impact of radical changes in catechetics and seminary formation. More than anything else after Vatican II, the endless succession of seemingly arbitrary liturgical changes fostered a relaxed, skeptical atmosphere at the Church's grassroots, no matter what official Vatican documents might continue to affirm; even devout, loyal Catholics would be infected. In India, for example, the Church would be set on the path of Hinduization in the name of inculturation; anything became possible.

The twenty years since liturgical reform became widespread have witnessed steep declines in Mass attendance and in a host of beliefs and practices, particularly in North America, western Europe and Australasia. Presumably this was not the objective of Vatican II, to weed out those spiritual weaklings who needed artificial liturgical props to fortify their Catholicity.

Yet, at the outset, liturgical radicals and their ecclesiastical supporters had predicted the changes in the Mass would effect larger congregations and an exciting period of renewal throughout the Church. It was assumed that universal use of the vernacular, having the priest face the people at an altar table, removing altar rails and pulpits and standing for Communion to be received on the hand would pack the churches, attract more converts and improve the quality of worship.

When the reverse actually occurred, advocates of this radical interpretation of Vatican II made the best of the situation, blaming losses on outside, uncontrollable forces or on poor communication with the grass roots; it was even suggested that falling numbers at worship might be a necessary price to pay for improved quality: today's Catholics are said to be better educated, more mature and autonomous, and not intimidated by old notions of authority and obedience.

No doubt, had the actual, but unwarranted, revolutionary changes been accompanied by increases, instead of decreases in Mass attendance, those responsible would have claimed credit, attributing this happy development to the popularity or appropriateness of the changes. On the other hand, in the face of obvious losses, there have been denials of any links between those losses and misapplied reforms, let alone admissions of error of judgment, merely demands that the on-going liturgical revolution be brought to every corner of the Church.

Distinctions between justifiably creative liturgy and flagrant abuses have been long since obscured in the minds of many priests, religious and liturgy groups. Vatican documents designed to curb excesses and abuses fail persistently to reach their targets or are simply overruled in the name of pluralism, inculturation or collegiality. The present situation reminds one of the story of the sorcerer's apprentice as liturgical new brooms, unimpeded by church authority, sweep their way relentlessly through thousands of churches, chapels and all manner of unlikely Mass

sites.

Has the Magisterium, or those acting in its name, been intent these past twenty years on fostering a more "horizontal" (man-centered), less "vertical" (God-centered) emphasis in liturgy? Or has this fundamental consideration been thought through at all save by the Church's middle-management elites intent on using liturgy to radicalize the Church? If renewal required a certain fine-tuning of the creative balance between the vertical and horizontal, would not a long succession of horizontally-biased changes or innovations merely effect a worse imbalance in the opposite direction? Few diocesan authorities seem seriously to have addressed this question.

There have been many such changes in the liturgy, all of them pointing in the same direction. The Mass, in effect, was to evolve into a people-centered, day-to-day-relevant, casual, secularized and egalitarian activity. This was the clear message in most parishes, schools, colleges and religious houses; this was to be the on-going practical implementation of Vatican II's liturgical renewal, whatever the original intentions of the council fathers and *Consilium*, or the present intentions of the Magisterium. We now have a runaway liturgy so that no matter what Pope John Paul II might say about abuses and disobedience, there is little serious response at diocesan and parish levels.

The damaging blend of official loopholes, exceptions and alternatives, all exploited to the hilt at local levels, and the rash of experiments and abuses, has been without parallel in the Church's history. Never before have there been so many liturgical changes, licit or otherwise, changes which seemed oriented towards Protestantism and secularism. Coincidentally, at no other time in her history would the Church experience such widespread, steep declines in Mass attendance, beliefs and practices, not as the result of war, persecutions, schism, or natural disaster, but in the wake of internal policies, aimed at reform and renewal.

What kinds of signals were conveyed by new liturgies to ordinary Catholics in the pews, enjoying growing affluence, struggling with temptations and confronting mounting pressures from a permissive cultural milieu? Moreover, in experiencing what seemed to be arbitrary, albeit at times welcome, changes, how equipped were these Catholics to discern between the officially licit and the locally illicit innovations?

What would be the side-effects among ordinary Catholics of tampering with this ancient, flawed, but still widely supported and functioning liturgical organism? We might recall the truism: *lex orandi, lex credendi* (as we worship so do we believe and practice our faith). For Catholics, liturgy, belief and practice represented a seamless garment of faith; to tamper with one part could lead to an unravelling of the whole. If the Mass were now to be perceived, locally at least, as a community gathering, even a picnic, the Eucharist as simply bread and the priest a master of ceremonies to be judged according to his personality or wit, what of changed Catholic perceptions of the supernatural, of sin, guilt, repentance, or priesthood, of Mass obligation or of the Sacrament of Penance? Who needed to be shriven for a picnic?

The unintended fall-out from Vatican II's liturgical reform, as it was widely implemented, would include a massive decline in reverence at worship, widespread disappearance of individual confessions and a cavalier disregard of the Church's moral teachings. In newly evolving liturgical contexts, everything connected with the faith seemed open to change or negotiation and the credibility of church authority steadily eroded, even without the insidious influence of society's pluralist, permissive values. Fewer now felt awkward about receiving Communion, despite irregular attendance at Mass or use of contraceptives, and non-use of the Sacrament of Penance.

At the Church's grass roots, many Catholics were helped to make their own

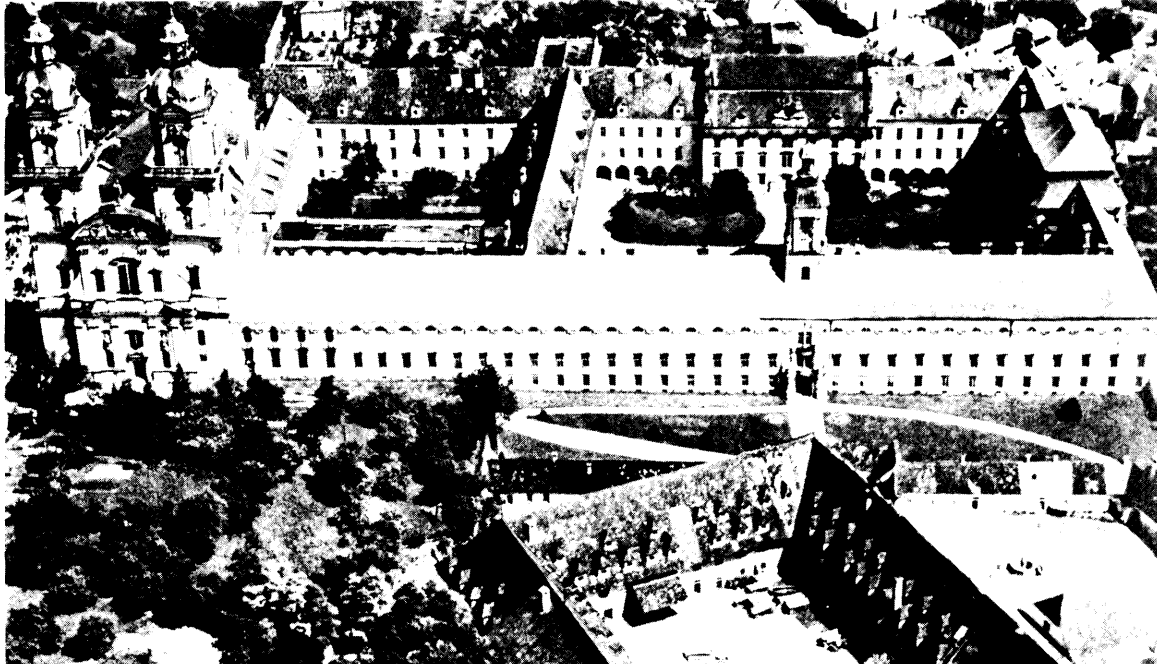
accommodations with the secular world; they could be both in and of the world and still regard themselves as Catholics in good standing. The new liturgy, as it was implemented, has become a major vehicle for secularization of Catholic spiritual and moral life. In the context of liturgical change it was no wonder that so many Catholics were angered or disappointed at *Humanae Vitae*. If the Latin Mass of all time could be so radically altered, why not the Church's moral teachings? With changes in the Mass arriving at regular intervals almost anything could be anticipated in the future; why wait?

Modern approaches to catechetics, the formation of seminarians, courses in so-called Catholic colleges and the thrusts of school retreats, parish missions and renewal programs have merely reinforced what the poorly implemented new liturgy has effected on a wide scale in the United States and elsewhere.

There is no doubt that Vatican II's liturgy reforms contained the potential for true renewal of the Mass and sacraments. From time to time, one encounters tantalizing glimpses of what could and should have been established all over the Church in such parishes as Saint Agnes in Saint Paul, Minnesota, and in a sprinkling of other parishes and cathedrals around the country. Sadly, the potential of *Sacrosanctum Concilium* remains mostly unrealized, this Vatican II decree having been effectively hijacked by those who, deliberately or otherwise, have been building a secularized, Protestantized, neo-modernist new church.

Much of the present crisis in the Church can be attributed to the poor state of liturgy. Recovery will depend on the awareness, courage, energy and will of more bishops who come to appreciate that their major diocesan priority must be a widespread restoration of sound liturgy along with the necessary support of sound catechesis of the Mass, sacraments and priesthood in schools, colleges and seminaries. Failing this, no amount of renewal programs will save the Church from continuing spiritual erosion.

