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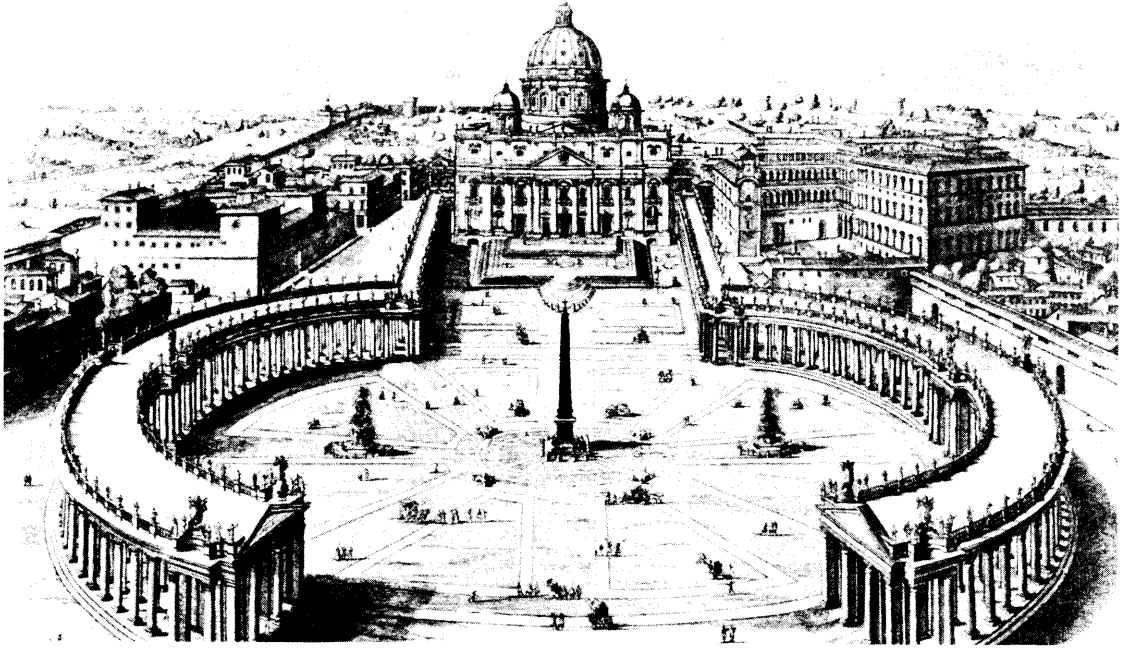

Saint Peter with the colonnades of Lorenzo Bernini

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FROM THE EDITORS

Change

Some of the early Greek philosophers thought that "all is change," and that change is the very essence of life. Surely, life as we know it causes change in everything that is created, and time, to which we are so inexorably bound, is a measure of that change. Only God is immutable, and He dwells beyond time.

Part of the difficulties and problems of life involves one's adjustment to change in ourselves and in the world around us. Not least of these in the past twenty-five years, especially for church musicians, has been the changes we have witnessed in the Church, its liturgy and its music.

A few principles should be noted about change. First, not all change is necessarily for the better. There are criteria of judgment to be brought into play other than the newness of something. Secondly, there is a distinction to be made between altering the heritage of the past on the one hand, and promoting progress and development while moving into the future on the other hand. A respect and reverence for preceding generations should protect their artistic work without jeopardizing new creations of the contemporary generation. Both the art of the past and the creativity of the present must be respected or else the treasury of human knowledge, wisdom and art will cease to exist, and how poor will the human race become as it literally destroys itself and its accomplishments.

Architecture, more than any other art, has been the victim of an iconoclasm gone rampant in the past twenty-five years. Based in false assumptions that the Vatican Council has commanded changes be made in existing places of worship, churches beyond number have been torn apart and denuded. Without concern for historical styles (or the intention of the donors), structures as well as furniture essential to the building were removed and remodelled to fit contemporary taste and utility. What happened in architecture would be unthinkable in music, painting or sculpture. One can imagine the outcry if a Palestrina Mass or a motet of Mozart or Lassus were butchered by eliminating sections or measures, or even changing a note. Or consider what a reaction a proposal for re-doing the ceiling of the Sistine Chapel would bring about. Or the alteration of the Pietá of Michelangelo.

Some have, indeed, razed churches totally; and it is true that we have suffered the almost total eclipse of the use in the liturgy of the great masterpieces of choral religious art (they remain only in libraries or perhaps in the concert hall, as Monsignor Frederick McManus thinks they should). But churches once demolished are gone forever; there is no library for abandoned churches! Judgment has been made against them and against their builders and architects when the destruction begins. They don't lie in libraries awaiting a better day to dawn as hopefully the music scores do.

Why have so many churches been destroyed? Surely, it cannot be a hatred of beauty; it cannot be the same heretical spirit of iconoclasm that ravaged the Church in the eighth century or at the time of the Albigensians or the Puritans. Nor is the reason to be found in a distrust of material things or earthly beauty. This is not the heresy of our day. Rather it is, consciously or unconsciously, a conviction that the old churches stand solidly as an affirmation of the faith in which they were built. Those who would destroy these churches have already had their way with other areas of Catholic culture which they have dismantled: the religious life, Catholic schools, catechetics, church music, solemn liturgy, age-old Catholic customs, etc. These were far too easily swept away as the past quarter-century has witnessed. But

the marble, mortar, bricks and timbers of churches built to stand for centuries remained as visible, tangible monuments of a faith that the iconoclasts wished to dispose of. By ridding themselves of these standing reminders of the Catholic heritage they would finally have accomplished the revolution they undertook under the false pretenses called the "spirit of Vatican II." The great churches had to be eliminated or at least "changed" so that the revolution could be complete and the past erased.

Music, architecture and the faith have an intimate connection. A new expression of the faith demands new means of communication in architecture, music, painting and sculpture and the other arts which religion uses to express itself. In a revolution these things are accomplished with a speed and violence that produce devastation and destruction. This we have witnessed in the period following the close of the Second Vatican Council, and in its wake we grieve for what has euphemistically been called "changes." It would better be called by a more accurate term, "revolution," the overthrow of the past and its tradition, an effect never intended by the conciliar fathers.

These attacks on the heritage of the past, a heritage upon which is built the culture of the present, cannot be laid to the Vatican Council or its decrees. Rather, what has happened in every area of church life, unhappy as it has been, is the result not of the council, but of the actions of those who did not do what the council asked, going instead on their own path which has lead only to destruction, loss of our heritage, unhappiness among many who did not know what was happening, defections from the Church including the schism of Archbishop Lefebvre, generations rising up who do not really know the rich heritage that the Church possesses. Truly it is a regression although some try to call it progress.

After the Council of Trent (1545-1563), there followed years of violence and change with destruction of many architectural, literary, musical and artistic treasures. It was an age of war and upheaval during which art in every form suffered. But in the seventeenth century there appeared a new art, a new theology, a new music, new religious orders, and generally a new expression of the same old faith (which cannot change). The glories of the baroque era in every art form grew out of the Council of Trent, built solidly on the heritage and tradition of previous times, but indeed a new expression of the ancient belief. Our age too should produce a new expression of that faith, led by the council and the Holy Father, resulting in new artistic, musical and architectural creativity.

But that creativity must not blossom at the expense of the heritage of the past. Both must coexist. Both are necessary for our human heritage and our Catholic tradition. One does not create the future by destroying the past. We create the future only by appreciating the past. We stand upon the shoulders of those who have gone before us. We must respect their accomplishments and the heritage they have left us and then build our own contribution upon that. To reject the past is to merit the title of iconoclast.

R.J.S.

ON THE QUESTION OF WORTHINESS

In the decades following the Second Vatican Council there has been much debate about what constitutes worthy liturgical music, and it was even suggested in some quarters that there may not be such a thing as "sacred" music.

We shall not enter into that debate here. In our opnion there should be no need for such debate. To those who *sense* the difference between the sacred and the non-sacred, no explanation is needed. As to inconoclasts, no argument will convince them that there is a fundamental difference—one of essence, not of degree—between the language of the street and that of the temple, between the magically lofty but incomprehensible and the prosaically pedestrian and familiar. For we do not use the same English in addressing the president of the United States as in addressing our spouses, although we may love them more than the president. We do observe certain rituals.

Rituals, those observed in our everyday dealings as well as those followed in more solemn circumstances, are an expression of the innate human need for the "special." We are ritualistic animals *and* we crave the special. Why else would we be moved by an especially beautiful sunset or by the majesty of an ancient pyramid in the silence of the desert or the solitude of a tropical forest?

It has been noted with deep regret by many believers—and perhaps by more non-Catholics than Catholics—that the Catholic liturgy has in recent years turned its back on what used to be the envy of other churches: its rich traditional music. This was caused by more than neglect: it was fostered by well-intentioned but misguided persons who adopted a heresy, though they were not consciously heretical. The heresy we speak of is a heresy about human nature. For it is heretical to believe that the human heart prefers the vulgar to the lofty, the pedestrian to the "special," the prosaically familiar to the intuitively-felt lofty, albeit mysterious. The human heart *wants* to be elevated above everyday sensations onto a plane where it is touched by that something "special" that gives it a taste of beauty and truth. For we thirst for more than the familiar and comfortable.

As a result of this "heresy" we have seen a trend toward the secularization of liturgical music. For it was thought that if the familiar and the popular was okay in the streets or in the tavern, then it should also be brought into the liturgy. If people liked polkas, why not have polka-Masses? So the reasoning went. If the cabaret style was popular with many—or rock, or almost anything!—then why not use those same idioms to address God? Then the sounds and "joyous noises" would make us feel good in church, and we would be more "comfy" with God and be drawn nearer to Him.

Would we, though? I, for one, am more "comfortable" in awe than familiarly at ease in the presence of my Maker. I would rather kiss the ground in front of the burning bush than lounge in a comfortable chair in God's presence. For: God is not my pal. And the bloodless sacrifice of the cross is not a jolly banquet served for my entertainment. And whatever I do in the presence of the re-enacted mystery will need to be worthy, worthy at least to the extent that it would be "special" and not a reminder of what I see or hear the rest of the time.

We thus come to speak of "worthiness." Let us begin by emphasizing that nothing, nothing we do or might do can be worthy of God. *Domine, non sum dignus* should preface all we attempt in His presence. Having said that, we must also state that unworthy though we are, we must make every effort to aim at the highest degree of worthiness within our unworthiness. Few could disagree with this, and yet: why is it that in practice we so often address Him unworthily?

One reason for that is found in our use of mistaken means, and therefore the

wrong means. Our intention may be worthy, but in our human ignorance—or innocence—we often confuse the wrong means with the right one. That occurs when the means ceases to be a means (a tool, an instrument), and when the purpose sought is not achieved. For a means cannot be a true means unless it possesses those qualities that enable it to serve the intended purpose: it becomes a non-means. An automobile will never fly, no matter how hard I wish it, no matter how strong my intentions or exertions. Nor can I poison anyone with baking soda, regardless of my determination or my murderous intent.

Much of what we have seen happening in recent years is attributable to the "heresy" mentioned earlier (ignoring the true goal of the human search). The rest is caused by applying the wrong means to reach the end. (Let us dismiss what is nothing new and will always be there: incompetence.) For it remains a fact—a fact rooted in our nature and not altered by any human effort—that there exists a difference between what we call "sacred" and the non-sacred.

Unless we employ the appropriate means in serving the sacred, even our best efforts will fail. Good intentions alone will never transform something into what it cannot be. In music, where not the text but the tune makes it into what it is, using pious texts to wordly tunes will not sanctify that tune: the magic power of music is such that it will take over and reign over the words uttered. *Jingle Bells* will "sound" sacred if sung to a religious tune, while *Hail Mary* will sound profane if sung to a profane tune. That's all there is to it. What constitutes a "sacred" character in music is a subject that cannot be discussed here, for it would require more space than we have. Suffice it to say that the distinction sacred/ profane (worldly) is not an arbitrary one. There *is* a difference. (Cf. *Sacred Music*, Vol. 115, No. 1 (Spring 1988), p. 20, for a bibliography of articles on the "sacred.")

