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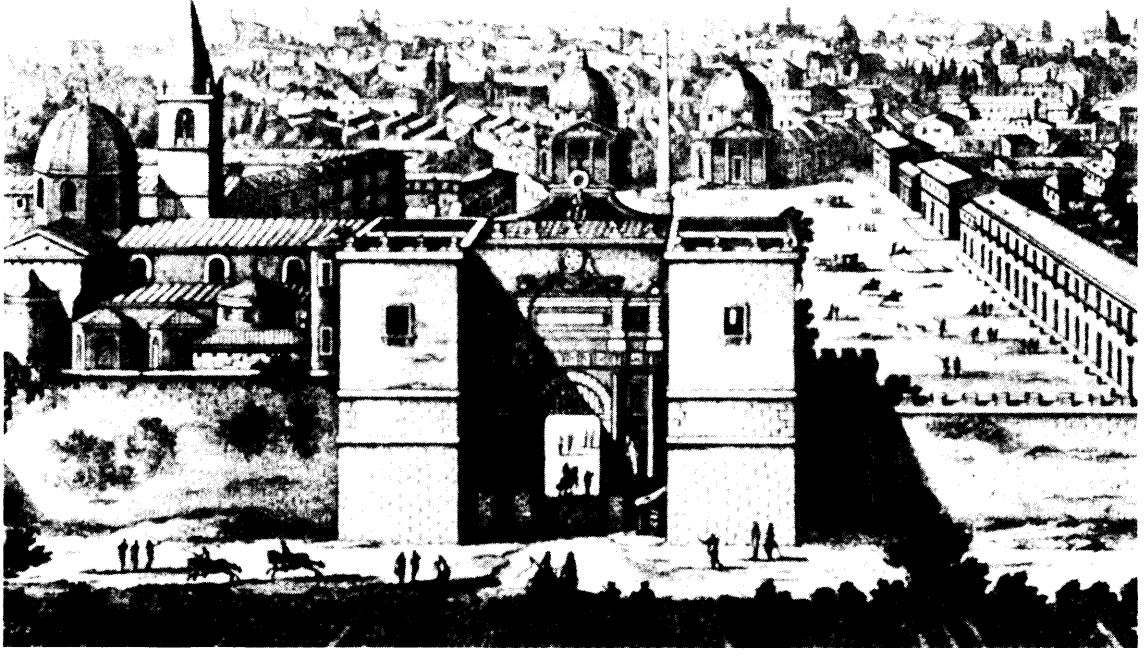


Rome, Piazza del Populo

FROM THE EDITORS

The Tridentine Mass

Only hours after Archbishop Lefebvre chose to separate himself from Catholic unity by consecrating four bishops in defiance of the Holy See, the Holy Father issued his *motu proprio, Ecclesia Dei*. It was a gesture of great fatherly care and pastoral solicitude. He was concerned for those who might slip into schism and be cut off from the source of life, the very Body of Jesus Christ, the Roman Catholic Church.

In *Ecclesia Dei* the Holy Father offers *within* the Church, to those who remain loyal, everything that the followers of Archbishop Lefebvre claim now to possess *without* the Church. The very purpose of the Church is to bring mankind to eternal salvation. This is accomplished through the sacraments and prayer, the practice of the virtues and the keeping of the commandments, the living of the life of grace and the profession of the supernatural faith of our revealed religion as given to us through the *Magisterium* of the Roman Catholic Church. The differences within the nations, peoples and tongues that make up the universal Church constitute a factor under constant consideration by the Holy See, as only a short visit to Rome and the Vatican will show. As Pope John Paul so often repeats, it is the individual person, created in God's own image, that the Church and its shepherds must be concerned for. Each person is of the utmost importance in God's plan, and the salvation of no one can be overlooked or ignored. Individual needs must be considered as well as those of nations and races.

If anything, the Vatican Council emphasized the existence of national, racial and individual differences. Native music is to be fostered and used, in so far as it is appropriate; ancient liturgical rites must be respected and maintained, as for example, the recent decrees permitting an Anglican Use for former Episcopalians coming into the Catholic Church; new forms of religious dedication have been set up through the establishment of innovative communities, such as Opus Dei, Schönstatt, Communione e Liberazione and others; personal prelatures for the care of immi-

grants and refugees, and for special groups needing their own shepherds, are increasing. All this indicates a concern for the person on the part of the Holy Father, the chief shepherd who is responsible for all the sheep.

Interestingly, the new Code of Canon Law reflects the personal theology of Pope John Paul II and the Vatican Council. A shift away from the territorial concept of ecclesiastical organization toward a more personal approach can be seen even in the definition of parish, which is now described as "a portion of the people of God." That portion may well be a group that has special needs in striving for its salvation, and the Church as a loving mother and the pope as a good shepherd wish to supply what is needed. Language needs, ethnic and artistic traditions, and a reverence for traditional forms can constitute the special requirements that the Church may see fit to recognize as grounds for special privileges for various groups.

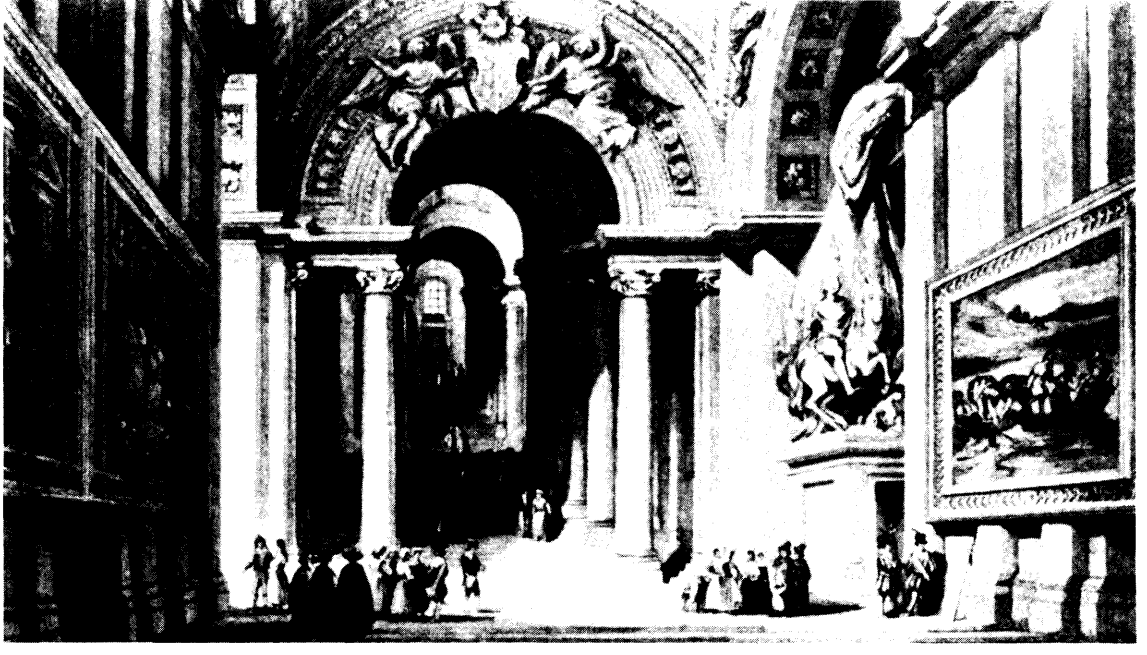
Ecclesia Dei clearly states that it is not directed only to those who have moved away from Catholic unity along with Archbishop Lefebvre. It speaks also of those who have remained in the Church and who have a need for the spiritual nourishment that can be found in reverence, tradition, certain ceremonies and music, all of which most certainly have a place within the Church, but which for various reasons have been abandoned and neglected in a false understanding and implementation of the post-conciliar reforms.