MICHAEL GILCHRIST



Abbey of St. Florian, Austria

FOR ALL THE SAINTS: AN OTTAWA TRADITION

Canada early developed a rich tradition of church music. Following the first permanent white settlement in 1608, a full decade before the voyage of the *Mayflower*, one begins to find references to church music in Canada. In 1632, the first school of church music was begun and the Jesuit superior could soon report that boy choristers, both French and Indian, were singing the ordinary of the Mass. With the advent in 1664 of Monseigneur François de Montmorency-Laval, Canada's first bishop, the institutions traditional for the preservation and cultivation of church music arrived as well. It seems he brought with him a pipe organ which he had installed in his cathedral. He also made formal provision for vocal music by establishing there the position of *grand chantre* or precentor. Soon he could report to Rome that in his Quebec cathedral divine services were celebrated in accordance with the *Ceremoniale Episcoporum* with the assistance of priests, seminarians, and ten or twelve choir-boys who were regular present. He added that on great feasts Mass and vespers were sung and the "organ sweetly mixed with voices wonderfully (to) adorn this musical harmony."¹

By the mid-twentieth century there were a half-dozen Canadian Catholic church choirs which were regularly performing sacred music not only in churches but also for eager audiences in concert halls and over the air waves of Radio Canada. In Montreal, the Choeur Pie X cultivated a repertory of plainchant and renaissance polyphony. In Ottawa, the Palestrina Choir sang this music and more modern pieces as well. One of its notable performances was of the *Missa Papae Marcelli* in the Cathedral-Basilica of Notre Dame in Ottawa on the occasion of the canonization of Saint Pius X.

Canada possessed as well three fine schools of Catholic church music: in Quebec City, Montreal and Ottawa. Several major seminaries, including that at Ottawa, were said to have "very fine" singing at liturgical celebrations. Besides these specialized centers, there were some 109 boy choirs across Canada affiliated with the

OTTAWA

international Pueri Cantores in Paris. At an even more grass roots level it was said that "great numbers" of Canadian Catholic parish churches had skilled musicians and that in those very parish churches Gregorian melodies were sung throughout the year.²

Culminating a century of liturgical revival came the Second Vatican Council and its constitution on the liturgy, *Sacrosanctum concilium*. In article 112 of that document it pronounced its paeon to sacred music, declaring it integral to the solemn liturgy and taking express note of "the ministerial function supplied by sacred music in the service of the Lord." It added that the purpose of sacred music was nothing less than the "glory of God and the sanctification of the faithful." Needless to say, therefore, the council decreed that pastors of souls were to be at pains that liturgical services be celebrated with song; that the treasury of sacred music be preserved and cultivated with superlative care; that choirs be diligently developed (article 114); that great importance be attached to the teaching and practice of music in seminaries and novitiates and other Catholic institutions (article 115); and that Gregorian chant, being proper to the Roman liturgy, be given pride of place (article 116).

But if the text of the conciliar document presaged an even more glorious future for church music in Canada, in fact it heralded its demise. Overnight Roman Catholic church music disappeared in Canada. Montreal's Choeur Pie X disbanded. Quebec's *La Revue Saint Grégoire* ceased publication. In a sly reference to another post-conciliar development, Quebec's "quiet revolution," one periodical summed up the situation in Canada: *La musique ne va plus à la messe* (music no longer goes to church).³

But recently in Ottawa church music has returned from Sleepy Hollow. A small group of four Oratorian priests and five novices took up residence in the run-down but historic Saint Brigid's Church. Located in Ottawa's Lowertown under the shadow of Canada's rambling gothic parliament buildings, the large neo-romanesque stone edifice is a "designated heritage property" which in 1989 will celebrate its centenary. Inside under the watchful Oratorian eye and with generous government help the fashionable post-conciliar whitewash is being pealed away to reveal handsome turn-of-the-century mural paintings in the apse and brilliant scagliola columns with gilt capitals supporting the polychrome Edwardian fan-vaulted gothic ceiling. The *de rigueur* outdoor carpeting choking the aisles and chancel has been removed so that the fine organ, restored after a generation of neglect, could once again resound within this handsome sacred space. The church bells, alas, had long since been sold, but even here there is hope that they might somehow be traced and restored to the church's tower (reminiscent of Sacré Coeur on Montmartre) so that once again these venerable Christian sacramentals morning, noon, and night may peal forth and proclaim faith in the Incarnation.

To fill this architectural heritage structure with sacred music the Oratorians have returned to the treasure of sacred music in obedience to the conciliar decrees. During their short tenure at Saint Brigid's they have organized three choirs. There is the Gallery Choir of some thirty members, the Collegium Musicum of eight members, and the Saint Brigid's Choristers, a children's choir of some twenty voices. To support all three they established a chant course which enrolled some thirty students and a "Latin for Laity" course which has proved attractive too. Thus, they are attempting to implement the decree of the council which ordered that musicians be given a genuine liturgical training (article 115).

Anent the injunction of *Sacrosanctum concilium* that pastors see to it that the faithful are able to say or sing together in Latin those parts of the ordinary of the Mass belonging to them (article 54), at Saint Brigid's the *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei* are sung in Greek or Latin. The remainder of the rite is in

English using the reformed Vatican II liturgy. For the most part, the ordinaries are sung in plainchant to promote congregational participation. However, motets and, on great feasts, the ordinary are drawn from the treasure of renaissance polyphony, favoring the age of Saint Philip Neri, founder of the Oratorians. In fine, it can be said that the reformed Vatican II liturgy is celebrated at Saint Brigid's, Ottawa, with great solemnity, great devotion, and great attention to the conciliar decrees.

The ministry of the Oratorians has been materially fruitful. Their Sunday *Missa in cantu* attracts a very sizeable congregation which includes not only older people but also great numbers of young people, especially students. There are also in attendance many young couples with their babies in arms. One couple, a young physician and his wife with their five small children, regularly make the sixty-mile drive from their small Quebec home town, in part because they feel more at ease among the larger families to be found at Saint Brigid's. At home where the one-child family is the norm, their five youngsters are rather conspicuous.⁴ Another young man is a recent convert from the Anglican church where his mother was among the first women to be ordained deacon. Nothing in his family background or university course in political science and Russian studies suggests he was lured to Saint Brigid's out of nostalgia. Indeed, he and many others there are too young to remember the pre-Vatican II liturgy. And besides the young, one might also note that Saint Brigid's serves a goodly number of black worshippers, often of West Indian origin. This socially-varied congregation has not been slow to render material thanks for the musical and liturgical restoration which came in the train of the Oratorians. In the first two years after the Oratorians arrived not only did the congregation swell in numbers but also the parish revenues doubled.⁵

One gets a good sense of the sacred music and solemn liturgy restored in Ottawa if one looks at the triduum for All Saints/All Souls at Saint Brigid's. There on All Hallows Eve they celebrated solemn first vespers of All Saints. To augment the solemnity of the occasion the chancel was filled with five clerics clad in rich copes. The organist, Joseph Sullivan, greatly aided the solemnity of the occasion with organ interludes between antiphons and psalms as well as between verses of the *Magnificat*. Of course, there were also the skillfully-rendered prelude and postlude.

Following vespers chanted in the solemn Gregorian tones came benediction. To observe the revised, post-conciliar rubrics more closely while at the same time underscoring the feast of the day, the litany of all saints was chanted before the Blessed Sacrament exposed. Then the *Tantum ergo* was sung.⁶ Perhaps some eighty people attended this weekday service of vespers. It is said that before the advent of the Oratorians some fifty people would gather for the Sunday Mass of obligation. Of course, this sizeable attendance at vespers (repeated each Sunday evening) may be because Saint Brigid's is the only Roman Catholic church in the city to celebrate sung vespers, the canons of the Ottawa cathedral having long since ceased to chant the offices.

The following day Saint Brigid's marked the feast of All Saints (which is not a day of obligation in Canada) with a solemn evening Eucharist at which was sung Victoria's Mass for four voices, *O quam gloriosus est regnum*. The practice at Saint Brigid's is to reserve polyphony for the more special occasions. Generally the ordinary of the Mass is sung in Gregorian chant with only the *Et incarnatus est* of the *Credo* (plus the offertory and communion motets) rendered in polyphony.

The triduum in honor of the communion of saints closed on All Souls' day. Appropriately the more sombre accent of the day was expressed in a Gregorian *requiem Missa in cantu* for deceased parishioners. Nevertheless, giving assurance of the future beatitude of those souls were the notes of solemnity in the rich black brocade fiddleback chasuble of the celebrant and the decorum of the (many) well-

trained altar servers vested in cassock and surplice. The sermon re-presented the Church's doctrines of purgatory and indulgences as did Pope Paul VI in his post-conciliar constitution, *Indulgentiarum doctrina*, of 1967.

It was a rare and beautiful solemn liturgical triduum and even rarer in a land where, despite a glorious heritage of sacred music, music has scarcely "gone to church" in a generation. One can but hope that the Ottawa example will help produce a change of heart so that Canadian Catholic churches will reclaim their glorious heritage of sacred music and once again permit her to exercise her ministry, integral to the solemn liturgy, "for the glory of God and the sanctification of the faithful."