If good intentions alone cannot produce songs worthy of the object praised, and if good intentions do not sanctify bad results, do they exempt the author from guilt? Charity would command that the offenders be forgiven "for they know not what they do." Yet forgiveness does presuppose guilt. Is there guilt here? Perhaps not subjective guilt, but objective guilt, yes: if harm is caused even unintentionally, damage will ensue. And much damage *has* been wrought, not only to worship and its music, but also to the soul that was often served the favorite beer of its senses when it was thirsting for the very different nectar of the spirit. The profane cannot be turned into a sacred thing but for the wishing it. As to the sadness of seeing good intentions produce effects opposite to the ones desired, the following extract from a short story should teach us all a serious lesson. In it, even the most artistic of creatures, the Muses, met with disaster. But there is yet another lesson here: they were punished, though they had meant so well!

In reading the story, let us not be hasty in criticizing God for expelling the Muses from paradise. Let us not deplore His lack of "understanding," His being an "unfair" Father. What was the punishment? Expulsion. "You don't belong here"—or rather: "the sounds you make don't belong here" seems to be the judgment. This is not a matter of fairness. Our Muses had a very wrong idea of what was appropriate —or even tolerable—in a place which they did not understand. With that, they demonstrated that they did not belong there. Worse still: they disturbed the peace in heaven. Was it really unfair to send them back where they belonged? or to save the inhabitants of heaven from grief?

May these few thoughts and the attached extract help the reader consider the question of worthiness, i.e., dignity. Fashions come and go. There seems to be today a genuine desire to put an end to all the "experimenting" that was done with church music. They were attempted in good faith. Many failed, and we seem to have been left empty-handed and perhaps poorer now than before. Experiments are good, but

they must be done with the correct means and with sound guidelines. Otherwise they become self-indulgent games, and we must not use God (or our souls) as Guinea pigs for our own self-gratification.

An experiment (from the Latin *experiri*, to try) is an implicit attempt to see if something works. Unless an experiment is guided by some principle and aims at testing an hypothesis, it is unscientific and becomes mere fooling around ("let us try this and see what happens!"). Anyone understanding cause-and-effect should know what happens in certain cases. Only those who have time to waste (or the bored) will "experiment" with what is already known to work (or not to work).

Let us ask ourselves: Is it mere coincidence that sacred music developed in a certain direction over the centuries? Is it pure chance that all religions have sought to adopt the hieratic in worship and not the comfortable and the familiar? That all worshipers developed rituals and "mysteries" and created a sacred vocabulary for their worship? Even pagans? Doesn't that tell us something about human nature? Are we to re-discover truth through painful trial-and-error? Do we want to re-invent the wheel? Do we still experiment to see if the world is, in fact, round? Don't we know better by now? Is all that has been handed down to us worthless? If there were no tradition (handed-down things), every generation would need to start anew from zero! What is there to experiment with the wheel, when we already know what the wheel can or cannot do? Let, therefore, those addicted to experimenting with the liturgy ponder Leonardo da Vinci's words: "Understand the causes, and there will be no need for the experiment."

As to those who, like the Muses, mean well but are misled and bring the wrong "joyous noises" into the tabernacle, may they meet with a kinder fate than the Muses: let them remain in the temple, but let them leave their inappropriate sounds where those sounds belong.

THE LEGEND OF MUSA THE DANCER

It was a major feast day in heaven. Although Saint Gregory of Nyssa disputes this, Saint Gregory of Nazianzus maintains that on such occasions it was the custom to invite into heaven the nine Muses, who otherwise resided in the underworld, that they might assist. They were then treated to fine fare, but afterwards they had to return to the other place.

After the singing and dancing and all other ceremonies had ended and the heavenly crowds had been seated for dinner, Musa was led to the table where the Muses were being served. The somewhat intimidated Muses sat huddled together, casting about bashful glances with their fiery black or deep blue eyes. The diligent Martha of the gospel was personally looking after them. She had her best kitchen apron tied around her waist and a neat little speck of soot on her white chin, and she was graciously offering all manner of fine things to the guests. Still, it wasn't until Musa and later Saint Cecilia and other women knowledgeable in the arts joined the shy guests with merry greetings that they began to be at ease and that cordiality settled over that circle of women.

Musa was seated next to Terpsichore, Cecilia between Polyphymnia and Euterpre, and they all held hands. Later the little music-boys arrived also and began complimenting the beautiful ladies in the hope of obtaining some of the shining fruits beckoning from the fragrant table. King David himself appeared with a golden chalice from which all drank and felt the warmth of blissful joy. He walked complacently round the table and even stroked the lovely Erato on the chin in passing. As things were thus grandly progressing at that table, our dear Lady herself appeared in

all her beauty and goodness and sat down with the Muses awhile. But on leaving she kissed the lofty Urania on the mouth and whispered that she would not rest until the Muses could be admitted permanently into paradise.

But it was not to be. Eager to show their gratitude for the kindness received and wishing to give a sign of their good will, the Muses—having held counsel among themselves—withdrew into a remote corner of the underworld and began rehearsing a song of praise which they tried to shape in the manner of the solemn choruses that were customary in heaven. They divided themselves into two groups of four voices each—with Urania carrying a descant above them—and they thus put together a remarkable piece of vocal music.

When the time came for the next feast day in heaven and the Muses took part in it again, they waited for the appropriate moment to execute their plan, and, lining up together, they softly intoned their song which soon swelled mightily. However, in those heavenly halls that song sounded so gloomy—nay, even coarse and defiant—and at the same time so plaintive and full of longing, that there was at first a sudden frightened silence. Soon all earthlings were seized by worldly grief and homesickness, and there arose a general wailing.

An endless sighing spread through heaven. Perplexed, the elders and prophets rushed to the scene, while the well-meaning Muses sang ever louder and with growing melancholy and all paradise—with the patriarchs and prophets and elders and all that had ever walked the earth or lain in it—came to grief. Finally the all-high Trinity Itself appeared to restore order, silencing the eager Muses with a long-rolling thunderbolt.

Only then were peace and serenity restored in heaven. But the poor nine sisters had to leave, never to be allowed to return again. (Extracted fom Gottfried Keller's *Das Tanzlegendchen*; translated by Karoly Köpe.

KAROLY KOPE

Basilica Liberiana

REGALEMENT IN PITTSBURGH

The eleven-thirty sung Mass at Saint Paul's Cathedral in Pittsburgh on Sunday, February 26, 1989, marked the official retirement of Paul Koch from forty years of playing and directing the musical fortunes of that prestigious church. The Very Reverend Leo Vanyo, rector of the cathedral, was celebrant of the Mass. The writer concelebrated. The choir was under the direction of James Noakes, Koch's successor, with Gayle Kirkwood, associate organist. The ordinary was taken from Schubert's *Mass in G* and Gregorian Mass IX. Motets were the *Ave Verum* of Mozart, his *Hostias*, and Brahms' *How Lovely is Thy Dwelling Place.*

Father Vanyo, in a touching ceremony, presented Paul and his wife Kay with a bronze plaque commemorating the event and their years. The plaque is to adorn the great van Becherath organ which is Koch's—and the cathedral's—pride and joy, and which has, for twenty-five years, been the focus of a most notable series of organ recitals. It is not as if the cathedral were plastered with plaques, as some are. This was by way of exception, contrary to stated policy. "Our worship and our prayer have been better because of your music and your presence," said Father Vanyo.

A public reception in the Saint Paul Cathedral High School followed the Mass. It was a *gemütlich* affair, allowing parishioners, friends and confrères in Koch's many endeavors to linger in a bit of nostalgia, and his versatile choir to indulge in a few favorite block-busters.

It may not seem like forty years to some Pittsburghers since Paul Koch succeeded the redoutable Carlo Rossini, but it is. Prior to that he had studied at the University of Pittsburgh and Carnegie Tech. Graduate study took him to Leipzig and Paris, 1936-1939, for work with Gunther Ramin and Marcel Dupré. Not the least of his accomplishments in Leipzig was slipping out of class one not-so-fine day to snap a photo of the Nazis demolishing an heroic statue of Felix Mendelssohn. Taken into custody, he was released only after they found the negative.

His first teaching appointment was at the Asherville School for Boys in North Carolina. (His successor there is credited with engendering the recently acclaimed *Mozart's Last Year.*) He returned to Pittsburgh in 1944 as teacher of piano and organ

PAUL KOCH

at the Pittsburgh Musical Institute and director of the German and Swiss Singing Societies. 1949 brought him to the cathedral, and from 1950 until 1975 he was also director of music at the Mellon Institute. In 1954, he succeeded his father, the late Caspar Koch, as city organist, Carnegie Hall. During all that time he was engrossed in musical activities and recitals "too numerous to mention." Though that phrase may point to the writer's cop-out, he is nonetheless surely obliged to recount Koch's generous assistance at several of the old Boys' Town workshops and his sponsorship of fund-raising concerts to keep *Caecilia* afloat.

Because of Paul's distinguished father, Koch has long been a by-word in Pittsburgh. Not so many know that on his mother's side he is a grandson of John Singenberger, founder of this journal and a thousand other pioneering enterprises. So it was rather the end of an era: Singenberger, Koch, Otten (a prior cathedral choirmaster, and author of many of the scholarly articles on church music in the old *Catholic Encyclopedia*), Rossini, Koch. It was a memorable day, that last of February, for the honorees, for family and friends. It demonstrated how well some things turn out despite contentious beginnings. I happen to be thinking of the wedding of Paul and Katherine Gift Koch in Saint Paul's Cathedral on the morning of June 30, 1942. The Kochs were there in force on one side of the church, but very few Gifts on the other, for they were little known in Pittsburgh. But all of Kay's music students from the School for Blind Children had come to pad her entourage. That they were accompanied by their seeing-eye dogs was perhaps to be expected. But that they (the dogs) should become engaged in a most unseemly row just as the ceremony began was not. Nor was it any kind of forecast of the years ahead which, it seems to me, have been more like the glorious duet in Handel's *Acis and Galetea*: "Happy, happy We!"

MONSIGNOR FRANCIS P. SCHMITT

ANGLICAN USE SACRED MUSIC

Usually property is acquired by purchase, gift, inheritance, prescription or accretion. The last is the addition to property occasioned by a change of course in boundary waters. Somewhat analogous to it is a recent accession to the treasury of sacred music occasioned by the February 1987 decree of the Sacred Congregation of Divine Worship approving the *Book of Divine Worship* as the liturgical book for Anglican use Roman Catholics.[1]

In its recent document, "Concerts in Church," the Sacred Congregation for Divine Worship reminded Latin rite Catholics that sacred music is "music which was composed for the liturgy." It is contrasted to "religious music," which, although not composed for the liturgy, is "inspired by the text of sacred scripture or the liturgy and which has reference to God, the Blessed Virgin Mary, to the saints or to the Church." Other music is profane and is to be excluded from sacred places, "irrespective of whether the music would be judged classical or contemporary, of high quality or of a popular nature."[2]

The Vatican-approved *Book of Divine Worship* draws heavily on the Anglican *Book of Common Prayer*. The Vatican-approved liturgical book uses as a Eucharistic rite the *Prayer Book* communion service with the addition of the canon drawn from Coverdale's 1521 English translation of the Sarum use missal. Given the definition of sacred music, it follows that music written for *Prayer Book* texts incorporated into the *Book of Divine Worship* now forms part of the Roman Catholic treasure of sacred music. The consequence of the 1987 decree, then, was a splendid accretion *nunc pro tunc* of sacred music. The 1987 decree consummated a chain of developments set in train in 1970 by Pope Paul VI and by the *novus habitus mentis* or new approach of Vatican II.

For among the new departures in the Roman Catholic Church during the 1980's is the group called "Anglican Use Roman Catholics." With the approval of the Holy See, they form a distinct part of the Latin rite retaining in their liturgy and spirituality large parts of their Anglican or Episcopalian heritage after their reunion with the See of Peter. These Catholics number about a thousand in the United States. They are scattered across the country in some five personal parishes served by five priests and a deacon.