Cardinal Ratzinger, in an address to the bishops of Chile (See *Sacred Music*, Vol. 115, No. 3, Fall 1988, p. 17-20), asked what may have happened to cause Archbishop Lefebvre and his followers to leave the Church. Then he added that we must do everything we can to correct such abuses. With *Ecclesia Dei* the Holy Father is attempting to do that.

There is certainly something to be said in favor of a unified liturgy throughout the universal Church, allowing for legitimate racial, ethnic or national variations as well as the ancient historic rites, especially in the East. The Vatican Council notes the value of maintaining these traditions, and the missal of Pope Paul VI is filled with many options. As has been proposed here before, it would seem to be a solution to the problem of maintaining the Tridentine Mass as well as the reforms ordered by the Vatican Council to incorporate certain parts of both the old and the new into a revised missal which would keep the best of both forms. There is little question that many of the reforms of Pope Paul's missal are most welcome, but other ceremonies of the missal of Pope Pius V that have been eliminated might well be restored also. A new book, combining the best of both, could maintain a unity of rite but also a diversity of option within the rite. All Roman Catholics of the Latin rite would use the same missal.

It is clear, however, that the discussions of the Tridentine Mass and its use are only the surface of the problems brought to a head by the schism of Archbishop Lefebvre and mentioned by Cardinal Ratzinger in his address to the Chilean bishops. Catechetics, the religious life, training of the clergy, the reception of the other sacraments and preparation for them, indeed all facets of Catholic life are part of the larger problem for Catholics who wish to maintain their traditional faith as it has been lived for centuries and affirmed by the councils, including Vatican II. To do so within the Church is their right, and the Holy Father has spelled this out in *Ecclesia Dei*. It is to be hoped that it will be quickly and widely implemented in this country.

R.J.S.



Vatican. Royal Stairs

REVERENCE FOR THE EUCHARIST

(This pastoral letter is dated December 4, 1988. Bishop Keating has graciously permitted its publication in *Sacred Music*.)

Twenty-five years ago today, on December 4, 1963, the more than 2,400 bishops of Vatican Council II, in union with Pope Paul VI, issued their first major document—the council's first fruits—the historic constitution on the sacred liturgy. While many of the issues discussed in the council (1962-1965) had only an indirect bearing on the everyday life of the faithful, the liturgy touches virtually everyone immediately and personally. Nothing is more clearly at the core of Catholic life and practice than our public worship—which, in fact, is precisely what "liturgy" means. The constitution on the sacred liturgy made a powerful impact in our parishes, there for all to see and judge.

Hundreds of documents on the liturgy have since been published by the Holy See in the wake of the constitution. Thousands of liturgists eagerly plunged into the effort to implement and further the reforms. Millions of Catholics, though sometimes bewildered by it all, bravely accommodated themselves and their lifelong habits to new ways of worshipping God together.

> There have been those who, for the sake of conserving ancient traditions, were unwilling to accept these reforms. There have been others who, concerned with urgent pastoral needs, felt they could not wait for the definite reform to be promulgated. As a result some individuals, acting on private initiative, arrived at hasty and sometimes unwise solutions, and made changes, additions or simplifications which at times went against the basic principles of the liturgy. This only troubled the faithful and impeded or made more difficult the progress of genuine renewal.[1]

The dust has settled sufficiently now that I think it might be useful to look back across these twenty-five years to see if the considerable hopes of Vatican Council II have been achieved, to ask if by and large, the renewed liturgy has helped us worship better, pray better, become better persons of faith.

In these few pages I would like to share with you some personal reflections on *the*

great mystery which, although I do not understand it, I hold as absolute fact, an irrefutable truth. It is something at the heart of my daily consciousness which, by God's gift, I believe with every fiber of my soul. I mean, of course, the Holy Eucharist, both as the unbloody sacrifice of Jesus in the Mass, and as the living Christ, God and man, whom we receive in Holy Communion.

How can an educated person in the twentieth century, you ask, actually believe in the Eucharist, really believe that bread and wine in fact become the body and blood of Jesus Christ? Me? I believe it because, thanks to the grace of God, someone whom I thoroughly respect and love has taught me it's a fact, an awesome fact. That *someone* is the Church, the teaching and believing Church of the apostles and martyrs, the People of God of twenty centuries. . .my father and mother. . . the thousands of people in the Diocese of Arlington for whom I celebrate the sacred mysteries and with whom I receive the body and blood of Christ Jesus.

When you deal with a constitution you are dealing with fundamentals. It is a trait of human nature, I guess, to get away from pondering fundamentals—they're too ponderous—in order to get to what is more fascinating, the externals. It is far easier to apply oneself to what touches the senses, much harder to weigh the abstract and the sublime. The ultimate purpose of the constitution on the sacred liturgy was not so much to effect changes in the liturgy, as to effect a change in the hearts and souls of Catholic worshippers. It seems to me that a basic principle of the constitution was this: Liturgy is "good" to the degree that it pierces the senses, goes beyond the externals, to reach the heart and resurrect the sense of reverence for God in the individual person. People need to see through the externals of liturgical forms, see through even the central external of the priest celebrant himself, to arrive at the inner reality of what is happening, of Who is present among us.

The true center of the sacred liturgy, and indeed of the whole of Christian life, is the Eucharist.[2] The Eucharistic action is the "source and summit,"[3] "the soul"[4] of all Christian life, "the very heartbeat of the congregation of the faithful."[5]

> For the most blessed Eucharist contains the Church's entire spiritual wealth, that is, Christ Himself, our Passover and living bread. Through His very flesh, made vital and vitalizing by the Holy Spirit, He offers life to men. They are thereby invited and led to offer themselves, their labors, and all created things together with Him.[6]

The word "Eucharist" does not appear in the New Testament. It was first used in the Didache (late first century) and then by Ignatius of Antioch and Justin. In the New Testament the Eucharist is called "the Lord's supper,"[7] the *agape*,[8] and the "breaking of bread."[9] The rite and the reality have existed from the beginning, and the constant goal of the Church has been continually to try to understand and to live the Eucharist more fully.