DUANE L.C.M. GALLES

NOTES

1. Timothy J. McGee, *The Music of Canada* (New York, 1985), pp. 14, 16.
2. Jules Martel, "Church Music I," in Sir Ernest MacMillan (ed.), *Music in Canada* (Toronto, 1955), pp. 179, 181, 186, 187.
3. Clément Morin, "Musique religieuse catholique romaine," in Hulmst Kallmann et al., *Encyclopédie de la musique au Canada* (Montreal, 1983), p. 710; see also there the articles "Choeur Palestrina," "Choeur Pie X" (p. 186) and "Morin, Clément" (p. 669). Of course there are some bright spots in the church music scene in Canada. See my article, "Easter in Quebec," *Sacred Music*, Volume 112, No. 4 (Winter 1985), pp. 11-12.
4. The falling birth rate has the government in Quebec ill at ease. It is currently paying mothers a cash bounty of \$3,000 upon the birth of their third child.
5. An article in the *Ottawa Citizen* (November 25, 1988), p. 18, places attendance at Saint Brigid's at about fifty before the arrival of the Oratorians. It quotes one parishioner, Eleanor Westfall, as saying: "The old church was dead before they (the Oratorians) came."
6. Sacred Congregation of Rites, instruction, *Eucharisticum mysterium*, 59 *Acta apostolicae sedis*— (1967) 539-573; translation in *Documents on the Liturgy: Conciliar, papal and curial texts* (Collegeville, 1982), p. 419, states that exposition of the Blessed Sacrament "must be so arranged that before the benediction reasonable time is provided for readings of the word of God, hymns, prayers, and silent prayer, as circumstances permit."



PLAINSONG WITH DOM CARDINE: THE SALICUS






PART ONE: THE STORY

Going back to 1908, when the monks of Solesmes—exiles on the Isle of Wight—were at work on what we know as the Vatican *Graduale*, we are sure that they had the full support of Pope Saint Pius X.

However, we have the right to ask: who was it at the Desclée firm in Belgium who designed the typographical feature which for the past eighty years has succeeded in baffling the singers of chant by leading them into his trap?

When the manuscripts wrote the scandicus: , it was simply to express three equal notes going up: . No problem here, nor was there one then.

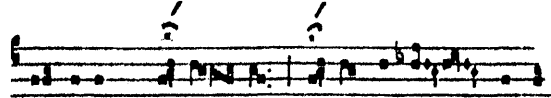
However, when it was the salicus: , the monks in 1908 were kept guessing. The unknown type-designer invented that unfortunate sign, and Desclée's press continues to perpetuate it: .

This was the era when Dom Mocquereau, that undoubted scholar but questionable theorist, was releasing his *ictus* into the field of plainsong. Nearly all printed editions of the chant can bear witness to Dom Mocquereau's zeal in fostering the rhythm. But it is a great pity that the little *ictus* sign should have wormed its way into any printed version of the salicus in this way: . Its presence there suggests to every mind that there is a point of rest on that second note. The normal *ictus* can mean just that. Unfortunately, this is a basic interference with the proper rhythm of the salicus.

Dom Eugène Cardine (who died in January 1988, aged 83 years) in his brilliant study of the neums, *La Sémiologie du Chant Grégorien*, chapter XV, has shown conclusively that the point of rest in the salicus is the final, third note. Never the second or middle note.

No wonder that confusion is guaranteed by the sad, injudicious printing of what looks like an *ictus* under the second note. It is a trap! We may well ask: who set this trap?

Recently at Chesham Bois (Buckinghamshire) we celebrated the Requiem Mass for the repose of the soul of that distinguished musician Henry Washington; for many years he was director of the choir at Brompton Oratory. Leading the singing we recognized a number of other distinguished musicians. These cantors embarked upon the introit unwarily, and they immediately fell into the trap.

Intr. 6. 
R Equi-em • æ-tér- nam dó-na é- is Dómi- & c...

This simple chant in Mode VI is guided by the two key notes “Fa” and “La.” The note “Sol” serves more as a passing note. Each time the salicus occurs the voice should enjoy rising from “Fa” —through “Sol”—aiming to rest significantly on “La.” However, those gallant mourners landed heavily—and with unanimity!—on the “Sol,” each time. Beauty was sacrificed! Whom could we blame? What should be done? The present writer confesses frankly that, until Dom Cardine’s survey of the neums (with Chapter XVI devoted to the salicus) came into his hands, he had been

SALICUS

unaware of this trap and had been leading generations of younger monks astray. Alas, it had been so in other monasteries as well.

The decline in interest in the chant since Vatican II is now, by the grace of God, working in reverse. Young minds are being captivated by its novelty and instant beauty. The Church should seize opportunities for their instruction and guidance.

Here then is the story explaining how all this chant came about. It goes back to about the year 1830, when a young romantic Prosper Guéranger went wandering along the banks of the River Sarthe in France, musing over the empty remains of the Priory of Solesmes, left unoccupied since the French Revolution. He imagined that those monks could have been singing in that now deserted choir. He would boldly refund that monastery. Which is just what he achieved.

This was the age when each different diocese in France boasted a different version of the Church's chant, nothing being then co-ordinated. (In Britain all Latin music had been swept away at the Reformation.) Guéranger and his monks would take cameras with them and compile records from any libraries in Europe where manuscripts of the chant might still be hidden away.

Thus there grew up at Solesmes that great corpus of plainsong, preserved, collated and finally published in the facsimile reproductions bound into the volumes of the *Paléographie Musicale*. One of these big tomes is devoted entirely to the introit *Os justi*, unearthed from so many centers. Of special interest to England is their Volume XII of the *Paléographie* which illustrates that providentially preserved twelfth century antiphoner of Worcester Priory, invaluable through its direct connection with the chant from Rome.

Those early approaches to the available manuscripts brought one great truth to light: in whatever center and in whatever style of notation they were presented, these chants pointed to one basic tradition.

Then Guido d'Arezzo invented the stave. Before the eleventh century no manuscript of chant was written with notes set on a stave. The singers clearly must have known their chants by rote. Those neums, and their teacher's direction, sufficed to guide their voices. Above all, the neums explained and advertised the rhythm. The advent—and mischief!—of Guido's invention meant attention to the bald pitch of the notes at the expense of the more vital rhythm.

Were we not all perhaps brought up on the dictum of all notes being equal in the chant? The evidence from the neums may well surprise us: the truth emerges that some notes are more equal than others! We will discuss this matter below, under the headings of *salicus* and *coupure*. Meanwhile we must return to our monks of Solesmes.

Dom Guéranger had gifted followers. Two such were Dom Pothier and Dom Mocquereau. These two did not perhaps always see eye to eye. In the end it was Dom Mocquereau who worked out his theory of rhythm with the publication in 1908 of his *Le Nombre Musical* with its intertwined *arsic ictus* concluding with the —*ictus* which was *thetic*. The editions of chant printed by Desclée are seen to abound with this provocative *ictus*.

In more recent years the study of the chant was taken up well and truly by Dom Eugène Cardine, professor at the Pontifical Institute of Sacred Music. This appointment of his involved about one hundred journeys from Solesmes to Rome for the benefit of so many delighted students from as many different countries. In his time, Dom Cardine mastered the entire repertoire of the chant. Proof of this can be observed in the pages of his *Graduel Neumé* in which not only did he insert, by hand, neums from reliable sources set over the square notation of most pieces in the gradual, he also listed (in the margin of the pages) parallel passages for students to verify. These references to other pages in the *Graduel Neumé* are countless. Here is

the scholar leaving no stone unturned.

Dom Cardine's *Sémiologie Grégorienne*, first published in Italian in 1970, is a complete study of all the neums from whatever monastic scriptorium. The best sources are from Saint Gall in Switzerland and from Laon and Metz in France.

The reader will now realize how the correct rendering of the salicus which these pages have endeavored to promote is well guaranteed by the integrity and Gallic exactitude of this fine scholar, Dom Eugène Cardine.

This may be the right moment to introduce the *Graduale Triplex* to which the second part of this essay is greatly indebted. Published at Solesmes in 1979, it prints the four-line square-note version of the chant; not only that, for above the staff, hand-written in black, are the corresponding neums from a manuscript in Laon, while below the staff you read the neums in red from a choice of manuscripts from Saint Gall. This exacting task was undertaken by two students working under Dom Cardine. The provenance of each manuscript is carefully noted in each case. Triplex, indeed.

PART TWO: PERFORMANCE

This essay began by broaching the problem of the salicus neum. But the salicus is only one area in the wider embroidery of the chant, and the chant's woven beauty calls upon good will and due attention to certain recognized techniques. The cantor leading the singers is responsible for a good intonation. He must also be aware of the phrasing enhanced by *coupure*. These points will be illustrated below:

Ps. 109, 3. §. 1

GR. II

T Ecum princí-pi- um * in di- e
vir-tú- tis tu- ae : in splendó-

The strong single notes in this Advent gradual, *Tecum principium*, are echoed by *in splendoribus* in the next line.

OF. VIII

D E-us e-nim * firmá- vit

In this Christmas offertory, the Saint Gall notation places a τ over the notes for *Deus*. This means *tenete*, hold back somewhat.