In 1970, at the canonization of the martyrs of England and Wales, Pope Paul VI uttered the prayer that "the blood of these martyrs be able to heal the great wound inflicted upon God's Church by reason of the separation of the Anglican Church from the Catholic Church." He hoped for the day when the Roman Catholic Church might be able to "embrace her ever-beloved sister in one authentic communion of the family of Christ." At the same time he held out the promise that such a reunion need not compromise the "legitimate prestige and the worthy patrimony of piety and usage proper to the Anglican Church." It was a clear promise that full communion need not mean cultural absorption.

As the 1970's progressed, the questions of women's ordination and liturgical revision rent the Anglican communion. Many groups prepared to separate themselves from the Episcopal Church of the United States, the American branch of the Anglican communion. Some of these joined the American Episcopal Church, others the Anglican Orthodox Church. Others remembered the pope's promise and, like the man of Ur over three millenia ago, responded to the promise in terms of faith. The group had several discussions with the Congregation for the Doctrine of the Faith (former Holy Office), which with surprising speed approved terms for reunion without absorption. The decree or pastoral provision of the congregation was pronounced in June, 1980. It assured the former Anglicans a distinct common identity

within the Latin rite of the Roman Catholic Church which would reflect elements of their Anglican heritage. Much of the credit for the swift action on the part of the Holy See was due to Franjo Cardinal Seper, prefect of the congregation. During the inter-war period in his native Yugoslavia he had witnessed too much inter-religious strife between the Catholic Croats and the Orthodox Serbs. Hence, the cardinal was very sensitive to the matter of cultural and religious heritage.

Besides this personal element which ran in favor of the Anglican Use Catholics, there was on their side as well the Second Vatican Council and the various developments leading up to it. The new approach fostered by the council and developments in liturgiology, missiology and even canon law combined to enable Anglicans to return to their father's house while retaining what Paul VI call their "worthy patrimony of piety and usage." This development lies at the heart of the story. Fundamental was the council's personalist vision of man. In its document on the Church in the modern world, *Gaudium et spes*, the council reminded all that man is a person made in the image of God. This use of "person" gave the council a wonderful bridge with which to connect with modern philosophy. Buber and other modern philosophers had recovered a personalist vision of man, rejecting the earlier view of man as an "individual," a Cartesian subjective self-consciousness or a Hegelian independence absolutized.

Secure in this personalist vision of man, which was rooted in Trinitarian theology, the council continued with its theology of the body. Man, it rightly saw, is a body-soul composite. Squarely in the Catholic traditon, the council was anti-dualist. Man is an inseparable corporeal-spiritual unity. It is this unity which in turn gives value to culture. Culture is the activity by which man, acting upon or transforming the world around him, develops and transforms himself. Man by nature is a cultural entity: *Ubi homo, ibi cultura*. True and full humanity is achieved only in culture. This conciliar vision clearly highlighted the value of culture and, rejoicing in unity in diversity, the council praised the "patrimony proper to each human community." It expressly noted the close connection between culture and liberty, even in the life of the Church.

This view of man and culture naturally informed other conciliar documents. Article 4 of the constitution on the liturgy, *Sacrosanctum concilium*, declared that all *recognized* rites are of equal dignity. "Recognized" was a very important word, for the draft text would have used the adjective "existing" instead. The revised language of the final text thus left the future open for developments such as the Anglican Use Catholics. Article 37 of the same document declares that the Church does not wish to impose a rigid uniformity where faith and the common good are not imperiled. In a more affirmative fashion the council went on to order to be studied "with sympathy and if possible retained" ancient traditions of a people's way of life. Article 40 opened the door to even more radical adaptation of the liturgy to popular cultural heritage. Article 118 ordered popular religious song to be fostered. Further, as one might expect, the decree on the eastern churches, *Orientalium ecclesiarum*, was also informed with this vision of man and human culture. Its second article declared that "these churches are of equal rank" and explained that "this variety in the universal Church, so far from diminishing its unity, rather serves to emphasize it." Perhaps for this reason the council insisted on viewing the ecclesiastical and spiritual patrimony of the eastern churches "as the heritage of the whole Church of Christ." The council considered eastern rite Catholics bound to preserve their own legitimate liturgical rites and ways of life and enjoined them to admit only such changes as "forward their own organic development."

While these philosophical and theological developments were afoot, canon law was not standing still. Already at the turn of the century a young curial canonist in a

protean article pointed to a resurgence of personal law, as opposed to law related merely to territory, in canon law. That young canonist later became Pope Pius XII. This personalist element is clearly in evidence in the revised 1983 *Code of Canon Law*. The revised code, unlike its 1917 predecessor, no longer defines dioceses and parishes in terms of territory. Rather, they are now "portions of the people of God." Moreover, the new law gives great flexibility for the provision of pastoral care to persons. The old code required a papal indult to establish a personal or national parish. In the revised law the bishop need only consult before hand with his presbyteral council. Where the maldistribution of clergy or peculiar pastoral works argue for it, a personal prelature, moreover, may be erected to provide special, personalized pastoral care. The advent of the episcopal conference, furthermore, has also enabled the law to be more adaptable to popular culture. Finally, the first section of book two of the revised code on the "duties and rights of Christ's faithful" itself stands as mute testimony to the influence of the conciliar personalist vision. There was no comparable section in the 1917 code. Except for the right of the laity to receive the spiritual goods of the Church set forth in canon 682 of the 1917 code, the rights of the laity there had to be explicated as corrollaries to duties of clerics.

Fruit of all these developments is the June 1980 decree providing for "reunion without absorption." Having examined the faith of the Anglicans and found it to be authentically Catholic, the Holy See made provision for an Anglican use common identity within the Latin rite reflecting their "worthy patrimony of piety and usuage." As a major pledge of good faith, the Holy See permitted married priests to continue after reunion to exercise their priestly ministry in favor of Anglican Use Roman Catholics. Under the supervision of the Holy See, liturgical books were to be drawn up for the reunited Anglicans to reflect their common identity.

In February 1987, the Congregation for Divine Worship approved the *Book of Divine Worship* as the liturgical book of Anglican Use Catholics. The book is drawn largely from the *Book of Common Prayer*, but in the communion service it substitutes for Cranmer's canon that of Coverdale's 1521 English translation of the Sarum missal. Thus, the reunited Anglicans retain their traditional matins, evensong, and (slightly revised to express the sacramental and sacrificial character of the Eucharist more clearly) the communion service.

Cranmer's *Book of Common Prayer* is beloved throughout the English-speaking world for its mellifluous prose and happy cadences. Its general confession, prayer for all conditions of men, and general thanksgiving are Anglican classics. Moreover, though its language may be four hundred years old, the lines on which it is constituted seem very *au courant* in the light of Vatican II. It emphasizes the word and is heavily biblical. Not only does it demand that the riches of the scriptures be copiously purveyed to the people in the lessons and readings, it also tends to use biblical images and phrases—as distinguished from more purely theological ones—in its prayers and meditations. Cranmer also anticipated the recent reform of the Roman breviary. He reduced the seven monastic offices to two offices, matins and evensong. This he achieved by conflating the old matins and lauds to form his new office of matins or morning prayer. The old offices of vespers and compline he joined to form the reformed office of evensong. The little offices were abandoned as disfunctional for popular use. The upshot was a set of services greatly reduced in compass but ones which were very much adapted to the English culture and apt for popular understanding. His single or common *Prayer Book* replaced the disparate uses of Bangor, Hereford, York, Lincoln and Sarum.

Like Cranmer, Vatican II stressed the word. The homily was to be "highly esteemed" and "not to be omitted" on Sundays and holy days. The "treasures of the Bible are to be opened up more lavishly so that a richer fare may be provided for the

faithful." The vernacular was to be admitted, for it "may frequently be of great advantage to the people." The breviary was to be reformed with morning prayer and evening prayer reconstituted as "the two hinges on which the daily office turns."

Now that the liturgy for the reunited Anglicans seems secure, the next task is to find a suitable structure to secure for the next generation their "worthy patrimony of piety and usage." The parish has been the basic unit of Roman Catholic life since the Council of Trent. Necessarily, therefore, the reunion of the Anglicans has meant the erection of a number of personal parishes, based on rite rather than geography, to provide pastoral care for these members of Christ's faithful. Fortunately, the flexible rules of the revised canon law have facilitated this.

But what is lacking is a supra-parochial structure to coordinate the work of the several Anglican use parishes and to foster and preserve Anglican use church music. Practically some such structure is necessary if the Anglican use common identity, which the 1987 and 1980 decrees and the 1970 pledge assure, is to be preserved. Without some formal structure how is the second generation of Anglican use clergy and lay leaders to be trained and bred up in the "worthy patrimony of piety and usage?"

The most suitable structure would seem to be that given birth by the Second Vatican Council in its decree on priestly ministry, *Presbyterorum ordinis*. This new structure is the personal prelature. Such a structure is composed of secular or diocesan priests and thus appears suitable to the Anglican use priests, some of whom are married and thus can hardly take vows of celibacy and poverty, as they would have to in a structure such as an institute of consecrated or apostolic life. An Anglican use personal prelature, perhaps named after Saint Alban, proto-martyr of Britain, would be governed by statutes laid down by the Holy See. It would be headed by a prelate who would be its proper ordinary. This prelate would have powers similar to those of an abbot or a provincial of a clerical religious institute. He could, for example, under canon 295 incardinate clerics and grant letters dimissory for their ordination. He bears the obligation to provide for the spiritual formation and support of persons attached to the prelature. Accordingly, he may establish a seminary. Thus the canon provides all that is needed formally for the incardination and training of the second generation of Anglican use clergy for the preservation of the common identity of Anglican use Catholics. Herein lies the form for redeeming Paul VI's 1970 pledge for "reunion without absorption."

The Second Vatican Council encouraged a more active role for the laity and, accordingly, canon 296 expressly makes provision for lay people dedicated to the work of the personal prelature. Anglicans have had a long tradition of an active laity. Only since 1970 could a Roman Catholic layman serve as a judge on an ecclesiastical tribunal. Anglican laymen have enjoyed the faculty since 1546. Moreover, the 1549 *Book of Common Prayer* did what the apostolic letter, *Ministeria quaedam*, would do in 1972. It limited the clergy to those ordained as deacon, priest or bishop, prospectively abolishing the minor orders and subdiaconate. Thus, since 1549, ecclesial ministries such as those of the acolyte, reader, and cantor, have perforce been lay ministries in the Anglican communion. Indeed, the proper title of an Anglican lector is "lay reader."

Other lay people might also dedicate themselves to the prelature as church musicians. The treasure of Anglican use sacred music is surely splendid. Besides an enviable hymn tradition, this musical patrimony includes as well a vast repertory of anthems and other works. Besides the "parish service," there is also the "cathedral service," the music written for matins and evensong and the communion service and intended for those larger churches which enjoyed the human and financial resources needed to support it. Usually these were cathedral or collegiate churches and chapels

royal. One thinks of the exquisite musical glories of Gibbons and Purcell and also of the twentieth century music of Ralph Vaughan Williams and Healy Willan. Surely the high priority of the Anglican use personal prelature would be provision for the training of church musicians for work among Anglican use Catholics so that, now that this music has come within the treasure of Roman Catholic sacred music, it may be fostered and preserved with the superlative care that the Vatican Concil enjoined.

In laying down measures for the cultivation and preservation of Anglican use church music, the personal prelature might commendably follow in the footsteps of the Royal School of Church Music. Established in 1927 by Sir Sydney Nicholson, this school has done the most splendid work in fostering English church music. With thousands of affiliated choirs throughout the world, with extensive courses for students of choral and liturgical music, with short intensive training sessions and workshops, and with an esteemed quarterly, *English Church Music*, the school has done admirable work. The personal prelature might usefully benefit from the school's decades of experience and practice while at the same time affiliating its Anglican use church music school for degree purposes with the Pontifical Institute of Sacred Music in Rome. Established in cooperation with a first-rate American school of music, the Anglican use church music institute could confine its instruction to church history, liturgy, theology, and canon law and let its students study music theory and performance in the secular music school. Such cooperation would tend to insure that standards for church music be as high as standards in other branches of music.