Like the Church herself, the Eucharistic liturgy is both human and divine, visible but endowed with invisible realities. As the constitution puts it, in the liturgy "the human is directed toward and subordinated to the divine, the visible to the invisible, action to contemplation, and this present world to that city yet to come, the object of our quest."[10]

And so I thought it best if we consider each of the two elements of Eucharistic worship separately, the external ritual and the internal reality, and then speak about the reverence due to each.

I. THE EXTERNAL RITUAL

The Eucharistic liturgy is based on signs, of both human and divine origin, that aim at our sanctification. It is the Church's own ritual that uniquely promotes our spiritual life through signs and symbols perceptible to the senses—words and music,

gesture and vesture, art and architecture, sounds and silence. Yes, even silence is an important external of the liturgy. "At the proper time a reverent silence should be observed," admonished the constitution, for by a reverent silence the faithful "are associated more intimately in the mystery that is being celebrated."[11] Silence is "part of the celebration" itself.[12]

Another important external is language. Much has been said about the use of Latin to enhance public worship. No doubt about it; Vatican Council II not only did *not* outlaw the use of Latin in the Mass, but called for its preservation. The council placed on episcopal conferences the responsibility of regulating the use of the vernacular in the liturgy. Restrictions on the use of the vernacular were progressively lifted in the face of representations by hierarchies from all over the world, until by 1971 the use of the vernacular in public Masses was left entirely to the judgment of episcopal conferences, and to the judgment of individual priests for private Masses.

My preparation for the priesthood was entirely pre-Vatican Council II and was veritably steeped in Latin. Five years of Latin grammar classes were followed by ten years of classroom and liturgical usage of Latin. I confess that I was pretty proud of my Latin skills—an Italian pronunciation and a vocabulary that could not be stumped (that is, if you kept the conversation to things theological and canonical).

At first it was a disappointing thought for me to have to begin saying Mass in English. But what I discovered surprised me. Now people were listening to the meaning of the words I was saying and they could now tell quite easily if there was sincerity and devotion in my words, my inflections, my pace of delivery—things that were largely hidden from their ears when we had said Mass in Latin. This in turn forced me to a greater reverence at the altar, and I often thanked the Holy Spirit for Vatican Council II. It puzzled me later that what I found to be of such value for reverence—vernacular in the liturgy—some perceived as a slippery road to irreverence.

Reverence, however, is not an inherent trait of one language over another. Rather it is the trait of a person who is aware of God's presence and action, no matter what language he uses to express that awareness.

No bodily posture so clearly expresses the soul's interior reverence before God as the act of kneeling. Reciprocally, the posture of kneeling reinforces and deepens the soul's attitude of reverence.

Jesus knelt to pray in the Garden of Olives on the eve of His death (Luke 22:41). Stephen knelt down to pray for his persecutors as they prepared to kill him (Acts 7:60). At Joppa Peter knelt down next to the corpse of Tabitha to pray before calling her back to life (Acts 9:40). Paul, after giving his final farewell to the elders of the church of Ephesus, ". . .knelt down with them all and prayed. . .Then they escorted him to the ship" (Acts 20:36, 38).

In his letter to the Phillippians (2:8-11), Paul speaks of the Lord Jesus in magnificent poetic strokes:

> He was known to be of human estate and it was thus that he humbled himself, obediently accepting even death, death on a cross!
> Because of this, God highly exalted him and bestowed on him the name above every other name,
> So that at Jesus' name every knee must bend in the heavens, on the earth, and under the earth, and every tongue proclaim to the glory of God the Father: Jesus Christ is Lord!

The general norm of the universal Church is that the congregation kneel at the consecration of the Mass.[13] Further, the long and venerable custom of United States Catholics of kneeling for the entire Eucharistic Prayer was reaffirmed by our episcopal conference in 1969 for the post-Vatican Council era. And, of course, the practice

of genuflecting before the Blessed Sacrament is a norm for Catholics around the world:

> Genuflection on one knee is prescribed before the Blessed Sacrament whether it be reserved in the tabernacle or exposed for public adoration.[14]

Before the Vatican Council even ended, there were new words and phrases inserting themselves into our liturgical vocabulary, while some venerable old phrases, without any warning, became archaic. The new jargon, it must be pointed out, was not created by the constitution on the sacred liturgy.

Suddenly the traditional "sacrifice of the Mass" was to be referred to simply as the "liturgy," the "Eucharist," or the "Eucharistic liturgy." Yet the constitution prefers the traditional phrase "sacrifice of the Mass"[15] and indicates that "liturgy" and "Eucharist" have wider meanings than the Mass, while "Eucharistic liturgy" has a narrower meaning than the Mass, being but one of the two parts (with the liturgy of the word) that comprise the Mass.[16]

I had been giving "sermons" at Mass for many years until I found out that henceforth I would be giving "homilies" after Vatican II. The constitution, however, points out that a "sermon" is part of the liturgical action[17] but is called a homily (as a species of a genus) when the mysteries of faith and the norms of Christian living are expounded from the sacred scriptures according to the course of the liturgical year.[18]

At times, while waiting for the procession to start down the center aisle for Mass, I have heard my name announced to the congregation as "Our presider today is. . ." To be perfectly frank, "Our priest today. . ." is so much more meaningful, even when it refers to a bishop!

What I had known only as the sacrament of penance was now known as the sacrament of "reconciliation." The word "penance" went antediluvian. When "extreme unction" was renamed the "anointing of the sick," the sacrament became more widely used since people understood by the change in title that you need not be at the brink of death in order to ask for the sacrament. I have always wondered if the new title of "reconciliation" did not have the same effect, in reverse, so that fewer and fewer people would ask for the sacrament, thinking the sacrament was now intended only for those in mortal sin and therefore in need of reconciliation with God.

At any rate, the constitution never refers to the sacrament of reconciliation but only to the sacrament of penance,[19] which is indeed its official title to this day.[20]

A lot of those old phrases, tried and true through centuries of venerable use, still say it best.

The temptation is fierce, and I have rarely seen anyone successfully overcome it. When a very special event is to be celebrated with a Mass, e.g., the installation of the bishop, or his funeral, those in charge of planning the liturgy will invariably feel it appropriate to make the liturgy longer, more complex, more elaborate. If there are twelve verses of a hymn printed in the hymnal, all twelve will be sung. After all, this *is* a special occasion. The longest Eucharistic prayer is selected *de rigeur*. Musical interludes sometimes become mini-concerts. Holy Communion, of course, must be administered under both species, in spite of any logistical problems with the size of the congregation. The principle seems to be: Whatever *can* be added, *should* be added to the liturgy of a special occasion.

Extraordinary length of liturgy, I had always thought to myself, was not an extraordinary sign of reverence, either for God or man. That nagging thought, surfacing during a marathon liturgy, has always caused me some degree of guilt, feeling that I simply was not generous enough to sense the uniqueness of the event and the appropriateness of an elaborate liturgy. My guilt is relieved, however, whenever I read the constitution on the sacred liturgy. Apparently the council fathers had felt

the same way I have, for they directed that the renewed rites thereafter should be "simple, short and clear"—without granting exemptions for special events.[21]

"In your prayer," said the Lord, "do not rattle on like the pagans. They think they will win a hearing by the sheer multiplication of words. Do not imitate them" (Mt. 6:7).