Salicus

Cf. Is. 35, 4

CO. VII

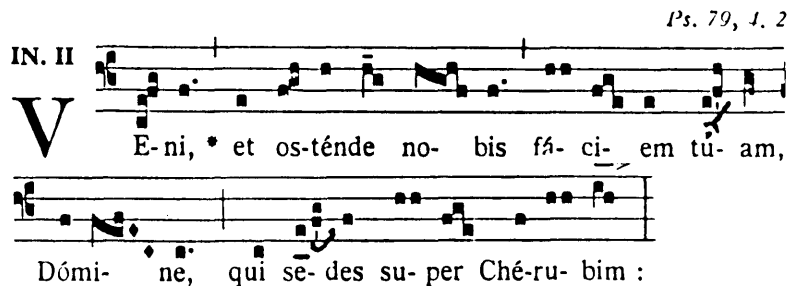
D I-ci- te : * Pu-sil- lá- nimes confortá- mi

In this Advent communion, *pusillanimes* can mean "chicken-hearted," and these rising phrases seem to mock them! Note the importance of "Sol" and "Re" in this typical phrase in Mode VII. Note also the top "Fa."

(same piece)



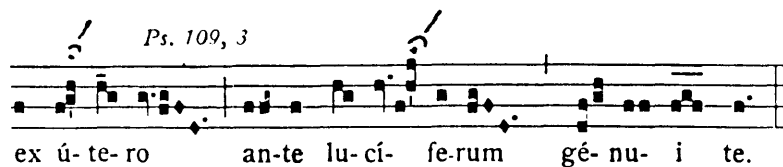
In this same Advent communion, the melody descends for the coming of the Savior, but that splendid rising salicus is the promise of salvation.



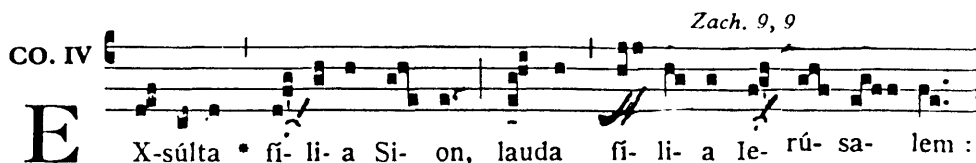
This Advent introit gives a true salicus on *tuam*; but not at *sedes*. This is indeed a case of coupure. Hold the "Do."



This Christmas offertory has a two-fold salicus making a splendid intonation.



The Christmas communion, *In splendoribus sanctorum*, moves from the salicus on *utero*, a humble beginning, to reach the heights in the wide-flung salicus at *luciferum*, daystar.



This Christmas communion is a reason for rejoicing: Daughter of Sion, daughter of Jerusalem. The first *filia* is sung to a salicus, as also is *Jerusalem*. But the second *filia* discloses a coupure. The interest is with the second note.

SALICUS



In this simple phrase in Mode II there is a well-ordered balance. The third note of the salicus brings the voice to the "Sol" which repeats itself before bringing the whole to a cadence on "Re."



This is a unison salicus. Like the standard salicus, it has three notes but the first two are identical. They should be gently re-percussed, not just fused. Then the third note should be given some prominence as is the usual salicus. In this Advent selection, the last three notes of *lux* are two repeated "Re" leading to the "Mi" which must shine through.



The intonation begins with a unison salicus. The two notes of this *Alleluia* for the first week of the year must grow into the "Fa" which must be enjoyed before the syllable *-le* is heard. In this last example the neum quite normally spans the interval "Mi"-*"Fa"*. It is worth noticing that in plainsong these half-tones, "Mi" -*"Fa"* and "Si" -*"Do,"* are natural intervals. They are appreciably wider than the duller semitones in equal temperament. Here is a basic reason for not accompanying the chant with the organ.

We turn now to the *coupure*. In French, *coupure* means a suppression or a cutting back or a ditch. Chapter IX of the *Sémiologie Grégorienne* is devoted to this big notion of *coupure*, which is Cardine's word for a remarkable phenomenon in notation. One becomes aware of this *coupure* only when looking at the chant in its notation of the original neums, before the advent of the ruled staff. There you can see at once where the "break" occurs in the flow of notes on one syllable. A classical example is the opening phrase of the offertory, *Ave Maria*.



SALICUS

The four instances of coupure are arrowed. What a singer must do can best be explained by analogy. You are driving your car, and there is another ahead of you. When the gap between you becomes at all dangerous you instinctively apply the brake. In the same way the singer will hold back the last note of the group he is singing. His voice gets poised on that last note. The composer has seen that your mind has reason to focus itself right there before moving on.

It is the fourth coupure in this example that deserves closer attention. We are approaching the cadence on "Sol," and the study of cadences is one of the rewards of familiarity with the chant. There is here the visible "break" between that final virga of the long series of notes on *A-ve* and the last note of the group which precedes it. This last note is a "Sol" and the voice can poise itself there intelligently before moving up to the final "La" which leads at once to the syllable *-ve* on "Sol." In this way the whole word *Ave* is rounded off with a feeling of beauty and balance.

Not all coupures are as significant as this. At the second arrow, where all the notes have been descending and are already geared down, the coupure is less significant. In passing, one should note the intonation; the cantor must give the first two notes due attention.

GR. II

nt.

I N so-le • p6- su- it

Detailed description: A musical staff for 'GR. II' showing a chant melody. A large initial 'I' is on the left. The text below the staff is 'N so-le • p6- su- it'. An arrow points to a coupure after the third note of 'po-suit'. A handwritten 'nt.' is above the staff.

In this Advent gradual (He placed his dwelling in the sun), the composer has made it very clear he wants a coupure after the third note of *po-suit*. The *ictus* half-way down that climacus has no real meaning now.

GR. II

H O- di- e • sci- é- tis,

Detailed description: A musical staff for 'GR. II' showing a chant melody. A large initial 'H' is on the left. The text below the staff is 'O- di- e • sci- é- tis,'. Two arrows point to coupures on the syllable 'e' of 'scietis'. A handwritten 'nt.' is above the staff.

The gradual from the Christmas vigil, "Today you will know that the Lord will come," has two coupures marked on the syllable *e* of *scietis*.

P U-ER • na- tus est no- bis, et fí- li- us

da- tus est no- bis :

Detailed description: A musical staff for an introit. A large initial 'P' is on the left. The text below the staff is 'U-ER • na- tus est no- bis, et fí- li- us'. A coupure is marked at 'da-tus'. Below the staff, the text 'da- tus est no- bis :' is shown with a coupure mark.

The introit of the third Mass of Christmas, "A boy is born for us, and a son is given to us," has a coupure at *da-tus*. The first note should be poised and then reiterated before rising up in the *pes*.



We may conclude this brief exposition of the coupure principle with *Gaudeamus*, understanding now why we poise our voices on the second note. It is because of the clear coupure.

A musical score for a Latin text. It features five staves of music. The first staff begins with a large, decorative initial 'S'. The lyrics are: 'PI-RI- TUS DÓ-mi- ni • replé- vit or-
bem ter- rá-rum, al-le- lú- ia : et
hoc quod cón- ti- net ómni- a, sci- énti- am habet
vo- cis, alle- lú- ia, al-le-lú- ia, alle- lú- ia.
lah' (under the first 'ia' of the final Alleluia). The music is written in a style that illustrates the concept of 'coupure' (breath marks) and 'salicus' (accents) in Gregorian chant notation.

This essay began with the puzzle of the salicus. May the Holy Spirit guide us in the singing of chant to the glory of God. The introit of Pentecost shows the pitfalls of the printed version. The puzzling sign is seen here meaning two different things. The only true salicus is in the first *Alleluia*. Elsewhere it is a coupure.

DOM LAURENCE BEVENOT, O.S.B.

THE LIMITS OF SEMIOLOGY IN GREGORIAN CHANT

(Dom Cardine gave this musicological testament at the third international conference of the Associazione Internazionale Studi di Canto Gregoriano, which took place in Luxembourg in June, 1984. It is printed here with permission of Solesmes abbey and *Gregoriana*, where it appeared in the issue of July, 1988 (No.11). The translation from French is by Virginia A. Schubert.)

This is my last will and testament.

If we consider as the subject of semiology all research which, beginning with the oldest and most differentiated neumatic signs, allows us to discover the truth about Gregorian chant, it is necessary to recognize as authentic semiologists certain Gregorian scholars who worked courageously along these lines for more than a century.

In an interesting article, Professor Hans Lonnendonker had the happy idea of putting in contact several German specialists, as a result of the work of Michael Hermesdorff, organist at the Cathedral of Trier.

In Italy the outstanding personality was without a doubt the canon of Lucca, Raffaello Baralli. More or less quickly, everyone made contact with the monks of Solesmes, who began their research under the energetic leadership of the founder of the abbey, Dom Prosper Guéranger.

Along with the two successive heads of the paleographic workshop of Solesmes, let us name those whose work is of special interest to us here: working with Dom Joseph Pothier was Dom Raphael Andoyer, and with Dom André Mocquereau, two monks whom I was fortunate enough to know at the end of their long careers: Dom Gabriel Bessac and Dom Armand Ménager. Our gratitude and faithful prayers go to these pioneers in the restoration of Gregorian chant and to all the others who preceded us and whose names I would not be able to mention.