Let us hope that the Holy See will make permanent provision for the pastoral care of the reunited Anglicans by erecting a personal prelature of Saint Alban. Let us then hope that the Anglican use personal prelature will take vigorous and effective measures to foster and cultivate the Anglican use treasury of sacred music with the superlative care demanded by Vatican II. Vatican II insisted that the patrimony of liturgy and spirituality of the eastern churches was the treasure, not just of the eastern churches, but of Catholics of all rites. The Latin rite Catholics thus have a vested interest in seeing that eastern rite Catholics foster and preserve their own rites. Since the February 1987 decree, the same can be said of the Anglican use patrimony of liturgy and sacred music. Let us, then, with Paul VI pray that the martyrs of England and Wales will aid us in these endeavors.

DUANE L.C.M. GALLES

A Specchi, view of Scala Regia and equestrian monument of Constantine; F. Bonanni, Numismata Summorum Pontificum, *Rome, 1715, pl. 8.*

TRUTH IN TRADITION

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A specter is haunting Europe—the specter of Tradition. All powers of modern Europe have entered into an unholy alliance to exorcise this specter: synod and congress, Cupitt and Küng, French radicals and German existentialists. In art, in literature, in architecture and planning, as well as in our special concerns of liturgy, doctrine and morals, there has been a concerted and simultaneous return to the values and standards of a past age. And if the name "postmodernism" is absurd, it is perhaps no more so than its antitype "Modernism" itself. The age of Modernism, now passing, was marked by a spirit of brash self-confidence, so secure in the knowledge of the effortless superiority of early twentieth century man that all the achievements of all the ages could be swept away and dismissed in the most patronizing manner. The Modernist period saw the abandonment of formal worship, of the language, music and movements of a previous age; it was the progressive decay of doctrine from a revealed wisdom to a matter of whims and feelings, of morals and church order from a structured system to a general free-for-all. The Modernist was confident in so doing, because the one inflexible doctrine of Progress decreed that whatever was old was of its very nature bad, and whatever is new must inevitably be true and good. Without conscious effort on the part of any individual, religion and the Church were evolving, just like art and the state, into ever more perfect forms, directed perhaps by the Hegelian *Geist* of the Marxist god "History."

In recent years all this has changed, and to the dismay of the lingering, but ageing, Modernists, the tragic dawn of the third millenium has given the lie to so glib an assumption that Progress would lead us inexorably from worse to better. In a series of spectacular failures, from Challenger to Chernobyl, we have seen the technology of our age brought face to face with its limitations. In the tragedy of the Lebanon we see the total collapse of all standards of civilized behavior and a reversion to barbarism unparalleled in our history. In the unbridled greed of the City amid scandal and scapegoat we see the rottenness of a political and economic system which had promised so much. In the distress and anxiety of divided Christians, and the ever-increasing proliferation of sects and cults we see the bankruptcy of Modernist theology and worship. The great philosopher of Progress, Herbert Spencer, lies forgotten in the shadow of his gigantic neighbor in Highgate cemetery, whose own influence is fast following him into oblivion, and not Engels but angels will be the guides of our future.

If we ask, not jesting but in earnest, "What is truth?" we may take two paths. The way of Modernism, which has rather dominated the Church for the past generation, was in effect to deny that there is such a thing as Truth. When we ask questions about God, about Christ, about our own eternal destiny, still more when we inquire about sin, about grace, or even about angels, we are told that these are matters on which we cannot, of their very nature, have certain knowledge; that all our theology is no more than symbol or guess, and that every religion, every philosophy, is equally valid as a means to appreciate the eternally unknown and unknowable God. Indeed the very concept of Godhead is so defined as to appear in the end no more than the projection of my inner self. We have no clear faith, and if we think we have, it must not be taught to others, but only "shared" if we find some other person with the same experience of the Godself struggling to expression through their own miasmic mind. Yet the Modernist, so tolerant of all religious expressions, all the various strivings of the human mind, still cannot tolerate in any form the cold certainty of

the dogmatists. As Père Congar pointed out many years ago, the end of so much "liberal" or even "ecumenical" endeavor has been to impose a new and terrible conformity: that of Modernism.[1]

And so we look to the second path, the second way to answer Pilate. This path, now increasingly followed, is that of *fundamentalism*: a return to the original sources of religion, and a total trust in the authenticity and authority of the founding documents. The Torah, the Quran, or for increasing multitudes of Christians, the Bible (shorn of its deuterocanonical books) is the standard and guide of life in all important matters. Clearly expressed in the pages of a book available to all we find the doctrines and morals necessary for our happiness. This path is now very familiar to you. Yet if I may venture to criticize it, it is with the observation firstly that interpretations of the scriptures vary so widely that fundamentalism splits into an ever increasing number of sects all different but all claiming the authority of the same Book—and secondly, that even the most fundamental of fundamentalists holds and asserts doctrines that are very difficult indeed if not impossible to find in the pages of the Bible. For example, you will nowhere find monogamy commanded in the Old Testament or the New. And if you have ever been challenged by the Jehovah's Witnesses on the issue, you will find it impossible to prove the doctrine of the Holy Trinity from scripture alone. There is a need, as all must eventually admit, for an authoritative interpreter, since the words of the Bible themselves do not speak clearly. We may seek this interpreter in our own Inner Light, the voice of the Holy Spirit speaking within us, but again we are confronted with the inexorable fact that countless scores of prophets, all claiming to be guided by the Inner Light, have produced countless scores of differing doctrines and sects, so that in the end we return to the same quagmire of confusion as that reached by the way of Modernism.

And so we set out again in search of the Truth, and this time let us look at the claims of Tradition. In Saint Paul's letter to Titus (1:5-16), we hear the command to pass on the unchanging message of the Tradition, teaching it clearly with the full authority of an apostle. Titus is not an epistle we read very often, but no one doubts its right to be in the Bible, and increasingly biblical scholars are able once again to accept that it is genuinely by Saint Paul—there is a certain post-modernism even among biblical critics![2] What we see in Titus, as indeed in Timothy and many other places in the New Testament, is a description of a policy evidently pursued by the apostles. Conscious of the divine command to go out and teach all nations, they chose successors in their turn to continue the same teaching, handing it down from one teacher to another: "handing down" in Latin is "traditio." There is an insistence on getting it right: "be severe in correcting them" says Paul, whereby we see that even if there is no biblical warrant for Modernism, there does seem to be one for the Congregation for Doctrine! Get it right; pass it on; ensure that it is authentic. And what is the control of this system? In part it is writing and memory; Paul urges his converts to have nothing whatever to do with anyone who preaches anything contrary to what he first proclaimed, "even if it be an angel from heaven"(Gal. 1:8). But when there is a new question, or the need for some development of doctrine, the practice was to refer back to the whole college of apostles, as we see in the case of the Council of Jerusalem summoned to rule on the obligations of non-Jewish converts. There is here the note of a living authority. The apostles are confident in making a new ruling when they are all together, in a way in which individually they are not so confident. Except of course for one.

The anthem by Palestrina, *Tu es Petrus*, rehearses the promise of Christ to Peter: "Thou art Peter, and on this Rock I will build my Church" (Matt. 16:18). It would be out of place for me to expound that passage at this time, but I may observe that increasingly those who take seriously the quest for Christian unity are realizing that

no world-wide unity is possible without the ministry of Peter and Peter's successor. What remains to be made clear is not the necessity but the exact role, function and limitations of the Servant of the Servants of God.

Yet the apostolic tradition is a living one even outside the bounds of the Roman obedience. The true significance of the phrase "apostolic succession" is the succession of teachers, all shown to be teaching the same truths in an unbroken and living succession back, back to the very beginnings of Christendom. It was Saint Irenaeus at the end of the second century who most clearly illustrates this concept of the living tradition, for he tells us that he heard the word from Polycarp, who in turn heard it from the Apostle John. He too gives us the list of bishops of Rome from Peter to his own day as the proof that the doctrines taught by orthodox Christians were truly those passed on from one witness to another down the years.[3] And that chain of witnesses has not ceased. The apostles, personally chosen and commissioned by Jesus Christ to preach in His name, initiated a line of succession—from Peter to Paul, to Titus, to the Cretan elders. Other lines as well, in Antioch, in Ephesus, in Byzantium or even in Rome remain with unbroken chains of bishops. Many of the doctrines of Christendom, accepted by all who claim the name Christian, are to be found attested not in the pages of Holy Writ but in the living tradition of the apostles. Many developments of Christian theology have taken place as new questions arise, new problems have to be faced, and new doctrines defined, and we see the successors of the apostles gathered together to decree collectively what none—save one—would dare to do alone, at Nicea, at Constantinope, at Chalcedon.

When Catholics speak of Tradition as a means of hearing God's word, we do not mean a vague rumor or collective inertia that by long custom has become a law—it is not "a tradition" like that of covering the Landseer during exams, or holding a ball at the end of the summer term; and when we say that certain doctrines are given to us by the Tradition of the Church we mean very much more than the oral traditions which circulate in colleges, the ever-developing tradition of how many minutes it might take to burn down the founder's hall or the many unsuccessful attempts to establish a really good college ghost. No: Tradition with a capital "T" means the handing on of the truth from one accredited teacher to another, just as the chair of French may be passed on from one professor to another; it means that we can rely on the teaching of the present day successors of the apostles because we can see their place in the unbroken succession from the beginning. It means accepting that the Holy Spirit speaks to us not at random or spasmodically, but through the ministry and charisms of teachers chosen and set aside, in an unbroken line, with prayer and the laying on of hands, so that among the many ministries in the Body of Christ, that of teacher has never been wanting. (This is, briefly, the Catholic understanding of the infallibility of the Church, in which context alone can we hope to explain the infallibilty of the pope.)

Here then we see a way out of the confusion and difficulty of these closing years of the second millenium. We have experienced a collapse of confidence in the proud achievements of modern man. We are witnessing a reaction towards the styles and certainties of a remoter past. But these trends are unable to guide us out of our plight. If we are searching for certainty and firmness in our faith we will find it neither by abstract and vague speculations, nor by archaeological excavation. Our faith must be a living thing, and therefore resting on a living authority. As all Christians must agree, the only true and living authority is Jesus Christ Himself, found in the past record of the gospels, yes; found also in the inner promptings of the Holy Spirit in heart and conscience, yes; but heard most clearly and reliably in the ministers He has chosen to teach His Church in the continuing apostolic tradition that wrote the Holy Writ, and still authoritatively interprets it.

The continuity of that Tradition has certain consequences. Clearly if it is a living Tradition it must grow and develop—growth implies change—but equally clearly this development cannot be in contradiction or in discontinuity with the past, else it is not development but revolution. The kitten may develop into a cat, but if it becomes a warthog something has gone wrong. What was true in the past remains true now, otherwise the word "Truth" has no meaning, but our understanding and appreciation of it can grow. Hence modern doctrines can incorporate and expand all the teachings of past Tradition, including the earliest Tradition enshrined in the Scriptures, but it will not be found to contradict any of it. In our beliefs we can be secure in trusting the fathers, the great scholastics, as well as more modern authorities, while recognizing that in some areas we can add to their legacy. Again, in our worship we have a great inheritance of prayer and symbolism, which it is absurd to throw away, as was done so foolishly twenty years ago, but which we can enrich by additions and development to produce a fuller and more rounded range of ways to express ourselves in worship. Here the present reaction in favor of the older language and music, the revival of Latin, plainsong or polyphony, can be redeemed from sterile antiquarianism and take its place alongside modern music and English liturgy in the rich treasure of the Church. For the Lord commended the scribe who, like a householder, took out of his store things both old and new (Matt. 13:52).