While the constitution aimed to launch a whole new era of liturgical reform and renewal, it explicitly called for the preservation of three traditional externals that for centuries had served the Church's liturgy, especially the Mass, with dignity and decorum. They had to do with sound and the sense of hearing, the three sounds of language, song, and musical instrument:

> 1) Gregorian chant ". . .should be given pride of place in liturgical services."[22]
> 2) "The pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lifts up men's minds to God and high things."[23]
> 3) "The use of the Latin language, with due respect to particular law, is to be preserved in the Latin rites.."[24]

Whatever happened to these venerable old sounds? Well, I can understand why, at the beginning of the renewal, they were left behind in the excitement of embracing such a variety of new forms and substitutes. Are the three traditional sounds gone forever? Hardly. The era of renewal is still underway, and another sign of progress is the already visible return of these three jewels of sound. They will be back, not to dominate, but to take their rightful and honorable place in the rich mosaic of Catholic ritual.

The liturgy is such a sacred possession of the Church that no one, "not even a priest, may add, remove, or change anything in the liturgy on his own authority."[25] Many subsequent documents have reiterated this basic norm of the constitution on the sacred liturgy:

> Only the supreme authority of the Church, and, according to the provisions of the law, the bishop and episcopal conferences, may do this. Priests should, therefore, ensure that they so preside over the celebration of the Eucharist that the faithful know that they are attending not a rite established on private initiative, but the Church's public worship, the regulation of which was entrusted to the apostles and their successors.[26]

Cardinal Joseph Ratzinger wrote this memorable phrase: ". . .liturgy can only be liturgy to the extent that it is beyond the manipulation of those who celebrate it" (*Feast of Faith*, p. 85). The liturgy, by its very nature, is the public patrimony of the whole Church; it cannot be the possession or hallmark of an individual priest or a particular parish community.

> The priest must realize that by imposing his own personal restoration of sacred rites he is offending the rights of the faithful and is introducing individualism and idiosyncracy into celebrations which belong to the whole Church.[27]

In the liturgy the priest acts *in persona Christi*, in the person of Christ, not in his own name or by his own authority. How the priest conducts himself at the altar has to be based not on a sense of personal ownership of the ritual, but on the deference and reverence owed to the Lord Himself, who entrusted the Mass to His Church. It is the ultimate, most prized and jealously guarded possession of the Church. It is no surprise that the Church insists on the use of officially authorized rituals and missals, rubrics and directives for the externals of its liturgy.[28]

There is heard at times the complaint that liturgical norms tend to stifle the freedom and spontaneity that should mark private and public worship. "We are a

church of charity, not law," they say. "Let the spirit blow where it will. Don't shackle it; don't restrain its power by placing it under law and order."

By happy coincidence, I happened to be in Rome on January 25, 1983. That was the long awaited day for the promulgation of the new code of canon law that had been in preparation for more than a decade. As an old canonist myself, I was especially delighted to see and hear the Holy Father, Pope John Paul II, personally promulgate the code in the Hall of Benedictions above the front vestibule of St. Peter's Basilica.

In his talk the Holy Father spoke of the same complaint about the "intrusion" of law into matters of the spirit. He said that church law does not substitute for faith or grace or charisms or charity. No, it creates the best conditions whereby those primary values have a chance to flourish unimpeded in the vast society of the Church and the world. Law creates the conditions for the development of the important things. By the same token, the rubrics of the liturgy are not established to substitute for true worship, but to create the external conditions so that the interior values of the liturgy have a better chance to achieve their purpose.

As we Catholics are one in faith and sacrament, so must we be one in worship. Unity in the Church extends not only to doctrine, faith, and morals, but also to worship and liturgy. And when you speak of the Eucharist, how ironic that the Mass should sometimes become a cause of disunity, division, or resentment, as it can when its ritual is tampered with. Pope John Paul II writes:

> Above all I wish to emphasize that the problems of the liturgy, and in particular of the Eucharistic liturgy, must not be an occasion for dividing Catholics and for threatening the unity of the Church. This is demanded by an elementary understanding of that sacrament which Christ has left us as the source of spiritual unity. And how could the Eucharist. . .form between us at this time a point of division and a source of distortion of thought and of behaviour, instead of being the focal point and constitutive center, which it truly is in its essence, of the unity of the Church herself?[29]

I sometimes visualize the Mass as three-dimensional in its unifying power. Like the altar on which it takes place, I see the Mass with a certain length, width and height. The dimension of length reaches back as a memorial across twenty centuries to the Last Supper and Calvary. Its width is all-encompassing, as wide as the earth, embracing the entire body of the faithful around the world. Its dimension of height makes it reach up to the one true God in heaven in adoration, thanksgiving, satisfaction and petition.

The long memory of the Church through the centuries leads to one conclusion: simple and straightforward observance of the norms for celebrating Mass creates the best conditions for the inner reality of the liturgy to be grasped by the greatest number of people. As a rule, when Mass is celebrated in total accord with the Church's norms, the liturgy has its widest and deepest effectiveness among people.

II. THE INTERNAL REALITY

To the degree that the externals of the liturgy can pass beyond our senses of sight, hearing, touch, smell and taste, and reach the heart and soul, to that degree will the externals achieve their purpose in the liturgy. As carefully planned and beautifully executed as a particular liturgy might be, if it does not enter the heart, the psyche, the intellect, the memory, the will, the spirit, it fails in its purpose. It must reach the human soul in its depths. It is there, in the inner sanctum of one's soul that a sixth sense can be nourished, enlivened, focused—the sense of reverence before the presence and action of God Himself.

PASTORAL I sometimes got the impression in the years right after Vatican Council II that there

was so much emphasis put on style and sensual élan that the ultimate purpose of the liturgy was hardly adverted to. Those in charge of planning and executing the liturgy must realize that much more is required than correct rubrics. "It is the duty of pastors," directs the constitution, "to ensure that the faithful take part, fully aware of what they are doing, actively engaged in the rite and enriched by it."[30]

The heart is where it's at. Jesus once quoted a passage of Isaias to people whose religion stopped at the externals: "This people honors me with its lips, but its heart is far away from me (Mk. 7:6). The constitution puts it another way: People's minds must be attuned to their voices.[31] A basic liturgical principle has to be this: "Out of the abundance of the heart, the mouth speaks" (Lk. 6:45).