Their work constitutes the point of departure for research which was greatly developed later. In 1950, my associate Dom Jacques Hourlier recognized the "intermediary science" which was introduced little by little between Gregorian paleography, a discipline where he himself excelled, and esthetics, where Dom Gajard preferred being placed. In 1954, Dom Guy Sixdenier proposed to call this new science semiology, a name that was immediately accepted.

Even before being called to Rome in January 1952, and to a much greater extent in the years that followed, by profession and by vocation, I dedicated myself to the study of neums, by following the path laid out by Dom Mocquereau, a path which always left me in awe. I believed in it from my first reading of his work, and I still believe in it today!

In the scholarly introduction to his *Paléographie musicale* (p.13), Dom Mocquereau presented the first manuscripts with notation in Gregorian chant in this way: "They are not the ancient masters whose teachings we would like to hear, but the translation into writing of what those masters taught and executed; and from there, for those who know how to read and understand this writing, there is a most perfect expression of 'liturgical cantilenae.' Let us emphasize here the phrase "for those who know how to read and understand this writing." This is exactly what semiology consists of: to learn to read in order to understand what Gregorian chant is.

Happily, I was joined in this search by Dom Luigi Agustoni who edited and published the results of the first research. A little later a courageous cohort of students presented themselves. They agreed to work on subjects that were sometimes very dry, but their efforts usually resulted in significant research papers and doctoral

dissertations. That precious collaboration enlarged the field of knowledge and assured its solidity.

At the same time and in a parallel fashion, a collection of outlines and notes was prepared for the classes at the Pontificio Istituto di Musica Sacra. Along with answers to questions and critiques of readings, these were carefully assembled in great detail by Dom Godehard Joppich and Dom Rupert Fischer into an organized course. This work was called *Semiologia gregoriana*, and was soon translated into French, Japanese, English, Spanish and German.

This was the second layer of semiological progress. It presented in many languages the ensemble of work accomplished over some twenty years. The written symbols of various schools of notation still gravitated to signs associated with St. Gall, but they were at the point of detaching themselves and reclaiming their independence. This does not mean that comparative semiology, which studies the differences and similarities of various schools, will not always be of the greatest interest and will not be able to develop indefinitely. To all of those who helped me in this second period, I send my warmest and most cordial gratitude.

Even before the end of this second period, when it still bore the promise of rich fruits, a third period had already begun. We had hardly explained the meaning of each of the neums in a quick fashion, when a new group of questions was already raised by the scholars: for what use were "particular" signs designated? I mean here signs whose design reveals a choice made among forms which were more or less the same. Thus one moved from the meaning of the sign to its conscious use. Here is the progress made: a step was taken toward esthetics and interpretation. In the *Festschrift* previously referred to (p. 443-457), Dom Godehard Joppich gave good examples of the bivirga placed at the end of a word. Similarly, Professor Heinrich Rumphorst (*Etudes Grégoriennes* XIX, p. 27-88) gave examples of two forms of the pes subbipuncti. Instead of being exhausted, the world of research extended farther and farther.

Moreover, everything seems to favor this growth. The Associazione Internazionale Studi de Canto Gregoriano, in its tenth year, has more than justified the happy initiative of its two founders; and the third conference currently taking place gives evidence of the zeal and competence of its members. Our secretary, so well assisted by Signora Albarosa, works generously in various scientific and practical areas, especially in the publication of the *Bollettino* and the organization of the courses in Cremona. In addition, the entrance into official teaching and the imminent growth in this area gives us hope of equal progress in depth. Such a balance sheet leads one to profound gratitude to those who are working so devotedly on preparing the future. I sincerely rejoice that there are people to carry on the work; those who are growing up today and those whose presence we can only guess at who will carry on tomorrow.

Thus Gregorian semiology is alive and well. It finds its roots in the "foundation which is the least lacking," that of the first musical notations, and it develops its branches in the most promising milieu. The knowledge which results must bear fruit. Music is only learned in order to be performed and heard, to become pleasure and praise.

Interpretation is necessary in this last stage of bringing the chant to life, just as semiology is necessary to furnish the raw materials. The two must be in harmony or they will fail to reach their goal. If semiology is not respected, the work is treated without dignity and it is deformed. It can even be betrayed. If interpretation is lacking, interest in it will be lacking also. Success rests in the union of these two necessities.

I have affirmed several times that semiology alone is not enough to determine a

performance of Gregorian chant. It seems to me correct to say that semiology "is not a method" in the common use of the term, but at the same time the use of this expression is sometimes interpreted too strictly. Some have used it with pleasure as if through it they were freed from a bothersome burden. "It is not a method? Then it has no practical use; let us leave to others this scientific pastime!"

It is impossible to be more seriously mistaken! With Dom Mocquereau we have already seen that the study of the original neums is the only way to know Gregorian chant, and elsewhere we have proved that this study is indeed worthy of the name of semiology. The conclusion is evident!

Indeed, what do most of our critics want? They pretend that they are faithful to an ideal which they have judged to be perfect once and for all without ever having made the effort to question its value. Since for them the musical world is a question of taste, they are fully satisfied with the comfortable habits they have acquired and enriched with so many memories of people, circumstances and places that they love. Or on the other hand, they believe that if Gregorian chant is music, it has to be this way or that. Thus they think they are dispensed from all research into what sort of music it is. It is too easy! Therefore they cultivate, to their own liking, oppositions in tempo between phrases or clauses in the same piece, using crescendos, accelerandos or their opposites, instead of respecting the variety of syllables and the diverse values of the notes, allowing the Gregorian chant to express its own true character.

All the proposed rhythmic systems which are more or less measured, falter when compared with the first notations, whose obvious differences cannot be made to agree. The very notion of the neum is inconsistent if it is not attached to the syllables of the literary text, for the graphic signs were not conceived of as rhythmic entities. And what is there to be said about the *coupures* (breaks in the neums), which are evident everywhere in the manuscripts? Only that they are interpreted either more rigidly or with more elasticity, depending on the various schools of notation.

All of that, along with the additions and styles of notation which vary depending on the region, constitute the "semiological givens" that can neither be denied or objected to. These are the beacons of which I have so often spoken!

If we are asked how these well documented "givens" should be applied, it is necessary to answer: "With subtlety!" And once again it is semiology which teaches us. Here is an easy way to prove it. It comes from a research paper presented in 1977 to the Pontificio Istituto di Musica Sacra (No. 33, St. Maria Luigina Pelizzoni, *Festschrift*, p. 494). Codex 381 from St. Gall contains a *versicularium* (a book of verses for the introit and the communion), written around the year 1000, which is entirely in *campo aperto* notation. In it there are only eight examples of the virga with an episema \nearrow : four times on the word *rex* and four times on *cor*. It is very obvious that the intention was to emphasize these two monosyllables which have a particularly lyric meaning. This is all the more evident because these eight examples always take place in unisonic recitation. However, these two monosyllables, which are sung *recto tono*, also are notated elsewhere with a simple virga $/$: three times on *rex* and five times on *cor*. All in all there are the following occurrences: with virga $4 + 4 = 8$ and without virga $3 + 5 = 8$

There is therefore a numerical equality. But since the use of the episema on the isolated virga is very rare in this document, it indicates the will of the author. This is in contrast with those cases when the absence of the episema can, without fearing an error, be attributed to a lack of attention. In general, the scribe preferred the virga with episema "when he thought about it!" Given these conditions, would it be indicated to sing in a heavy fashion the words that were given the episema and to allow those same words to pass unnoticed among the neighboring syllables when their notation is the simple virga? It would be rigorously exact and would conform to

the notation, but would it conform to an intelligent understanding of semiology?

It is possible to continue and elaborate on the conclusion. The possibility that we have to analyze this rich collection of psalm verses allows us to note specifically in simple examples what we remark so often in ornate compositions of the Gregorian repertoire. There are examples to be found in the first pages of the recently issued volume (No. XX) of *Etudes grégoriennes* in the article "*Les formules centons des Alleluias anciens.*" In studying these superimposed notations, one sees here and there, next to very rare variants which are clearly opposed to one another, a certain number of imprecisions which cause us to question the attention of the copyists. The ensemble is quite different from a modern work, which is printed and checked several times to eliminate the smallest differences. In this case however, things that are considered as small defects give a certain kind of interest rather than being a detraction. It is like a play of light and shadow which brings out the proportions of the object admired.

Nevertheless, comparisons of this type are extremely profitable. They help us become more intimately connected with those who wrote the notation. If the Gregorian scholar is able to establish a serious contact with similar presentations, he will abandon little by little those aspects of his way of thinking that are too modern and will be able to acquire a sensitivity and a judgment which is more adapted to the music he wishes to bring to life again.

But then an important question is raised. Of what use are the charts of the "values of neumatic signs" that we are daring enough to publish? Let us recognize first that after having created them patiently, we sometimes hesitate to use them. We do not always know where to place a certain sign even though the value that was assigned to it originally in its context seems evident in most cases. It is the time to repeat once again that neums are not created to be put in a chart. If in spite of all this we do so, it is to facilitate explanations which are requested of us. A well-organized understanding of the most ordinary cases provides a frame which can be helpful, but we must be careful not to be caught in our own traps. Comparisons can be dangerous. The syllabic value placed between the "diminished" and "augmented" is obvious. But one must not add the two "values" on the left to make the equivalent of the "value" on the right or any other similar calculation. That would certainly be false!