Christianity is inevitably an historical religion, rooted clearly at a particular moment in time, "under Pontius Pilate;" it runs therefore the risk of becoming fossilized, trapped in the language and culture of a past age. In reaction, more recently it has been severed from its roots, so that the past associations of Christendom are eliminated and religion becomes very much a reflection of contemporary ideals and attitudes, taking its standards from the world and no longer offering a standard to the world. We can avoid these perils if we come once more to see that Christendom is guided and directed through history by a living Tradition, ever old and ever new, and this Tradition we can in turn pass on to our descendants, as Moses commanded the Israelites to pass on the commandment of love (Deut. 6:1-16), so that our Catholicity may be a communion of peoples spread not only through space across the globe, but also through time until the ending of all history and the unveiling of Christ Who is already present among us. Through Whom be glory to the Father in the unity of the Holy Spirit.

REVEREND JEROME BERTRAM

NOTES

1. M.-J. (Yves) Congar. *Chrétiens Désunis* (1937) p. 225.
2. J.A.T. Robinson, *Redating the New Testament* (1976) p. 81-82.
3. Irenaeus, *Against Heresies* Book III, chapter 3.

MUSINGS ON THE NOMENCLATURE OF ORGAN STOPS

The word, "stop," so taken for granted by Anglophone organists and laypersons alike, can astonish anyone who pauses to reflect on its meaning. "Stop," of course, stresses the negative aspect of the device originally invented to *suppress* the sounding at chosen times of those ranks indicated on the various draw-knobs. "Register," as a noun, is positive and used from time to time by English-speaking organists and always by speakers of German, while the French refer to their *jeux*, the singular of which derives from *jocus*, Latin for "game" or "play"—as in the "play of sound and light" (*jeu de son et lumière*). The purpose of this paper is simply to take a closer look at some of the names we see on draw-knobs or tablets and either take for granted or else continue to be baffled by. The study will be neither technical, except incidentally, nor exhaustive, but will mainly present a selection of musings inspired by specific names.

It is fitting to begin with *diapason*, which denotes a timbre unique to the organ and serving as its very "foundation." The Germans stress the tone's foremost importance by calling the rank *Prinzipal*, and the French regard it as a showpiece truly worthy of "display," *montre*; at 4'-pitch they call it a *prestant*, from Latin *praestare*, "to stand in front of" all other ranks. *Diapason* in Latin means "octave;" in Greek it is an abbreviation of the phrase, "a concord through all the tones." As this rank forms the tonal basis for the entire range of the organ, *diapason* ("through all") is an appropriate designation; yet with its current (linguistic) overtones of "plumpness," "tubbiness," "muddiness," organists and builders nowadays invariably opt for the "slenderer" *principal*.

What about *hautbois*, "corrupted" ages ago in the Anglo-Saxon mouth to "oboe?" Is the French name really as elegant or poetic as it seems at first sight and hearing? It says nothing more than "high wood (wind)," that is, "woodwind instrument of high pitch." But the French syllables are undeniably beautiful—to a Francophile, who would argue that *hautbois* is more aristocratic than oboe, which has a plebian ring to it.

Captivating etymologically as well as visually is the *trompette en chamade*. *Chamade* relates to the Italian *chiamata*, "call" or "summons," and is an archaic French military signal (with drum or trumpet) for a parley—a conference or discussion with an enemy usually leading to surrender. Spanish organs, in effect, with their prominent gilded trumpets thrust horizontally from their façades at the viewer or worshiper who turns around and brazenly stares them in the face, have a particularly martial aspect. Scottish organ-builder George Ashdown Audsley "fights back," as it were, writing in 1921: "Powerful lingual stops so disposed should be inclosed in swell-boxes, and so endowed with powers of flexibility and expression. Uncontrollable lingual stops are an abomination from every musical point of view" (Audsley, p. 53). Stevens Irwin, fortunately, refutes that opinion in 1962: "Sometimes as high as sixty percent of a loud trumpet's sound can be saved by this type of installation. The higher-pitched overtones, particularly, because they are sometimes millions of times softer than the louder components in *the same pipe's note*, are preserved for the listener's ears" (Irwin, p. 277; his emphasis). So, hurrah for the *chamade*, which should nevertheless be used with discretion, lest souls too accustomed to hearing it fail to stop in their tracks at its sound. Irwin also observes that a few organs in Spain and Portugal even have their principal chorus *en chamade*. Note these alternate names for the *trompette en chamade*: *cor de Gabriel 8'*, pontifical trumpet 8', *clairon en chamade 4'*, and fan trumpet 8'.

Another reed-stop with an arresting name is the *serpent*—French before English, as a priest of Auxerre, Edmé Guillaume, invented the ancient instrument (yes, in the form of a serpent) whose sound the organ stop supposedly imitates. Irwin (p. 287) lists the *serpent* as one of "13 famous chorus reeds," a chart where he makes this entry about the stop in question: "A name reserved in the organ world for a bright tone that is somewhat eccentric, as extremely blatant (in the theatre) or percussive and vigorous (in the church)." Elsewhere (p. 246) he states that "the organ's *serpent* is just a little louder than the *fagotto* and has a tone quality that is both brasslike and distinctly reedy . . . Full-length or half-length inverted conical pipes of gentle taper, preferably of full-length spotted metal, make its tone." One can hear a 16′ *serpent* in the choir division of the chancel organ at New York's Riverside Church.

And speaking of animals, there is an 8′ *Baarpijp* in the pedal division of the new Fisk organ at the Little Church around the Corner. Why does the draw-knob bear its Dutch rather than its German name, *Bärpfeife*? Possibly Mr. Fisk was struck by the *Baarpijp* in the echo division of St. Bavo's organ in Haarlem, or by some other "growling" Dutch "bear pipe." James Ingall Wedgwood (p. 6) reveals that this reed-stop was introduced in the sixteenth century and meant to imitate the growl of the bear. "The pipes were made in various forms, but always with the object of smothering the tone." Irwin (p. 40), too, holds up the *Bärpfeife* as one of the oldest types of organ stops. He points to its short resonators that fit easily into organ chambers, "and the unique and sometimes guttural timbres . . . The *Bärpfeife* at any pitch can sound with a certain degree of sympathetic or near-*vox humana* quality . . ." In the past, the *Bärpfeife* was even sometimes called *vox humana*, which Wedgwood (p. 6) considers a "questionable compliment to the human voice." A certain Schlimbach is cited by Wedgwood as remarking "that perhaps the growling of the bear was as propitious to the Deity as the *vox angelica*."

Cornopean, composed of "horn" (*corno*) and "praise" (*pean* or *paean*) designates both an early instrument now known as the *cornet à pistons* and an 8′ lingual stop invented by organ-builder William Hill of London to imitate the sound of its brass namesake. It has inverted-conical resonators and is assigned to "small divisions of the organ where a trumpet would be too assertive and yet where some degree of *éclat* and a chord of lower-pitched overtones is useful" (Irwin, p. 83). According to Irwin (p. 84), the cornopean's tone is "most useful when it is kept neutral in color so that it can be blended with the flues . . . Liveliness of tone and a limited brilliance are its chief contributions to the organ."

The *Schalmei* or *chalumeau* was originally a shepherd's pipe. The French name, derived from Latin *calamus*, translates as "(grass) reed" or "(drinking) straw" and suggests the short, narrow, cylindrical resonators of the organ *chalumeau*, whose tone might conjure up alpine or pastoral scenes. The *Rohrschalmei* "gives a *covered* variety of the nasal, somewhat acid, reedy tone quality heard in the *Schalmei*" (Irwin, p. 237). *Rohr*, of course, names the small brass pipe inserted in a larger capped pipe and is generally translated as "chimney" or *cheminée*. Strictly speaking, however, it is *not* a chimney, rather a chimney-flue or, most accurately, a hollow (grass) reed. The French word for (grass) reed, *roseau*, actually shares a common root with German *Rohr*! The *root* meaning should now be evident for all registers with *Rohrs*: *Rohrflöte*, *Rohrbordun*, *Rohrgedeckt*, etc.

The *Krummhorn*, "crooked horn," was an early instrument with six holes and bent at its lower end in the form of a half circle. Irwin (p. 31) notes that the baroque organ *Krummhorn* is narrow and on very low wind pressure, and sounds a "whole gamut of soft but high-pitched overtones" that enhance the performance of early music. For Cellier (p. 41), the French *jeu*, *cromorne*, is not the *Krummhorn* that it pretends to translate, but actually a *clarinette*. Such a stop is often labeled *cormorne*, "mournful"

(*morne*) "horn" (*cor*). Audsley (p. 73) wonders if that is perhaps a corruption of the German name. And is *cremona* still another corruption, the result of certain builders recklessly taking the *Krummhorn* for a Cremona violin? Possibly, says Audsley (p. 81). *Cremona*, Irwin (p. 84) specifies, "is associated with the clarinet, sometimes a clarinet flute. It can be a mild violin or viola of 8′ manual tone. It has been used for many years by reed-organ manufacturers to indicate a mellow tone."

A stop rarely encountered nowadays, but whose character is strikingly suggested by its beautiful name, is the *keraulophone*, composed of Greek *keras*, "horn," *aulos*, "pipe or flute," *phone*, "voice." It was invented by London organ-builders Gray and Davison, and introduced in their 1843 organ at the Church of St. Paul, Knightsbridge, London. Its tone combines those of an open metal flute and a diapason. "Horn-like character is given by some strength in the lower overtone range" (Irwin, p. 168). There is a hole or slot near the top of the pipes extending through their tuning sleeves. Audsley (p. 174) cites the existence of a *keraulophone* in the positif of Merklin's organ at St. Eustache in Paris. Hilbourne Roosevelt often included it in his specifications, and Steere and Turner put one in the swell division of their 1872 organ at St. Paul's Episcopal Church in La Porte, Indiana. This instrument was restored and slightly enlarged in 1978-79.

One of the most descriptive of all French stop names belongs to a mixture, but how many organists realize that *fourniture* means "seasoning?" One of its definitions in *Le Petit Larousse* is, precisely, *Fines herbes pour assaisonner la salade.* Cellier (p. 38) highlights the connotation with a quote from J. Adrien de la Fage à propos of this mixture: *Cet assemblage de petits tuyaux résonnant avec les grands et confondant leur son de manière à ne plus produire qu'une sensation douteuse, est, pour l'ensemble auquel il imprime un caractère particulier, une sorte d'assaisonnement, comme le cerfeuil, l'estragon, la pimprenelle, etc., dont la réunion se nomme aussi fourniture.* Audsley (p. 137) speaks with equal enthusiasm of this "compound harmonic-corroborating stop" that "adds great richness and brilliancy to all combinations in which it enters." For Irwin (p. 136), the *fourniture* is "probably the most important single mixture . . . It extends *upward* harmonically the tone of the flue choruses . . . It enhances pitch-definition and that needed sonorous quality in the chorus's treble notes." In sum, the small bright tin pipes comprising the *fourniture* furnish piquancy or spice. One more mixture with an attractive name is the *Rauschquint(e)*, made from *rauschen*, "to rustle or rush," and Latin *quintus*, "fifth."

Discussing the *fugara*, which may be of wood or of metal (open, cylindrical), Cellier (p. 33) sees as a possible source of its name the Provencal word, *vogara*, "substitute" (*remplaçant*), since the stop often functions on manuals other than the great as a principal or an octave. Wedgwood (p. 77) calls it a horn gamba, and Irwin (p. 140) says that "some examples are really diapason-string hybrids." Its tone he describes as "bright, keen, penetrating . . . usually on the loud side." Williams and Owen (p. 276), however, claim that *fugara* comes from Slavic words for a shepherd's pipe—Polish *fujara*, for instance—and that on the organ it is a "soft, rather slow-speaking string-toned stop of 8′ or 4′ first known in 17th century Silesia, soon after in Bohemia, Austria, Switzerland, Swabia etc."

Gemshorn is composed of *Gemse*, German for *chamois*, and "horn." In French, it is *cor de chamois*. According to Williams and Owen (p. 276), it was "known from at least 1500 in the Rhineland, where it imitated the *Gemshorn*, a medieval recorder made from the horn of the chamois. Wedgwood (p. 82) asserts that "the stop was named after the horn of the goat herds." For Audsley (p. 145), it has a timbre "between a normal reed-tone and a string-tone." Irwin (p. 146) thinks of it as a near-diapason, with "a clean-toned, neutral-colored fabric of the harmonics natural to open metal pipes of *conical* shape."