People really have to "see through" the externals of the liturgy to grasp the inner reality. And one of the most obvious externals is the priest himself. Pope John Paul II gives a powerful instance of this, where the faithful at Mass must pass beyond the externals of the priest from the first moment he appears in procession and approaches the altar:

> It is Christ Himself who, represented by the celebrant, makes His entry into the sanctuary and proclaims His gospel. It is He who is the "offerer and the offered, the consecrator and the consecrated.[32]

If I think that I have given a fairly good homily, I have always had the custom, even from the time of my ordination to the priesthood thirty years ago, to type it out afterward and save it. I have a few "keepers" from my first months as a young priest in 1959, a few years before the council began. When I look at those early sermons now, in light of Vatican II, I can hardly believe that I once had the audacity to consider them good and decent sermons worth saving. Frankly, they are awful sermons, too long and involved, academic and abstract, as engaging as a filibuster. They did not have a minimal chance of moving anyone, of touching the hearts of anyone, or helping people arrive at the inner mystery of the Eucharist. I really was, if I say so myself, a maladroit young preacher.

In a couple of my pre-Vatican "keepers" I explained quite correctly to people that by the consecration performed by the priest the substance of the body and blood of Christ becomes present under the appearance of bread and wine, in place of the natural substances corresponding to these appearances. I explained further that the substance of Christ's body and blood remains actually, truly, and essentially present as long as the appearances endure, yet in such a manner that it is present whole and indivisible under each species, as well as under any part thereof. Sound theology, all right, but I never appealed through the senses to the heart, as the liturgy is meant to do. And the homily, or sermon, is part and parcel of the liturgy itself.[33]

The body of Christ is beyond all sensible perception. Can it happen at Mass that we stop at the sensual perceptions and never reach the mystery beyond? Sometimes going to Mass can be like listening to a foreign language, not a word of which you comprehend. The foreign words touch your sense of hearing, but do not penetrate the understanding of your mind. The liturgy can sometimes touch the senses of sight and sound. . .yet the heart and soul do not comprehend.

The visible signs of the liturgy are necessarily limited in conducting us to the inner mystery. In the final analysis, the mystery will always remain a mystery. "Senses cannot grasp this marvel; faith must serve to compensate" is the line from the wonderful old hymn *Tantum ergo* sung at benediction of the Blessed Sacrament, a Eucharistic liturgy that truly belongs in the Church of Vatican Council II.

Before the Eucharist, the senses fail us, it is true. And when we become truly conscious of that fact, we are already at the threshold of the inner mystery.

Lord and God, devoutly you I now adore,
hidden under symbols, bread and wine no more.
Sight and touch and taste, Lord, are in you deceiv'd;
by your Word alone, Lord, can you be believ'd.
All that you have taught me, I do firmly hold,
truer words than yours, Lord, never have been told.
As I contemplate you, senses fail to see,
but my heart and soul, Lord, with my faith agree.

A key phrase of the constitution states the goal of liturgy, to move people to "full, conscious, and active participation."[34] Of the three adjectives used—full, conscious, and active—the word "active" seemed to be the one favored by most liturgists and pastors when first implementing the new liturgy. "Active participation" became the motto of those times.

Yet, of the three adjectives I really think that the most important one is "full" as in *full* participation. The word "active" can be taken to mean merely *external* participation without much attention to interior worship; "conscious" can mean merely *internal* participation without joining the worshipping community. But "full" means both together, internal and external participation. People are to take part in the Mass "conscious of what they are doing, with devotional (internal) and full collaboration (external)."[35]

When a person is fully participating, internally with reverence and devotion, and externally in collaboration with his fellow worshippers, he is doing five things, five basic actions described by the constitution:[36]

1) He is instructed (Scriptures, homily)
2) He is nourished (Holy Communion)
3) He gives thanks to God (the meaning of "Eucharist")
4) He offers Christ and himself in sacrifice to the Father
5) He unites with God and his brothers and sisters at worship.

If the words "full, conscious, and active" are the key words for all participants in the liturgy, what is the key word for the priest? I think a key goal for the priest is "effective" participation; the Mass is to be celebrated "effectively," that is, so people can receive the "very many fruits" the Lord intends by it.[37] True, there are some people of extraordinarily developed faith and reverence for whom the demeanor of the priest at the altar does not mean that much, one way or the other. But for most of us, the manner in which the priest celebrates Mass has a lot to do with people's ability to worship well and to receive what the Lord intends to give through the Mass to each soul.

In the matter of personal participation in the Mass, the constitution states that, as faithful dispensers of the mysteries of God, priests "must lead their flock not only in word but also by example."[38] The priest's demeanor, his sense of reverence, his sense of the sacred, his ability to enhance, not intrude on, people's awareness of the inner mystery, mean so much.

> . . .it would be futile to entertain any hopes of realizing this goal (viz. of achieving active and full participation among the faithful) unless the pastors themselves, to begin with, become thoroughly penetrated with the spirit and power of the liturgy, and become masters of it.[39]

But it is not only the demeanor of the priest that means so much to full, conscious and active participation; it is also the demeanor of fellow participants that counts. I have always thought that there are two basic ways to draw a soul to God through the liturgy: 1) the power of the liturgy itself; and 2) the good example of others' rever-

ence in the liturgy. One can grow through the liturgy in two ways basically: 1) by achieving an awareness of God's presence and action; and 2) by associating with others who are achieving it. The liturgy will draw people to that awareness if it remains true to its purpose, affirming the deposit of faith entrusted to the Church, and helping people profess that faith in union with the whole Church.

"The Eucharist is above all else a sacrifice," wrote Pope John Paul II.[40] The Mass, you can say, has three basic aspects—sacrifice, meal, and community. But of the three aspects, the sacrificial is the primary one, even though it is the one most hidden behind the externals of the ritual.

> The celebration of the Eucharist which takes place at Mass is the action not only of Christ, but also of the Church. For in it Christ perpetuates in an unbloody manner the sacrifice offered on the cross, offering Himself to the Father for the world's salvation through the ministry of priests. The Church, the spouse and minister of Christ, performs together with him the role of priest and victim, offers Him to the Father and at the same time makes a total offering of herself together with Him.[41]

The Eucharistic ritual makes it quite obvious that it involves a meal, the taking of nourishment. The ritual likewise makes it easy to understand that those who participate are one community, who thereby express their unity by affirming one faith, one Father, singing one chorus of adoration and thanksgiving, and partaking of the one bread:

> Because the bread is one, we, the many who all partake of that one bread, form one body (I Cor. 10:17).

The signs and symbols of the Eucharistic rites, however, conceal rather well the inner sacrificial action. Nothing on the altar looks like a sacrifice; no particular action of the priest or people resembles the performing of a sacrifice. It is *the* great mystery. "The mystery of this water and wine. . .the mystery of faith" are phrases that the priest repeats in every Mass.

The priest might well be joined by the unordained in celebrating the other two aspects of the Mass, by those who assist him in the distribution of Holy Communion and those who affirm with him their unity of faith and worship as a single community of God's people. But in the performance of the sacrifice, he stands alone. No one pronounces with him the words of consecration. In this he is exercising the ultimate role of priest; in this he is affirming the uniqueness of the ministerial priesthood of the New Testament; in this he acts most perfectly in the person of Christ.