The hesitations I make reference to are an obvious proof of our most perfect submission to the manuscript tradition. Indeed it would be very simple to classify automatically in all the examples in our chart all the signs that we run across, but we do not want to give into such facility. That is why in more than one case, after having considered the relationship of values on the positive side and on the negative side, we do not want to decide one way or the other. I remember having advised a student to write her examples of a stropa with episema **2** across the vertical line separating the syllabic value and the augmented value, because I could not decide, nor could she, in favor of one attribution or the other.

All this is to say clearly that we are here treating the limits of semiology with regard to the precise determination of values. Let us understand fully the meaning of this affirmation which does not negate the basic progress in this area made in the last few years, but which forbids all automatic classification of the signs, especially of those which are rare. Progress will no doubt be made in the future, but the very nature of a rhythm which is as free as that of Gregorian chant is associated with an elasticity and a suppleness which is opposed to rigorous precisions.

That is why we cannot accept the new Lagal edition which was invented recently to help chanters, but which, I am convinced, offers more difficulties than advantages, in the theoretical as well as the practical areas. It solidifies values in a deadly way and it is especially unable to translate their variety, because their relationship

one to the other is relative.

Indeed, thanks to our knowledge of the neums, when it is understood that a certain note is more important than neighboring notes, or vice versa, it is easy to understand a certain difference, which it will be prudent to reduce rather than augment, unless there are perfectly clear indications. But how to find a precise dimension for that note, such as would be found in clockmaking, but not at all in Gregorian chant? A greater problem still is how to find a printed form of the sign which can be easily measured by the eye of the chanter? It is bringing minutiae to impractical and inexact levels. I never thought of such a thing during my half-century with neums! The most explicit transcription of neums is not in any way rigid; it remains supple and human. In general, if the knowledge of plus or minus in the values of notes constitutes the essential part of semiology, the dose is determined by interpretation. On the other hand, instead of paying such scrupulous attention to the signs of the manuscripts, some Gregorian scholars take too great a liberty with the neums. They clearly separate the syllabic from the melismatic value, affirming that it is impossible to do otherwise. They say that long series of notes cannot be sung syllable by syllable. These series must be clearly heard to be understood.

Let us recognize that examples performed by a virtuoso soloist may be captivating because of the differences established between the slowing down and the hurrying of the sounds. But the beauty of a voice is not enough to be convincing, nor are certain similarities with Eastern music. One cannot manage to bend the notes to these fantasies! The most important thing is to accept this challenge: "If you think that the value of the syllable and the value of the neum can be made equal to each other, prove it!" I willingly return the package to the sender! If a proof must be given, it is through those who attribute different values to the same signs. When we consider a punctum equal to a punctum, and an uncinus equal to an uncinus, proof seems unnecessary. Here we still remain faithful to our total submission to the signs of the first manuscripts! Moreover, if there really was such opposition in the middle ages, would it not be normal to find some trace of that opposition? We are waiting for some evidence that would make us change our mind.

In these conditions, what advice should be given to the gregorianist who knows semiology at least in its broad outlines and who truly wants to sing and have others sing? How can he make the best use of his knowledge without running the risk of running into the reefs that we just mentioned?

Since semiology is the entrance necessary for all knowledge of Gregorian chant, semiology should be allowed to function freely without encumbrances under the pretext that it could stifle or hinder interpretation! Indeed, if from the beginning, before even having studied the original neums, one pronounces exclusions against a melodic reconstitution, a vocal technique, or any other musical phenomenon which would be declared contrary to good taste, to accepted practices, to ease of execution or even to the dignity of the liturgy or of prayer, by that very fact, one places an obstacle to the proper functioning of the semiological science and one establishes oneself as a pretentious judge of an art which is much beyond us. It is the duty of the person interpreting to accept all the conclusions of semiology (that is certainly obvious), even those which are surprising or seem abnormal. However, he will try to harmonize them with his own artistic imagination, for it is impossible to imagine a performance which would be judged by the person doing it as a contradiction or an obvious example of ugliness. It will always be possible to present objections which are historical, liturgical, or physiological, or still others which will allow for fruitful debate. The important thing is to arrive at a fundamental understanding which will permit one to apply to concrete cases principles verified in the rest of the repertoire. That is a true semiological type of reasoning which normally ought to be developed

and enriched, in relationship to conscientious work, revised constantly and without end. This is a program which is too beautiful for a single researcher, but one that an association like ours can establish and carry out.

If we have referred here exclusively to the values of notes in Gregorian chant, it is not to reduce the area of semiology to that rhythmical given. It is because the variety of values constitutes a very thorny question, in which ignorance greatly harms our performances. It goes without saying that nothing will be neglected with regard to the different schools of notation. Everything must be taken into consideration as historical witnesses; we would be guilty if we allowed them to be lost.

It is at this point that the interpreter comes in. He uses various semiological givens in order to establish a living and harmonious whole. He organizes and places in hierarchical order the various parts of the composition and in each one organizes the subdivisions and principal points, going from one to the other down to the smallest details. In this work he will especially have to take note of breaks in the neums (graphic separations), recognizing those which are cesuras and those which, quite to the contrary, represent accents. The difference is one of size because for the most part, the accents join the preceding to the following notes, while the cesuras establish one kind of break or the other, from the tiniest hesitation to a real pause (which nevertheless will not be complete because the breaks are found within the neum and thus one must not destroy its unity). This opposition in the meaning of the breaks indicates rather well the necessity for a true interpretation. This is all the more so because between the two extremes, there are many other breaks which are less clear and which should be treated as articulations of the melody which are more or less important. The role of the interpreter is to make a choice between the various possibilities and how much they can be harmonized. In the last analysis it is his work to judge and decide. Without a doubt he will be able to draw much information from the study of contexts and from the signs used for the neums, but he will also and of necessity need to have taste which is formed by his experience with Gregorian chant.

These varying talents will need to be used when it comes to the immediate preparation of chanters and even more so the actual singing. This will be the time to apply what we have analyzed previously, and even to go beyond it, as must be the case, to create a new living synthesis. If all music begins "beyond the sign," this is even more true of Gregorian chant. Its notation is as supple as its rhythm is free. After having pleaded for respect for the sign, we must beg gregorianists to surpass it!

The danger that is lying in wait for us is too well known: it is to lose oneself in the details which are identified and learned with difficulty and to forget the whole. In particular, the notes that we pay special attention to become too long. They muddy the movement and make it heavy. Excessive attention paid to a thousand details stifles what is spontaneous and natural. One can hear a voice which is constrained by fear and thus does not produce a good sound. In paying attention to the analysis, will we miss the synthesis? To prevent this, we must so greatly assimilate the result of our work that we end up by forgetting technique so that the listener does not hear it either. This ideal will not be achieved from one day to the next and perhaps never completely, but we will have to try for it as much as possible. May good sense guide us and keep us halfway between inaccessible perfection and a routine which is too easily satisfied with anything at all!

Let us accept this obligation willingly because it will reward greatly both those who look to Gregorian chant for pleasure for themselves, their students or their listeners, and those who consider the sung liturgy as praise of God and a source of spiritual life. For all of you, I wish the abundant fruits whose taste I know, and I hope to meet you in a harmonious progression on the path to Paradise. This is my last will and testament.

Solesmes, April 11, 1984

DOM EUGENE CARDINE

SEMIOLOGY

REVIEWS

Books

Jean Langlais: A Bio-Bibliography by Kathleen Thomerson. Greenwood Press, 88 Post Road W. P. O. Box 5007, Westport, CT 06881. 206 pp. \$37.50, cloth. 1988.

Jean Langlais: A Bio-Bibliography is a definitive, comprehensive compilation of available source material on the life and works of Jean Langlais. Teachers and performers will find it to be a valuable reference source both for its scope and ease of access to information.

The book contains an interesting biography of Langlais, as well as lengthy interviews of both Jean and Marie-Louise Jaquet-Langlais conducted in 1986. These writings provide a rare and enlightening insight into the composer as he sees himself and the factors which influence his composition.

The composer's works are cataloged three different ways: chronologically, alphabetically and by genre. The first is a listing by opus numbers which were assigned by Marie-Louise in 1987. The catalog by genre provides the date of composition, date of copyright, publisher and premier performance. In total, 240 works, published and unpublished, are represented.

An extensive bibliography (398 entries) covers general references, articles, reviews, film and tape sources, and archive collections dating from 1926 to 1987. The arrangement includes categories of individual works by genre, improvisation, reviews of recordings and work in preparation. This format greatly enhances the book's value as a reference tool.

Finally, a discography lists by composition all commercially produced and privately released recordings.

The biographer and author, Kathleen Thomerson, was a student of Langlais, and is now an organ teacher at Southern Illinois University and at the St. Louis Conservatory of Music. Her efforts have produced tremendous resources for the study of Langlais and his music.

MARY E. LE VOIR

Magazines

UNA VOCE (France). No. 142. September-October 1988.

This issue contains an article about the *schola cantorum* at the time of the *Ordines romani* which the author describes as copies of copies of pontifical instructions dealing with most of the areas of the liturgy during the eighth, ninth and tenth centuries. The author says that while much has been written about the architecture of the beautiful early French

churches, the attempts to describe what went on in them has been more rare and that is his goal in this article. There is also an article on Gregorian modality based on a new book on the subject by Jacques Viret (Lyon: *A Coeur joie*, 1987).