An undeniable string bears a name derived from Latin for "willow flute," *salicis fistula*, rendered in French as *salicional* (Cellier, p. 33). Irwin (p. 238) considers it the most common string stop in the organ; it usually appears in the swell, "mostly accompanied by another rank of similar tone, but perhaps milder voicing, that is tuned slightly off-pitch to form a *voix céleste* of 8' with the on-pitch salicional rank."

One of the softest strings in the organ, the *aeoline*, takes its name from the Aeolian harp, itself named after Aeolus, the Greek god of the winds. In Irwin's words (p. 38), the aeoline creates a background of silvery tone against a running flute melody . . . Its very small open metal pipes have a high tin content to ensure the flood of overtones necessary to create this timbre."

The word *larigot* was used as early as 1534 by Rabelais, in the sense of "flute." *Le Petit Larousse* defines it as a kind of *flute ancienne*. Currently one encounters in French the expression *boire à tire-larigot*, meaning "to down in one gulp." Cellier (p. 37) cites Amédée Gastoué, who traces the word to Italian *arigo*, "shrill fife." The name thus underscores the high pitch of this tone speaking two octaves and a fifth above the keys depressed. While Irwin (p. 192) classifies the nineteenth 1 1/3' as a foundation rank of diapason tone, he specifies that "the similar *larigot* is properly a flute."

Flageolet derives from the Latin verb *flare*, transitive and instransitive, "to blow." It designates both a simple flute and a flatulent *haricot* or bean popularly dubbed *musicien* (Dauzat, p. 308). Williams and Owen (p. 274) describe the rank as "round, wide, rather discreet," and they note that it was highly favored in England by Henry Willis.

The *Sifflöte* often goes by its French name, *sifflet*, "whistle." The French noun and verb (*siffler*) come from the classical Latin verb *sibilare*, and for Williams and Owen (p. 285), good examples of this rank have a "characteristic sibilant tone."

What about the *Spillflöte*, "spindle flute," and the *Spitzflöte*, "spire flute?" One is tempted, like Wedgwood (p. 143), to say that "spindle" and "spire" have a common root, even though dictionaries do not exactly corroborate this. In any case, the names are descriptive of the forms of the pipes. The *Spitzflöte* is "conical, with the top diameter roughly two-thirds of the mouth-line diameter" (Irwin, p. 251). Together with its tapered foot, the entire pipe does indeed resemble a spindle.

Although a *Hohlflöte* is quite often made of wood, one should note that the draw-knob or tablet does not say *Holz*, "wood," but *hohl*, "hollow." The French name, which appeals to certain builders or designers is *flute creuse*, "hollow flute." The name alludes, of course, to its tone, which Irwin (p. 162-63) discusses in terms of harmonics. It has a loud fundamental "and an almost equally loud octave harmonic. The third harmonic is not so noticeable, and the fourth harmonic varies somewhat in different examples. The rest of the train of from eight to twenty-three harmonics quickly tapers in loudness as its pitch rises. The triangular form of this flute has fewer harmonics than . . . the square or rectangular form." In sound it is similar to that other wood flute of 8', the *melodia*, which also has a certain "hollowness" of tone.

Finally, there is the *Zauberflöte*, invented by William Thynne of London and named after Mozart's operatic masterpiece (Wedgwood, p. 185). Irwin (p. 329) notes: "This harmonic stopped flute gives the impression of being a little on the 'bright' side in spite of its meager overtone structure. This effect comes from the listener's contrasting its strong intensity with its moderately soft dynamic level. The flute's upper portion absorbs many of the upper partials that would . . . destroy its clarity and roundness of voice. It is overblown to sound its third harmonic noticeably. Since this is fundamentally a stopped rank, the pipes must be three times the normal length needed by a stopped pipe to make the same tone." The Riverside

Church in New York has a *Zauberflöte 2'* in the choir division of its chancel organ.

Before closing, the name of one of the commonest stopped flutes in the organ deserves brief comment. *Bourdon* comes from the insect, *bourdon*, "bumble-bee," and its soothing *bourdonnement* or droning. "The *bourdon* always gives a dull tone, frequently from walls of great thickness . . . The stopper excludes the even-numbered harmonics, except those that creep around the high, square corners of the mouth" (Irwin, p. 48).

So much for a sampling of organ stops. Additional ones could have been included, but their names seemed either obvious in meaning or else lacking in appeal. One conclusion to draw from these random musings on nomenclature is that the organ is a sophisticate, a cosmopolitan, a citizen of the western world, rather than peculiar to a single country. Germany, France, England and America, among other representatives of civilization, have each contributed significant tone colors, so it is fitting that the organ bear the linguistic stamp of these and other contributors. In reality, the names of the stops usually reflect either a rank's country of origin or the fancy of a particular inventor. As cultured souls, we value authenticity and demand *Urtexts* or original versions rather than translations, or, as in the case of opera, we invariably prefer a foreign language to English. Thus, Anglo-Saxon inventors give us *keraulophones, cornopeans, Zauberflöten* and *Erzähler*, for instance. The French and the Germans, however, like the Italians and the Spanish, each appear to feel, on the whole, that their own native tongue is sophisicated enough to name every stop—or at least a majority of the stops—on their respective organs. Yet outside the four named countries, builders and designers often show linguistic partiality, bringing forth a *Menschenstimme* instead of a *voix humaine*, or a *flute couverte* instead of a *Gedeckt*. Other builders and designers make a great display of their multilingualism, with the major "organ" cultures equally represented in the specifications. Sometimes, however, we get "impurities" such as: *Rohrflute, Spitzflute, Schawm* (!), *Wald flute, Gross tierce, Kontrabombarde, Rohrbourdon*; even in eighteenth-century Germany a common *Mischmasch* was the Flotedouce, which Bach proposed adding, among other stops, to his organ at Mulhausen. Can we, then, condemn what Bach endorsed? Should we presume to be more puristic? The tone is what counts, in the final analysis; but let it be worthily named, and let inventors of future stops find names that match the charm of many of those of the past.

GEORGE MARTIN

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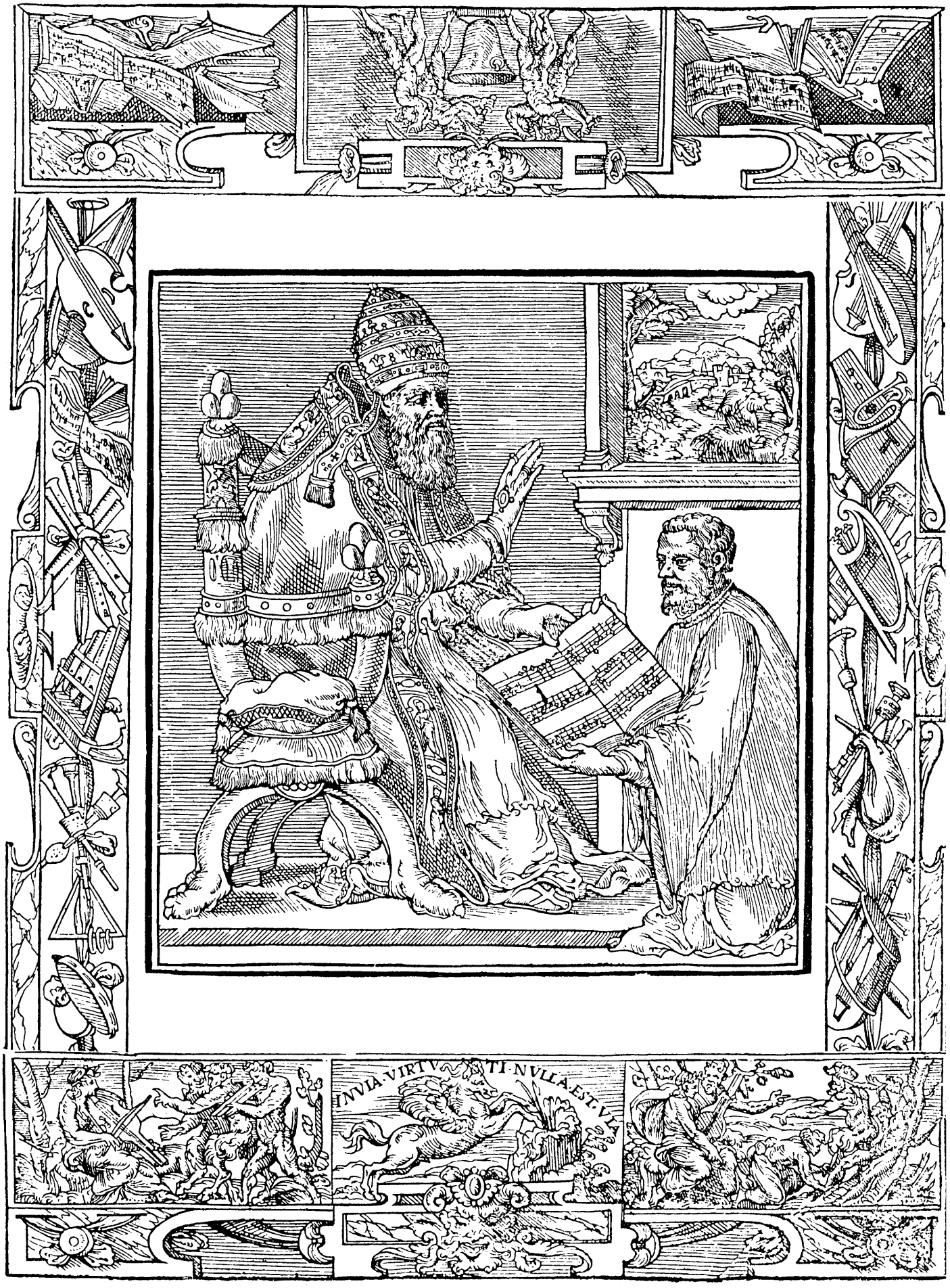

Frontispiece of Palestrina's First Book of Masses

REVIEWS

Magazines

BOLLETTINO CECILIANO, Vol. 83, No. 7, August-September 1988.

In a lightly written article, Sante Zaccarria opens up the old question of Schubert's *Ave Maria.* He gives the origin of the composition as a setting of Walter Scott's *Lady of the Lake,* its translation into German and ultimately the *contrafactum* in Latin. He cites the argument whether Rome had forbidden it or not, along with the brief discussions in *Notitiae.* He finally concludes that *in medio stat virtus,* and so the problem remains unsettled in the very best Roman tradition.

Peter Vergari writes a chronicle of the pilgrimage of the Italian Association of Saint Cecilia to Lourdes in July 1988. Truly it was a remarkable event attended by over 60,000 singers.

Alberto Brunelli writes about the choral preludes of Max Reger, and Aldo Bartocci contributes a biography and appreciation of Ferruccio Vignanelli, born in 1903 and dead in 1988 in Rome. Pietro Righini has a short article on the problems of organs and the labyrinth of temperaments and tunings from Zarlino through the eighteenth century. Accounts of conventions at Como, Udine, the shrine of Vicoforte, Gorizia and Rome complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Volume 83, No. 8-9, September-October 1988.

Reports of meetings in several European cities make up the bulk of this issue. Meeting in Strasburg, the European Union of Associations of Sacred Music brought together twenty-five representatives from eleven countries. They agreed to share their various journals and to work together for the promotion of sacred music. A choir festival was held in the Archdiocese of Milan, and the Third National Congress of Pueri Cantores met in Catania.

The Consociatio Internationalis Musicae Sacrae sponsored several days of choral music in Rome from November 19-22, 1988. The event marked the twenty-fifth anniversary of the founding of CIMS by Pope Paul VI. The issue also contains a manuscript photocopy of an entrance piece and a communion verse to Italian texts for weddings by Luciano Migliavacca for solo and organ.

R.J.S.

BOLLETTINO CECILIANO. Volume 83, No. 10-11, November-December 1988.

Mariorlando de Concilio interviewed Goffredo Petrassi on the subject of sacred music today. The Latin language, especially in relation to Gregorian chant and the education of seminarians, along with the problem of "the sacred" and the place of art in liturgy, make this an interesting exchange.