Perhaps that is why, in order to penetrate the sacrificial reality taking place on the altar, people depend so much on the leadership of their priest. There he stands alone as the steward, the administrator, the dispenser of the mysteries of God (I Cor. 4:1). The spirit and power of the liturgy usually will not engage the participants in the sacrificial aspects of the rite unless that spirit and power are evident in the priest who is leading the liturgy.

Canon 836 says it so simply: Sacred ministers are to arouse and enlighten people's faith. To arouse is to motivate the will of people; to enlighten is to further their understanding. It's no wonder that the constitution pointed up the supreme importance of liturgical training for clergy[42] who "are to be given a liturgical formation in their spiritual life."[43]

During the ceremony when the bishop ordains a man to the priesthood, there is a dramatic, riveting moment when the man kneels before the bishop, who hands him a chalice filled with wine and a paten carrying bread. Looking the new priest straight in the eye, the bishop charges him for the rest of his life: "Know what you are doing, and imitate the mystery you celebrate." Commenting on this, Pope John Paul II writes:

> It is from this admonition that the priest's attitude in handling the Bread and Wine which have become the Body and Blood of the Redeemer should draw its inspiration. Thus it is necessary for all of us who are ministers of the Eucharist to examine carefully our actions at the altar, in particular the way in which we handle that Food and Drink which are the Body and Blood of the Lord our God in our hands. . .[44]

"Arouse and enlighten"—this the priest must constantly strive to achieve, to arouse faith in the sacrifice by his reverence, and to enlighten that faith by his instruction on the mystery of the sacrifice.

"It is evident," concluded the extraordinary synod of bishops in 1985, "that the liturgy must favor the sense of the sacred and make it shine forth. It must be permeated by the spirit of reverence, adoration and the glory of God."

In the early years of the reform, *active* participation was so emphasized that quality and achievement were gauged solely on the level of external performance—singing, responding, exclaiming, proclaiming, celebrating, etc.—that few checked to see if the sense of the sacred pervaded. Banners and balloons, prose and poetry, orchestration and choreography were so highlighted that people often had no good chance to adore. When gestures, vestments, movements, words, postures, singing, sights and sounds of the ritual do not express the interior awareness of the sacred, they are only clanging cymbals, not effective symbols.

The Holy Father often speaks of "a new spiritual awareness and maturity" demanded of celebrant and faithful alike:

> Eucharistic worship matures and grows. . .when it brings about in us such recollection and devotion that the participants become aware of the greatness of the mystery being accomplished and show it by their attitude.[45]

That awareness, says the Holy Father, is truly mature when it is genuinely interpersonal, conscious of God and, at the same time, conscious of His awareness of you. . .like the awareness of Mary when her sister Martha told her: "The Master is here and is asking for you" (John 11:28).

Saint Paul was speaking not of the sin of disbelief but of irreverence when he wrote: "A person should examine his conscience and after so doing he may eat of the bread and drink of the chalice, because he who eats and drinks without recognizing the body, eats and drinks to his own condemnation" (I Cor. 11:20).

There is an interesting insight, I think, in the new code of canon law, in canon 913 which speaks of the preparation and basic comprehension which children should regularly have before making their first Holy Communion. Should the child be in danger of death, however, the canon indicates that the preliminaries may be dispensed with and the child given Holy Communion provided that he can do two things: 1) distinguish the Body of Christ from ordinary bread; and 2) receive Communion *reverently*. Reverence for the Eucharist is never dispensable, even in a child, even in danger of death.

A sense of the sacred, a sense of reverence, is due not only to the Eucharist, but to other persons too, and to places and things. I am always struck by a renewed sense of the sacred during the rite of dedicating a new church by which it becomes sacred, a sacred place, set aside exclusively and perpetually for the worship of God. It makes me conscious again of "the reverence due to the house of God" [46] and the reverential silence we keep in church in the presence of the Blessed Sacrament.

Vatican Council II, despite all myths to the contrary, reaffirmed our clear obligation as Catholics to participate in Sunday Mass. The constitution on the sacred liturgy states that the centuries' old obligation is both communal and personal to each of us: "The faithful are bound to come together into one place: to listen to the word of God and to take part in the Eucharist."[47]

Going to Mass is basic to a Catholic's self identity as a Catholic. After all, "The celebration of the Eucharist is the center of the whole Christian life both for the universal Church and for the local congregations of that Church."[48] ". . .in the most blessed Eucharist is contained the whole spiritual good of the Church."[49] The person who places going to Mass on Sunday higher than anything else that day is rightly referred to as a "good Catholic" or a "practicing Catholic." If going to Mass is not the heart of Catholicism, a lay friend of mine recently asked, "then what is?"

Last June during our *ad limina* visit in Rome, twenty-four of us American bishops met with the Holy Father, who gave us a marvelous talk on prayer. In the course of his allocution, he touched on the subject of Sunday Mass:

> Five years ago, in speaking at some length about this matter, I mentioned that "throughout the United States there has been a superb history of Eucharistic participation by the people, and for this we must all thank God" (*Ad limina* address of July 9, 1983). The time is ripe to renew gratitude to God for this great gift and to reinforce this splendid tradition of American Catholics.

Through baptism and membership in the Church, a believer undertakes a whole new network of rights and obligations. Sure, there is the obligation of Sunday Mass, but by the same token Catholics have a clear right to good liturgy. If the aim of the liturgy is to draw out and vivify people's highest and noblest religious aspirations and affirmations, then the job of parish liturgy is a very lofty one, and success comes not that easily. Nevertheless, the people have a right to good liturgy.

I think it can be said that if reverence does not pervade a liturgy, it will fail in its purpose even if all the liturgical roles within it are correctly carried out. Conversely, a liturgy that is not competently executed can sometimes achieve success if it is pervaded by reverence for the presence and action of God among us.

No one can deny that, in the wake of the Vatican Council, some attempts to implement the liturgical reforms were themselves in need of reform. Some appealed to the "spirit of Vatican II" to justify some fanciful and distorted interpretations of conciliar doctrine. Given the magnitude and pace of such remarkable changes taking place, a certain amount of misdirection, confusion, and consequent upset was inevitable. Part of that was the fault of us who plunged into the work of implementation without sensing people's need of adequate explanation. The rush to change externals sometimes outpaced the interior need to understand and digest. Perhaps there was just too much early excitement about the changes to pay any attention to a basic ground rule given us back in 1964 in the *Instruction on the Proper Implementation of the Constitution on the Sacred Litury*:

> . . .the general reform of the liturgy will be better received by the faithful if it is accomplished gradually, and if it is proposed and explained to them properly by their pastors.[50]

Pope John Paul II wrote some remarkable thoughts to us bishops in 1980:

> As I bring these considerations to an end, I would like to ask forgiveness—in my own name and in the name of all of you, venerable and dear brothers in the episcopate—for everything which, for whatever reason, through whatever human weakness, impatience or negligence, and also through the sometimes partial, one-sided and erroneous application of the directives of the Second Vatican Council, may have caused scandal and disturbance concerning the interpretation of the doctrine and the veneration due to this great sacrament. And I pray to the Lord Jesus that in the future we may avoid in our manner of dealing with this sacred mystery anything which could weaken or disorient in any way the sense of reverence and love that exists in our faithful people.[51]

In officially bringing to a close Vatican Council II in 1965, Pope Paul VI called the council "a wondrous event." Twenty years later, Pope John Paul II called it "a new Pentecost." Again in 1987 he referred to the council as "a new Pentecost for our century" as he announced the start of the Marian Year. Indeed the council has been an indescribable blessing, an event that, through the power of the Holy Spirit, signaled a process of renewal that is steadily moving ahead. The doctrine and the ideals of the council, as the Holy Father has said, need to be still further deepened and engrafted into the Church's life.