V.A.S.

UNA VOCE (France). No. 143. November-December 1988.

An article by Joachim Havard de la Montagne based on his own personal experience with music and the liturgy in France since the council attempts to explain the actions of Archbishop Lefebvre, especially the consecration of bishops last summer. Havard de la Montagne describes the ridicule experienced by distinguished musicians like Maurice Duruflé when he protested the wild innovations that went on at Saint-Etienne-du-Mont. He cites the secular and simplistic words of some of the contemporary hymns and the general loss of faith that is evidenced in the liturgy as it is carried out in many churches in France. In defense of Archbishop Lefebvre the author says that he never wanted to be the pope of his own church, but only to fight modernism and not abandon the Church by transmitting the grace of his episcopal calling to the priests assembled with him. This issue also contains the conclusion of the article about the role of the *schola cantorum* in the liturgy of the early Church. The feature on Gregorian chant and its interpretation deals with the introit, *Puer natus est*.

V.A.S.

COMMUNAUTÉS ET LITURGIES. Vol. 69. No. 2-5. 1987.

The last issues of this Belgian Benedictine journal are published as a single volume with the title *Paroisses Communautés Liturgies*. It contains a history of this publication which had been in existence for seventy years first as the *Bulletin paroissial liturgique* (1919), then as *Paroisse et Liturgie* (1946), and finally as *Communautés et Liturgies* since 1975. Its founder was Dom Gaspar Lefebvre who was also responsible for the editing and publication of 18 editions of the *Missel des Fidèles* from 1921 to 1938. As the journal ceases publication its current editors, Dom Dieudonné Dufasne and Jean-Yves Quellec, acknowledge that much remains to be accomplished in the area of liturgy, but are confident that others will continue the work. They also pledge the continued efforts of their monastery, St. André, both at Bruges and at Ottignies. They conclude with the rallying cry *Vive la liturgie!* While the ideas expressed in this journal often caused me grave concern about the future of the Church, I also often found an interesting forewarning of the trends we would find in the American church. I wonder what was the cause of its demise and what indeed will replace it?

V.A.S.

Organ

Six Chorales with Variations by Ch. H. Pinck. Ars Nova Publications (agent: Theodore Presser Co., Bryn Mawr, PA 19010).

The period of time between J. S. Bach and Mendelssohn marks a tremendous void in organ literature. Pedagogical exercises and method books were typical of the limited organ music available. These six chorale variations fall into that category. While they lack the musical inspiration of the masterworks, they are nonetheless serviceable, particularly for organ students and for liturgical use. The variations are short and simple, with easy or no pedal. Furthermore, the more common German chorales are represented: *Nun Ruhen Alle Walder*; *Wer Nur Den Lieben Gott Lasst Walten*; *Wie Schon Leucht't uns der Morgenstern*; *Allein Gott in der Hoh Sei Ehr*; *Herr Jesu Christ, Dich Zu Uns Wend*; and *Liebster Jesu, Wir Sind Hier*.

Most notable is the fine edition of these chorales. A long preface gives biographical information together with extensive guidelines on interpretation, tempi, articulation, ornamentation, and registration. It is an excellent source for the performance practice of music during this era.

MARY E. LE VOIR

NEWS

The Latin Liturgy Association has announced its second national convention to be held in Saint Paul, Minnesota, May 27-28, 1989, the Memorial Day weekend. Sessions will be held at the Church of Saint Agnes and will include the celebration of the feast of Corpus Christi with pontifical Mass and procession of the Blessed Sacrament around the parish grounds. The Twin Cities Catholic Chorale will sing Mozart's *Coronation Mass*, and other choral organizations will provide the music for other Masses and vespers. Among those scheduled for lectures are several of the editors of *Sacred Music*. Information can be obtained by writing the Latin Liturgy Association, Box 29, Allegheny College, Meadville, PA 16335. +

The Resurrection Choir sang Mozart's *Coronation Mass* at the Church of Saint John Cantius in Chicago, Illinois, September 11, 1988, on the occasion of a Mass of thanksgiving celebrated by the newly appointed pastor, Father Frank Phillips, C.R. +

Music for the Christmas season at the Church of the Holy Childhood in Saint Paul, Minnesota, included Franz Krieg's *Weihnachtsmesse* on Christmas eve, Mozart's *Missa Brevis* on New Year's Day, and Alfred Pilot's *Messe Trois Rois* for Epiphany Sunday. All the Masses had orchestral accompaniment. Bruce Larsen is choirmaster and Father Gordon Doffing is pastor. +

The choir of the Cathedral of Saint Catharine of Siena in Allentown, Pennsylvania, presented a Christmas concert, December 11, 1988. In addition to traditional carols, the choir performed music by C. Saint-Saens, G. P. da Palestrina, Handel, Bruckner, Richard Zgodava and F. M. Christiansen. Monsignor David B. Thompson is rector, Donald P. Winzer, choirmaster, and Rachel Clifton, organist. +

The 25th anniversary of the founding of the Con-sociatio Internationalis Musicae Sacrae with the chirograph letter, *Nobile subsidium liturgiae*, of Pope Paul VI, was celebrated in Rome, November 19-22, 1988. It was entitled *Dies Musicae Choralis*. CIMS, in cooperation with the Italian Association of Saint Cecilia, presented a series of events which included liturgical celebrations, concerts and lectures. Among the performing choirs were the Motettenchor of Tegensee, Germany, under the direction of Peter Winterer; the choir of the cathedral of Bolzano, Italy, and the Lehrerchor of Innsbruck, Austria, singing together under the direction of Herbert Paulmichl; and the choirs of Olbia and Lecco, Italy. Monsignor Rudolf Pohl, president of CIMS, and Bishop Antonio Mistrorigo, president of the Italian society, addressed the assembly, as did Abbot Bonifacio Baroffio, O.S.B., new president of the Pontificio Istituto di Musica Sacra in Rome. Masses were celebrated by Cardinal Edouard Gagnon and Cardinal Alfons M. Stickler. The Holy Father presided at the solemn observance of the feast of Christ the King in the Basilica of Saint Peter. +

Gaudete Sunday, 1988, was celebrated at the Church of St. Mary, Mother of God, in Washington, D.C., with a solemn Mass in the Tridentine form in accord with the papal indult. Music included the Gregorian settings of the proper and Monteverdi's *Messe* of 1640. Other polyphonic music performed at St. Mary's recently has included Palestrina's *Missa Brevis*, Josquin's *Missa Gaudeamus*, and Victoria's *Missa Simile est Regnum Caelorum*. +

The 35th Conference on Music in Parish Worship offered by the University of Wisconsin at Madison will be held July 18-10, 1989. Among faculty members are John Weaver, Ronald Arnatt, Larry Ball, Sr. Lorna Zemke, Rev. Robert Hovda, Arlyn Fuerst, Arthur Cohrs, Alice Hanson and Lawrence Kelliher. For information, write UW-Madison Continuing Education, 610 Langdon St., Madison, Wisconsin 53703. +

Master Schola, a conference for choirmasters and organists sponsored by the Community of Jesus, will be held at Orleans, Massachusetts, August 15-21, 1989. Gregorian chant, keyboard improvisation, vocal problems and conducting will be considered in the curriculum. Faculty members are George Guest, Mary Berry, Dorothy Richardson, Gerre Hancock and Judith Hancock. Members of the administration are Mr. and Mrs. Richard Pugsley, Alan MacMillan

and James Jordan. For information, write Richard J. Pugsley, P. O. Box 1094, Orleans, MA 02653. +

Cantores in Ecclesia of Portland, Oregon, continues to present choral music of the great masters at solemn Latin Mass in Saint Patrick's Church in Portland. For Christmas, Josef Haydn's *Jugendmesse* was sung. Other music during the season included Francis Poulenc's *Ave Maria*, Maurice Duruflé's *Tota pulchra es*, Palestrina's *Benedixisti, Domine*, Dufay's *Conditor alme siderum*, and Heinrich Schutz's *Hodie Christus natus est*. Father Frank Knusel is celebrant of the Masses and pastor of Saint Patrick's. Dean Applegate is choirmaster and Delbert Saman, organist. +

R.J.S.

OPEN FORUM

Ecclesia Dei

The apostolic letter, *Ecclesia Dei*, issued last July 2nd by Pope John Paul II, has come as a kind of "Star of Christmas" to lead to Bethlehem the faithful men and women who have been waiting (and suffering) patiently now for a couple of decades amidst the semi-darkness and confusion of contemporary church ministry and life. The letter calls upon the faithful, in loyal union with the successor of Peter, "to think openly and deeply about their own fidelity to the tradition of the Church," to reject "false interpretations and unauthorized additions in matters of doctrine, liturgy and discipline," and to recognize once again "not only the authority but also the stored values of the Church, . . . which (in unison) produce the beauty of unity in variety."

In the letter the Holy Father expresses his determination to take the necessary steps "to guarantee the fulfillment of their desires" to those Catholic faithful "who feel attached to some previous liturgical and disciplinary forms of the Latin tradition," and he declares that there must, therefore, be "a wide and generous application" of the indult of 1984.