An account of a solemn Mass celebrated in Saint Peter's Basilica, October 30, 1988, by Cardinals Mayer and Stickler and other bishops and priests, with other cardinals and the Holy Father present "as simple faithful," describes the reception of Beethoven's *Missa in C* by those present. The chorus and orchestra of the State Opera of Munich were under the direction of Wolfgang Sawallisch. The anonymous author quotes the reviews in several Italian newspapers and lists the sacred music programmed in many European cathedrals. He contrasts that wonderful array of great music in those various European cities with what is being done in Italy and then concludes that liturgical music in Italy today is more African than European.

Luca Cemin writes on sacred music and prayer in connection with a convention held in Bressanone in October at which Maestro Doppelbauer of Salzburg, Abbot Baroffio of Rome and others delivered papers.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 47, July-August-September 1988. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

The only article is a serious consideration of the theological and liturgical demands of the Vatican Council in the constitution, *Sacrosanctum concilium,* by Raimondo Fratallone. He lists several problems to be solved: the integration of liturgical celebrations with a pastoral approach; the clarification of the relation between liturgy and catechesis; a clarification of the relation between liturgy and mysticism; a rethinking of popular religious events and the liturgy. The article considers the anthropological aspect of music as a means of expression and as a means of communication, both important for their roles in the liturgy. The article is continued in the next issue. Several pages of music set to Portugese texts for unison and parts are printed.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 48. October-November-December 1988.

Avelino Borda has an article on Father Manuel de Carvalho Alaio whose work in music in Braga is deserving of great praise. Manuel Simoes writes about Father Alaio and his work with the School of Braga, listing his pupils, names that one sees frequently in the pages of this journal.

Raimondo Fratallone continues his article on the theological and liturgical requirements of the Vatican Council. He considers the theological dimension of

music as well as its ecclesial side. Lengthy quotations from J. Gelineau are given. The issue again has several Portugese compositions mostly for unison.

R.J.S.

Books

A New Approach to Latin for the Mass by Louise Riley-Smith and Christopher Francis. Illustrated by John Ryan. Association for Latin Liturgy, 29 Boileau Road, London W5 3AP.

Frequently one hears and reads of the great dissatisfaction with the "liturgical renewal" that has been in motion since the end of the Second Vatican Council. But it is not enough to lament times that have passed. Rather, it is inspiring and helpful to produce useful and accessible sources to aid the renewal that is so needed today.

Recently, the Association for Latin Liturgy in Great Britain offered a tool to those wishing to promote the authentic liturgical renewal mandated by the council.

This is a reasonably priced "new course" designed for guided or self-instruction in the Latin language of the *Novus Ordo* advertised for "seminary students, priests and laity." It consists of a book and a cassette tape. The book presents, in stages, the grammar and vocabulary for the Latin used in the *Novus Ordo* along with practical exercises and the answers for correcting the exercises. Latin is presented from the standpoint of "doing-words" or the verbs of the Mass. These "doing-words" are in four groups: statements; petitions; wishes; or why, when and where. The book is arranged in four sections following these four categories of verbs. This text gives a review of English grammar, a Latin pronunciation key, progressive vocabulary, and exercises drawn from the Mass in sixty-six lessons. There is a thorough glossary and an answer book. Interspersed are some amusing cartoons which the lover of the Roman tradition and Latin will enjoy. The book itself is a solid, soft-cover workbook with ample margins. It does not pack too much unto each page. It does not present a visually insurmountable task, but rather makes the acquisition of Latin seem unthreatening and entertaining.

The cassette tape, made to accompany the book, presents the Mass of Easter Sunday using the Roman canon and also Eucharistic Prayer III and the most common sung responses. Side One records the Mass spoken in Latin with the responses. Side Two presents important parts of the Mass *in cantu* as well as readings sung in Latin. As an aid for pronouncing Latin and bringing it to life in the Mass, I think it is useful. The recording itself is not of superior quality, however. There are quite a few "bumps" in the quality of sound resulting from splicing, stopping and starting. I doubt that people would use this for listening pleasure. It is a learning resource. Naturally, the pronunciation of the Latin sounds "British" at times. It is very good and careful. Also, someone familiar with the pronunciation guide in the old *Liber usualis*, (if that is to be held as a standard) will notice that the speakers stray a little from the norms, but are consistent. For example, an intervocalic *s*, as in *misericordia*, is consistently voiced (like a *z* sound instead of remaining voiceless as is more nearly accurate). However, the Latin is carefully spoken and very clear.

The most satisfying thing about this positive tool is, as one reads in the introduction to the book, that it aims at "the idea of a sacred language" which "helps to convey a sense of the holy, which is under such threat today." It mentions the Gregorian chant tradition and the intention of the Church that Latin is to be preserved as a liturgical language. This Latin course could be of use in, for example, a seminary or Catholic school where so little is being done to foster a love of the ancient language of the Church's worship. Latin, hand in hand with the vernacular, would provide both for great unity and a sense of sacred were it to be used in our parishes. Today, our young people, and seminarians, have little opportunity to experience living Latin. This is changing as the authentic liturgical renewal of the council slowly emerges. The Association for Latin Liturgy has presented a way to help this renewal. This effort is a sign of things to come.

JOHN T. ZUHLSDORF

Choral

Psalms for the Church Year, E. W. Klammer, editor. Concordia Publishing House, Saint Louis, Missouri.

I do not see a lot of liturgical music these days (should one underline "liturgical," who does?), but even if the total vernacular output were to cross my desk, I think that I should still be excited by Concordia's *Psalms for the Church Year*. They comprise what we have come to call the "responsorial psalms" (thus pompously announced 52 Sundays and 313 days a year by many a lector), though they refer specifically to graduals. Now that we customarily declaim them from the *gradus* (step), after centuries of forgetting, we have dropped that term. They follow faithfully the three-year lectionary and come in three sets of four volumes each: twelve slight folios of 35 to 40 pages of class printing on class paper. They range from $1.90 to $2.50 each.

The refrains collected here are figured, and may be sung unaccompanied or with organ, depending upon the forces at hand. These are not the trite and contrived refrains of divers missalettes, but settings by the likes of Heinrich Schütz, Giovanni Nanino, Healy Willan, Venezio Russo, Diego Ortiz, G. P. da

Palestrina, J. S. Bach, Melchior Vulpius, L. Viadana, and an occasional contribution by hoary old "Ignotus."

The intervening psalmody is set to its proper Gregorian tone. While the layout suggests an SATB choir and cantor, it is amenable to any number of variations—some ten suggested by the editor, including the use of congregation, childrens choir, SAB, etc. If you begin to balk about rehearsal time (who ever wasted it on the propers?), take heart: the music for the refrain and the psalm tone remains the same for an entire season—lent, advent, and like terms of four or five weeks running for the Sundays of the year. It is all a little like the *Graduale pauperum*, which I have never been able to trace beyond the late Father Brunner's telling us about it. It might even be called a *graduale usuale*!

Roman Catholics will have only minimal problems with its use. Some feasts and vigils (Holy Saturday, Corpus Christi, one or the other of our Christmas cycle) are missing, but more are there: All Saints, August 15, Candlemas, Annunciation, Holy Cross. There are very few variants in the psalm numbers assigned, and the old numbering of "ordinary Sundays" as Sundays after Epiphany and Pentecost is easily negotiated. (E.g., the second Sunday after Epiphany is the second Sunday in ordinary time; the second after Pentecost is the ninth in ordinary time; the third, the tenth, etc.) Biblical texts are from the Revised Standard version and the psalms from the Standard Book of Common Prayer. One may not want to use the series *in toto* or as a steady diet, but it surely rates careful inspection and occasional use even by those with the most meagre resources.

Twenty years ago, when the reformers first discovered what they ought always to have known—that the psalmic gradual and indeed the psalmic chants of all the propers were matters for a soloist and for *listening*—I remember suggesting that in this enlightened time we might consider reversing the tradition and have the congregation do the psalmody. I was thinking, of course, of the difficulty of saving the incomparable Gregorian refrains. I did manage to exemplify the notion one time, on a rather special large public occasion, and it worked. Our choir was to sing at the Mass at De Sales Prep in Milwaukee on the Sunday of the Fifth International Church Music Congress. I had pointed the English psalmody for the Latin Gregorian (processional) propers. It is true that the large congregation was well-disposed, that it claimed a share of practicing church musicians, and that I had Jim Welch in the middle of it as anchor man. The congregation also negotiated its parts of Anton Heiler's strapping *English Mass* without rehearsal, testifying to its musical pliability. But like Rex Harrison jubilating over the rainy plain in Spain, we could say: "we did it, we did it, by George, we *did* it!"

I thought of all this as I leafed through the Concordia opus. Things are different now. My 60 to 70 families are, like those of most American parishes, musically neutral. The parish has an adult choir of, on an average, nine and half voices (I'm the half, since I sing bass about half the time) and a childrens choir of perhaps sixteen, with very limited rehearsal time. Though I have had a childrens choir for something over ten years, not one of them is represented in the adult group for the good and sufficient reason that none stays on in a midwest rural parish. But the two groups do infiltrate the congregation, and I can sing a high Mass, without warning, any time I please. And we never *recite* the refrain of the responsorial psalm. I confess that it is more often than not in the ubiquitous eighth tone, but it comes straight out of the St. Joseph Sunday Missal, *sans* any pointing. (One of the early joys of my being put out to pastor was the junking of the missalettes. It was also an economic move deserving wider emulation.)

So I think that I will revive that old experiment on occasion with the *Psalms for the Church Year*. One of the choirs will do the refrain, and whoever does the psalmody can do it right out of their missals. I won't expect the congregation to do it all. They can trade off with a cantor, the children's choir, or maybe even old half-voice. The chief danger I shall avoid is fooling around with notes—either spelled out or protracted into the usual psalmic legend, with its esoteric signs. Notes confuse people. Let them know when to start, stop, when to go up, go down, and when to close the deal. Like with a line above the syllable or below. Like with a slight indication of the hand: chironomy in the original sense. It won't be Sunday morning at Saint Agnes, but if it works, I might ask Charles Kuralt to stop by.

MONSIGNOR FRANCIS P. SCHMITT

To You I Lift Up My Soul by Richard Zgodava. SATB, organ. Augsburg Publishing House, 426 S. 5th Street, Minneapolis, MN 55440. $1.

The text by the composer is based on Psalms 26 and 42. Unison passages alternate with four-part writing. The accompaniment is independent but can more easily be played on the piano than the organ. This is a pleasant setting for a useful text and not difficult.

Oh, Sing Jubilee to the Lord by Daniel Troen Moe. SATB, organ. Mark Foster Music Co., Box 4012, Champaign, IL 61821. $1.10.

Ulrik V. Koren, the first Norwegian Lutheran pastor to settle west of the Mississippi River, wrote the text. The original hymn tune is given along with the setting by Moe, which varies from unison to five-voice sections. A strong organ part is independent

with several interludes. A festival piece with some dissonance and considerable power, it has a general use.

The Lord Has Done Great Things by Joseph Roff. SATB, organ. Morning Star Music Publishers, 3303 Meramec, Saint Louis, MO 63118. $.85.

The text is Psalm 126. There is considerable dissonance, but the voice leading is not difficult. Some sections can use soloists, bringing the climaxes with the choir to greater effect, especially when an adequate pipe organ is used. The piece is for general use.

Lift Up Your Hands by Roderick E. Nimtz. SATB, organ, 3 trumpets. Mark Foster Music Co., Box 4012, Champaign, IL 61820. $.90.

Some *divisi* parts occur in the sound choral writing that is largely *a cappella* with interesting brass and organ interludes. Rising to a great finale, the piece is very festive.

Sing Alleluia by Noel Goemanne. SATB. Shawnee Press, Delaware Water Gap, PA 18327. $.95.

Intended for *a cappella*, an organ reduction is supplied. Without organ support, a choir will need considerable pitch security to achieve the chromatic intervals. Great contrasts between soft and loud, between recitative and more melodic sections provide interest in this setting of psalm texts.