The liturgical renewal is the most visible fruit of the whole conciliar effort. And one of the most crucial insights we have gained in the wake of the council is that the liturgy's effect cannot be achieved in a purely external manner. We have learned, writes Cardinal Ratzinger, that ". . .we are in such urgent need of an education toward inwardness. We need to be taught to enter into the heart of things. As far as liturgy is concerned, this is a matter of life or death."[52]

> Liturgy addresses the human being in all his depth, which goes far beyond our everyday awareness; there are things we only understand with the heart; the mind can gradually grow in understanding the more we allow our heart to illuminate it. . .No external participation and creativity is of any use unless it is a participation in this inner reality, in the way of the Lord, in God Himself.[53]

Twenty-five years ago today the constitution on the sacred liturgy gave birth to a remarkable worldwide renewal in the way we worship God together and receive His gift of sanctification. The transformation is well underway and, thanks to the Holy Spirit, there are palpable impulses everywhere, prompting us to an ever greater reverence for the Eucharist.

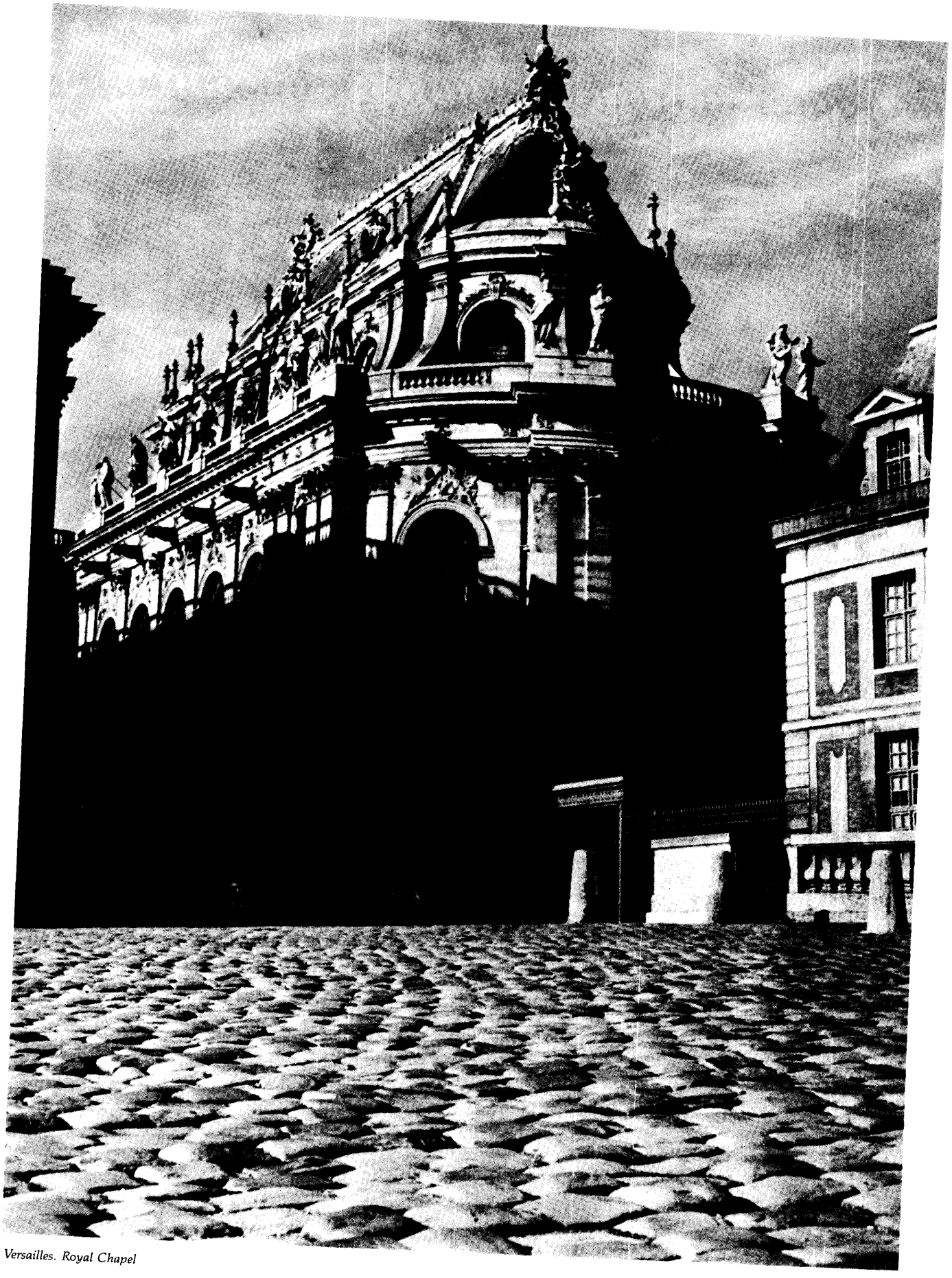
Indeed we are privileged witnesses to "a new Pentecost."

MOST REVEREND JOHN R. KEATING
Bishop of Arlington

NOTES

1. *Liturgiae Instaurationes—Third Instruction on the Correct Implementation of the Constitution on the Sacred Liturgy*, September 5, 1970. 1.
2. *Eucharisticum Mysterium—Instruction on the Worship of the Eucharistic Mystery*, May 25, 1967. 1.
3. *Lumen Gentium—Dogmatic Constitution on the Church*, November 2, 1964. 11; *Code of Canon Law*, 1983. 897.
4. *Dominicae Cenae—On the Mystery and Worship of the Eucharist*, February 24, 1980. 5.
5. *Presbyterorum Ordinis—Decree on the Ministry and Life of Priests*, December 7, 1965. 5.
6. *Ibid.* 5.
7. I Cor. 11:20.
8. Jude 12.
9. Acts 2:42.
10. *Sacrosanctum Concilium—The Constitution on the Sacred Liturgy*, December 4, 1964. 2.
11. *Musicam Sacram—Instruction on Music in the Liturgy*, March 5, 1967. 17.
12. *General Instruction on the Roman Missal*, March 26, 1970. 23.
13. *Ibid.* 21.