Ecclesia Dei stands and will stand as the *magna charta* of traditional belief and observance in the Church. No longer must it simply be presumed by everyone that in all the changes decreed by pastoral authority there is unquestionably a sufficient presence of traditional values. No longer can the simple yoke of obedience to authority be invoked as the one and only criterion to legitimize and impose any and every change decided upon by pastoral planners and updated thinkers. From now on, precisely with regard to the Second Vatican Council and its implementation, pastoral authority must justify desired innovations or leave unscarred the consciences of those attached to the living tradition of the Church.

MONSIGNOR JOHN F. MC CARTHY
Rome, Italy

Monsignor Hayburn's Article

FROM MONSIGNOR HAYBURN

In Vol. 115, No. 2 (Summer 1988), in my article, "Printed Editions of the Chant Books" the date of publication for Dom Pothier's *Liber Gradualis* should be 1883 and not 1833 as it was incorrectly printed.

FROM MONSIGNOR FRANCIS SCHMITT

In his exhaustive and enlightening paper on "Printed Editions of the Chant Books" Monsignor Hayburn remarks that "the editions prepared by the Vatican commission between 1904 and 1912 omitted the horizontal and vertical episemas but retained the dots." There are no dots in either the typical Vatican editions or the authorized copies of Pustet, Dessain or Schwann. (When, during and after the war, Vatican editions were hard to come by, one might advertise, successfully, for "used, undotted chant graduales.") It is also something of a euphemism to say that "during that period the monks of Solesmes withdrew from participation in the preparation of the Vatican edition of the chant books." Internal bickering among the members of the commission had grown so fierce that Pius X dismissed the lot of them and turned the whole business over to Pothier, who by then was the exiled abbot of Saint Wandrille, the new Solesmes foundation he had established some ten years previously at the ancient site of Fontenelle in the lower Seine district of Normandy.

CONTRIBUTORS

Michael Gilchrist is professor of history at a Catholic teachers' college in Australia. He is author of *Rome or the Bush* and *New Church or True Church*. After a fact-finding journey across the United States last year, he shortly will publish his assessment of Catholicism in this country.

Dom Laurence Bévenot, O.S.B. is internationally known for his work in chant. He is resident at Saint Mary's Priory in Cardiff in the United Kingdom.

Duane L.C.M. Galles holds degrees in both civil and ecclesiastical law. He has recently been resident in Canada at the University of Ottawa. He makes his home in Minneapolis, Minnesota.

EDITORIAL NOTES

Subscriptions

Subscriptions to *Sacred Music* are due with the beginning of the new volume. This issue is the last of Volume 115 (1988). The first issue of Volume 116 (1989) is in preparation. All new subscriptions throughout the year are begun with the first issue of the volume currently being published.

May we ask you to renew your subscription of \$10. The fee has not risen in many years, chiefly because all who work on the preparation of the journal do so as volunteers. Our expenses are the printing and mailing costs.

The editors are committed to the policies for which *Sacred Music* stands and are happy to contribute their time and effort to promote the principles of liturgical music as given in the Second Vatican Council and the decrees that followed it. We ask only your cooperation by carrying out those directives and by inviting others to become readers of *Sacred Music*.

Sometimes librarians think an issue has been lost when in fact it has not yet been mailed. Our publication dates are Spring, Summer, Fall and Winter. The first issue of each volume is dated "Spring." Spring, at least in this "winter wonderland" that we call Minnesota, begins on March 21 and continues until June 21. Our publication dates are: Spring—between March 21 and June 21; Summer—between June 21 and September 21; Fall—between September 21 and December 21; and Winter—between December 21 and March 21. The Winter issue is still marked with the preceding year. So you are now reading Volume 115, #4 (Winter 1988).

R.J.S.

INDEX OF VOLUME 115

Articles

<i>How to Buy a Church Organ: Help for Church</i> by Lori Kingbeil	No. 1
<i>Marcel Dupré, 1886-1971</i> by Thomas Chase	No. 1
<i>First National Convention of the Latin Liturgy Association</i> by Duane L.C.M. Galles	No. 1
<i>Selected Bibliography of Articles from Sacred Music, 1967-1987</i>	No. 1
<i>The Role of Semiology: Some Reflections</i> by Fr. Columba Kelly, O.S.B.	No. 2
<i>Dom Eugène Cardine, An Obituary</i> by Reverend Richard M. Hogan	No. 2

<i>Gregorian Chant in Today's Parish</i> by Monsignor Richard J. Schuler	No. 2
<i>Printed Editions of the Chant Books</i> by Monsignor Robert F. Hayburn	No. 2
<i>The Order of Saint Cecilia</i> by Duane L.C.M. Galles	No. 3
<i>The Lefebvre Schism</i> by Joseph Cardinal Ratzinger	No. 3
<i>Saint Cecilia or the Power of Music, A Legend</i>	No. 3
<i>Liturgical Restoration: Is it too Late?</i> by Michael Gilchrist	No. 4
<i>For all the Saints: An Ottawa Tradition</i> by Duane L.C.M. Galles	No. 4
<i>Plainsong with Dom Cardine, O.S.B.: the Salicus</i> by Dom Laurence Bévenot, O.S.B.	No. 4
<i>The Limits of Semiology in Gregorian Chant</i> by Dom Eugene Cardine	No. 4

From the Editors

<i>Musings on Sacred Music</i> by Virginia A. Schubert	No. 1
<i>Ecclesiastical Authority</i> by Monsignor Richard J. Schuler	No. 1
<i>Quality in Sacred Music</i> by Monsignor Richard J. Schuler	No. 2
<i>The "Polka" Mass</i> by Monsignor Richard J. Schuler	No. 3
<i>The Training of the Clergy</i> by Monsignor Richard J. Schuler	No. 3
<i>The "Concert" Mass</i> by Monsignor Richard J. Schuler	No. 4
<i>Why Don't Our Children Sing?</i> by Monsignor Richard J. Schuler	No. 4

Magazines Reviewed

<i>Bollettino Ceciliano</i> (Msgr. Richard J. Schuler)	
Vol. 82, No. 11, Nov. 1987	No. 1
Vol. 82, No. 12, Dec. 1987	No. 1
Vol. 83, No. 1, Jan. 1988	No. 2
Vol. 83, No. 2, Feb. 1988	No. 2
Vol. 83, No. 5, May. 1988	No. 3
Vol. 83, No. 6, June-July 1988	No. 3
<i>Caecilia</i> (Alsace) (Virginia A. Schubert)	
No. 5-6, May-June 1988 and 7-9, July-Sept 1988	No. 3

<i>Communautés et Liturgies</i> (Virginia A. Schubert)	
Vol. 69, No. 2-5, 1987	No. 4
<i>Gregoriana</i> (Virginia A. Schubert)	
No. 5-8, Jan.-Oct. 1987	No. 2
No. 9, Jan. 1988	No. 2
No. 10, April 1988	No. 2
No. 11, July 1988	No. 3
<i>Nova Revista de Musica Sacra</i> (Msgr. Richard J. Schuler)	
Vol. 13, Series 2, No. 44, Oct.-Nov./Dec. 1987	No. 1
Vol. 13, Series 2, No. 45, Jan.-Feb./March 1988	No. 2
Vol. 14, Series 2, No. 46, April-May/June 1988	No. 3
<i>Una Voce</i> (France) (Virginia A. Schubert)	
No. 138, Jan-Feb. 1988	No. 1
No. 139, March-April 1988	No. 2
No. 140, May-June 1988	No. 3
No. 141, July-Aug 1988	No. 3
No. 142, September-October 1988	No. 4
No. 143, November-December 1988	No. 4

Books Reviewed

<i>Liturgical Music in Benedictine Monasticism. A Post-Vatican Survey. Volume II: The Monasteries of Nuns</i> by David Nicholson, O.S.B. (Msgr. Richard J. Schuler, reviewer)	No. 1
<i>The Life and Work of Dom Ermin Vitry, O.S.B.</i> by Kathleen A. Bolduan (Msgr. Francis Schmitt, reviewer)	No. 2
<i>Liturgical Music in Cistercian Monasticism, a Post-Vatican Survey. Volume III. The Monasteries of Monks and Nuns of the Order of Cistercians of the Strict Observance</i> by Dom David Nicholson, O.S.B. (Msgr. Richard J. Schuler, reviewer)	No. 2

<i>Beginning Studies in Gregorian Chant</i> by Eugène Cardine, O.S.B. (Paul W. Le Voir, reviewer)	No. 3
<i>Mozart's Last Year</i> by H.C. Robbins Landon (Msgr. Richard J. Schuler, reviewer)	No. 3
<i>Percy Jones. Priest, Musician, Teacher</i> by Donald Cave. (Msgr. Richard J. Schuler, reviewer)	No. 3
<i>Justine Ward and Solesmes</i> by Dom Pierre Combe (Msgr. Richard J. Schuler, reviewer)	No. 3
<i>Jean Langlais: A Bio-Bibliography</i> by Kathleen Thomerson (Mary E. LeVoor, reviewer)	No. 4

Choral Music Reviewed

(Msgr. Richard J. Schuler, reviewer) No. 1,3

Organ Music Reviewed

(Mary E. Le Voir, reviewer) No. 3, 4

News

No. 1,2,3,4

Open Forum

No. 1,2,4

Editorial Notes

No. 1,2,4

Contributors

No. 1,2,3,4