Missa Nova by Donald Hunt. SATB, organ. Novello (Agent: Theodore Presser Co.).

This is the order for Holy Communion, Rite A, of the Episcopalian Church. An independent organ part does little to help the choir find its sometimes difficult intervals in a piece that has considerable dissonance. Rhythmic problems, while not complex, may give amateurs some concern. Once mastered, the Mass can prove very effective.

I Know That My Redeemer Lives by Lewis D. Edwards, arr. by Douglas E. Bush. SATB, organ. Universe Publishers (Agent: Theodore Presser Co., Bryn Mawr, PA 19010). $1.30.

The text is by Samuel Medley (1738-1799) and the orginal setting comes from the late 19th century. The harmony is traditional and the choral writing has no problems. The final verse is set for congregation and descant.

Blessed Are They by Charles V. Stanford, arr. by Jane Marshall. SSATBB, *a cappella*. Augsburg Publishing House, 426 S. 5th Street, Minneapolis, MN 55440. $.90.

Both the Latin and English texts of Psalm 119 are set. Alternation between three-part treble and male voices produces an interesting texture and variation. Harmonies are traditional and voice-leading easy. The quality of sound is rich.

R.J.S.

OPEN FORUM

Gregorian Chant

Monsignor Schmitt feels that the support given Gregorian chant in Chapter VI of the constitution on the sacred liturgy is wimpish at best, and blandly ineffectual in the end. Apart from the fact that the effects cannot all be charged to the account of those who voted upon the schema, if Monsignor Schmitt's opinion is correct, then a very fundamental question is surely being raised here. It will, one fears, be with us for a long while. In the meantime, the readers of *Sacred Music* might find it helpful to recall the key passage in the report presented by the Abbot-Ordinary Cesare D'Amato on October 29, 1963, prior to the conciliar vote on the emendations proposed for Article 113 of the constitution. He clearly stated that "the problem of Gregorian chant and the Latin language which is latent here, cannot be passed over in silence." A number of fathers made expert comments on the subject, affirming that the union between genuine Gregorian chant and the Latin language is a necessary one. Nonetheless, some wished that Gregorian chant may also be sung in the vernacular languages.

This question was discussed at great length and from all angles in the subcommission for *musica sacra* as well as by the full commission. Finally, however, the commission felt it best not merely to abstain from deciding the question of the union between the Latin language and Gregorian chant, but not even to pre-judge the matter in any way. Therefore, the emended text of this article says nothing precise about the language in (Gregorian) chant, but leaves this to norms given elsewhere, without distinguishing between liturgical texts which are sung and those which are merely read. Thus neither the defenders of *latinitas* in Gregorian chant nor those who desire freedom in the language of Gregorian chant will probably be completely satisfied. Nevertheless, it did seem more prudent not to decide this question even implicitly, in order that Gregorian chant's true nature as art not be mutilated, and that pastoral care not be hindered in any way.

The article was approved by the commission with but one dissenting vote.

REV. DR. ROBERT A. SKERIS

NEWS

At Saint Ann's Church, Washington, D.C., Christmas music included Tomas Luis de Victoria's *Missa "O Magnum Mysterium"* and his motet of the same name, Joseph Rheinberger's *The Star of Bethlehem*, several Gregorian chants and traditional carols. At Easter, Wayne Jones' *Mass for St. Ann's*, music by Johannes Brahms, Schubert and several Gregorian pieces were sung. Monsignor William J. Awalt is pastor, Robert N. Bright, director of music, and Wayne Jones, cantor.

At the Cathedral of the Immaculate Conception in Lake Charles, Louisiana, the centennial of the canonization of Saint Peter Claver, patron of the diocese, was observed with pontifical Mass celebrated by Bishop Jude Speyrer. Archbishop Philip M. Hannan of New Orleans was homilist. Music for the occasion reflected the Caribbean heritage and included *Hear the Lambs a-Crying* arranged by Phillip McIntyre, and *Taste and See* by James E. Moore. At its Christmas concert, December 13, 1988, the cathedral choir presented works by Hassler, Manz, Hovland, Britten and Willcocks. Reverend Vincent A. Sdita is rector of the cathedral, and Steven Branch is choirmaster.

Saint Mary's Church in New Haven, Connecticut, observed the sacred triduum of Holy Week with solemn Latin liturgies with complete Gregorian settings and classical polyphony, including the *Missa Octavi toni* by Orlando di Lasso, *Ego sum qui sum* of Giovanni Gabrieli, *Alleluia, Surrexit Dominus* by Jachet de Berchem, Victoria's Reproaches and his *Vere languores*, and *Ave verum corpus* of Giovanni Pergolesi. Archbishop John F. Whealon of Hartford was celebrant and preacher for Easter Sunday, and the Dominican Fathers, including the Very Rev. John P. McGuire, Reverend Charles Shannon and Rev. Leonard P. Hindsley, were celebrants and homilists for the various events. Charles R. Stephens was cantor, and Nicholas Renouf, choirmaster.

The Church of Saint Mary, Mother of God, in Washington, D.C., observed the First Sunday of Lent with a solemn Mass in the Tridentine form in accord with the papal indult. Music for the occasion included the Gregorian settings of the proper and William Byrd's *Mass for Five Voices* and his *Memento Homo*.

At Saint Raphael's Church in St. Petersburg, Florida, Joseph Baber directed the Christmas music for Mass and for a concert which preceded the Eucharist. Music for the occasion included compositions of Gruber, Mozart, Peloquin, Vermulst and Handel for the liturgy, and works of Beethoven, Chaplin, Mueller, Neidlinger and Bruckner at the concert. Mr. Baber has been active at Saint Raphael's for the past ten years.

The Loras College Choir of Dubuque, Iowa, under the direction of John M. Broman, presented the *Missa pro defunctis, K626* of Mozart at the Church of the Nativity in Dubuque, February 12, 1989. Soloists were Kristie Tigges, soprano, Amy Sue Butler, alto, Joseph S. Spann, tenor, and Jack Luke, bass. Roy W. Carroll was organist. The choir has recently concluded an extensive concert tour throughout the Upper Midwest.

Chanticleer, a male ensemble based in San Francisco, California, presented three Christmas concerts, December 14-18, 1988, at Saint Andrew's Episcopal Church in Saratoga, the Cathedral of the Blessed Sacrament in Sacramento, and at Saint Ignatius Church in San Francisco. Music on the program included plainsong, *Hodie Christus natus est* of Palestrina, *Ave Maria* by Jean Mouton, *In nativitatem Domini* of Charpentier with string accompaniment, three songs by Herbert Howells and arrangements of Christmas carols by several musicians. Louis Botto is general director, and Joseph Jennings, music director.

The 1989 International Choral Festival is planned for Toronto, Canada, June 1-30, 1989. Entitled "The Joy of Singing," the event has scheduled choirs from Bulgaria, Tibet, Spain, Finland, the Soviet Union, and France as well as American and Canadian groups. The works programmed are Mozart's *Mass in C Minor*, Bruckner's *Te Deum*, Beethoven's *Missa Solemnis*, Verdi's *Requiem*, Bach's *B Minor Mass* and Berlioz's *The Damnation of Faust*. Further information may be obtained from Lloyds Bank Canada, 130 Adelaide St. West, Toronto, Ontario, Canada M5H 3R2; telephone: (416) 868-8046.

Manuscripta, a journal dedicated to study of manuscripts, in cooperation with the Pius XII Memorial Library in Saint Louis, Missouri, will sponsor a conference on codicology, illuminations, paleography and texts, October 13-14, 1989. Information may be obtained by writing the journal at Saint Louis University, 3650 Lindell Boulevard, Saint Louis, Missouri 63108.

Saint Patrick's Church in Portland, Oregon, continues its series of Latin Masses with an extraordinary program of Gregorian and polyphonic music. The Cantores in Ecclesia of the Archdiocese of Portland are under the direction of Dean Applegate, with Delbert Saman as organist. During Lent works by William Byrd, Thomas Tallis, Palestrina, Mon-

teverdi, Lassus and Bruckner were scheduled. On March 17, 1989, the centenary of the laying of the cornerstone of Saint Patrick's was observed with pontifical Mass celebrated by Archbishop William J. Levada together with three bishops and eleven priests. The triduum of Holy Week was kept with chant and classical polyphony. Father Frank J. Knusel is pastor.

Westminster Choir College in Princeton, New Jersey, is sponsoring a symposium entitled "Church Music: The Future," October 15-17, 1989. Church musicians, publishers, organ builders, hymnal editors and others will assemble to explore congregational, choral and instrumental music for worship. Among those invited to the symposium are Samuel Adler, Ronald Arnatt, Richard Hillert, Robin A. Leaver, Joan Lippincott, Richard Proulx, Don E. Saliers and David Willcocks. For information write Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540, or call (609) 921-7100 x308.

California State University at Los Angeles is offering a Gregorian Schola at the Abbey of St. Pierre de Solesmes, June 21 through July 9, 1989. Robert Fowells is coordinator of the event, and Dom Jean Claire, chantmaster at Solesmes, and M. Clement Morin of Montreal will be on the faculty. The twelve days will concentrate on Gregorian semiology and interpretation of the chant. For information call (213) 343-4060.

Dominican College, San Rafael, California, has announced a series of workshops sponsored by the San Francisco Early Music Society. Subjects will included baroque music, recorders, instrumental building, renaissance music and medieval music. Among a large number of faculty members is William Mahrt of Stanford University and frequent contributor to *Sacred Music*. For information write SFEMS, Box 15024, San Francisco, CA 94115 or call (415) 527-3748.

The Twin Cities Catholic Chorale has completed its fifteenth season of singing orchestral Masses at the Church of Saint Agnes in Saint Paul, Minnesota. During the period from 1974 until the present, 400 Masses have been sung by the group, assisted by members of the Minnesota Orchestra. Programs indicate that Joseph Haydn's *Nelson Mass* was sung 23 times; Haydn's *Theresien Mass*, 25 times; Haydn's *Mariazeller Mass*, 32 times; his *Pauken Mass*, 33 times; his *Heilig Mass*, 30 times; his *Schöpfungs Mass*, 21 times; Mozart's *Requiem*, 15 times; Mozart's *Waisenhaus Mass*, 9 times; Beethoven's *Mass in C*, 27 times; Schubert's *Mass in C*, 19 times; Schubert's *Mass in B-flat*, 27 times; Dvorak's *Mass in D*, once; Schubert's *Mass in G*, 26 times; Gounod's *Mass of Saint Cecilia*, 8 times; Mozart's *Piccolomini Mass*, 12 times; Haydn's *Harmonie Mass*, 17 times; Haydn's *Little Organ-solo Mass*, 19 times; Cherubini's *Fourth Mass in C*, 5 times; Mozart's *Trinitatis Mass*, 4 times; and Mozart's *Coronation Mass*, 32 times. The Chorale has sixty-five menbers, and the instrumentalists number about twenty-five, depending on the orchestration requirements of the particular Mass.

R.J.S.

CONTRIBUTORS

Karoly Köpe is director of The Moravian Music Foundation in Winston-Salem, North Carolina. He is conductor of the Moramus Chorale and Orchestra, dedicated to the performance of music from the Moravian archives here and abroad.

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Monsignor Francis P. Schmitt is pastor of Saint Aloys Church in the Archdiocese of Omaha. A former editor of *Sacred Music*, he is internationally known as director of the famous Boys' Town Choir.

Father Jerome Bertram is former chaplain to the students at London University in England and is now a parish priest.

Duane L.C.M. Galles is both civil and canon lawyer, residing in Minneapolis, Minnesota.

EDITORIAL NOTES

The covers for Volume 116 have been taken from Sir John Hawkins' *General History of the Science and Practice of Music*, the 1853 edition. Musicians who served the Church in Rome as organists, choirmasters, cantors and composers during the 17th century have been chosen: Girolamo Frescobaldi, organist; Antimo Liberati, choirmaster; Matteo Simonelli, cantor; and Francesco Foggia, composer. The seventeenth century, which witnessed the implementation of the decrees of the Council of Trent, is not unlike the twentieth century during which the Second Vatican Council was held.