14. *Eucharistiae Sacramentum—On Holy Communion and the Worship of the Eucharistic Mystery Outside of Mass*, June 21, 1973. 84.
15. *Sacrosanctum Concilium*. 7, 49.
16. *Ibid*. 56.
17. *Ibid*. 35.2.
18. *Ibid*. 52.
19. *Ibid*. 72.
20. *Code of Canon Law*. 959.
21. *Sacrosanctum Concilium*. 34.
22. *Ibid*. 116.
23. *Ibid*. 120.
24. *Ibid*. 36.1.
25. *Ibid*. 22.
26. *Eucharisticum Mysterium*. II IV D.
27. *Liturgiae Instaurationes*. 1.
28. *Code of Canon Law*. 846.1.
29. *Dominicae Cenae*. 13.
30. *Sacrosanctum Concilium*. 11.
31. *Ibid*. 11.
32. *Dominicae Cenae*. 8.
33. *Code of Canon Law*. 767.1.
34. *Sacrosanctum Concilium*. 14.
35. *Ibid*. 48.
36. *Ibid*. 48.
37. *Code of Canon Law*. 899.3.
38. *Sacrosanctum Concilium*. 19.
39. *Ibid*. 14.
40. *Dominicae Cenae*. 9.
41. *Eucharisticum Mysterium*. 3.
42. *Sacrosanctum Concilium*. 16.
43. *Ibid*. 17.
44. *Dominicae Cenae*. 11.
45. *Ibid*. 9.
46. *Code of Canon Law*. 562.
47. *Sacrosanctum Concilium*. 106.
48. *Eucharistiae Sacramentum*. 1.
49. *Presbyterorum Ordinis*. 5.
50. *Inter Oecumenici—Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy*. 4.
51. *Dominicae Cenae*. 12.
52. *Feast of Faith*, p. 73.
53. *Ibid*., p. 151.



Versailles. Royal Chapel

BAROQUE LITURGY ON TRIAL

(Given at the conference on baroque culture at Franciscan University, Steubenville, Ohio, October 8, 1988, this paper first appeared in *The Dawson Newsletter*, Volume VI, No. 3, Fall-Winter, 1988-89. It is reprinted with permission.)

Since the liturgy of the baroque era is the Tridentine Mass, it seems sadly relevant to be discussing it now, when Archbishop Lefebvre has just gone into schism to preserve this very form of the Mass, which most contemporary liturgists consider to be a very poor liturgical form. All standard liturgical authors consider the Mass of this period to be excessively dramatic in its music and ceremonial, propagandistic in its architectural and artistic setting, and far too tightly structured in its ritual. The dean of liturgists and the man at whose feet I studied at Notre Dame and Brown universities, Fr. Louis Bouyer, in his *Liturgical Piety*, expresses most clearly this opinion. I used to agree, but have since come to an alternate view, which is difficult for me to express, so great is my respect and admiration for this knowledgeable liturgical scholar and theologian. Fr. Bouyer, on this topic in his book *Liturgical Piety*, states:

> From the 16th and 17th century idea of court life Catholics derived their false notions of public worship (i.e., Mass as a performance). An earthly king must be honored daily by the pageant of court ceremonial, so also the heavenly king. The courtly atmosphere around Him was to be provided by the liturgy. . .as many handbooks of the period actually say it was considered to be the "the etiquette of the great King." The most obvious features of it were those embodying the external pomp, decorum, and grandeur befitting so majestic a Prince. The lack of intelligible meaning in so many rites and even in the sacred words themselves, was, therefore praised as enhancing the impression of awe to be given to the dazzled multitude. So also it would have seemed almost indecent to offer the common people any opportunity to participate directly in so sublime a performance. They were rather, only to admire it, dimly from afar, as a scene of unapproachable magnificence.[1]

Our author sees this "distorted interpretation of the nature of the liturgy"[2] as arising from three main factors:

1. The neopagan aesthetic world of the renaissance which substituted Greco-Roman mythology for biblical imagery to the detriment of the latter.
2. A violent hunger for the "super-human instead of the supernatural, as witness the paintings of Michelangelo" and the "enormous rather than the great as witness the statues of St. John Lateran with their hysterical gesticulations."[3]
3. A baroque Catholicism that was more loyal "though not genuinely Christian" which gradually withdrew into "a soulless kind of conservatism."[4]

This last point he has an ambivalence about since on one hand he charges the baroque era held no deep or positive inspiration of its own and simply fossilized the Mass, embellishing it with elements almost completely external and on the other hand, its "rigid and unintelligent traditionalism. . .was the providential means, whereby the Church managed to keep her liturgical treasures safe throughout a long period when scarcely anyone was capable of understanding their true worth."[5] Bouyer compares the baroque preserving of the liturgy to St. Peter's chair (actually a throne from a much later period) enshrined in Bernini's magnificent slipcover or the columns of the Lateran basilica absorbed by Borromini's pilasters.[6]

Actually what many of us regard as the highest aspect of this era, its artistic achievement, Bouyer criticizes, especially the musical art form of the time, opera. He charges it with exalting sensual passion and utilizing "imagery almost completely decorative, flowering in courtly music and ballet."[7] He decries its influence on the liturgy:

> So the faithful of the same period sought to find a religious equivalent of the opera in the liturgy. Churches came to resemble theaters in plan and decoration. The liturgical pomps displayed in such churches tended to smother the traditional text of the liturgy under an increasingly profane kind of polyphony, the text itself having little importance either for the performers or the onlookers. The liturgy became the pretext for an "occasion" similar to a soiree at court complete with a divertissement by Lully. The chief focus of liturgical life, therefore, was no more the Mass, which included too many elements out of harmony with the mentality of the times.[8]
>
> Instead, solemn exposition of the Blessed Sacrament, a ceremony created and developed just in time to satisfy the tastes of the age, managed to assimilate perfectly the courtly ceremony then fashionable. In the presence of the divine King, a kind of heavenly grand opera could be performed with all the display of lights, jewels (mostly false), exquisite polyphonic singing and pageantry which commonly accompany a royal reception. And all this was pervaded with that type of sentimental piety, those panting after divine love, capable of competing successfully with the ecstatic expression of human love."[9]

We have quoted Fr. Bouyer *in extenso* because of his influence and because he states the case against the baroque liturgy so forcibly. Fathers Jungmann and Klauser agree with him in general outline and yet each of them points out how the Tridentine liturgical commissions appointed by Pius IV and Pius V intended to return to the ancient Roman rites or "the pristine norm of the holy fathers."[10] These commissions investigated ancient sources and made use of them, though they didn't have our critical historical liturgical knowledge, and thought the Gregorian missal a pure Roman source, not knowing how many Franco-Germanic additions there were.[11]

The commissions also used the Greek fathers as well as the Latin, under the impetus of the humanists to return to the sources.[12] This does not seem like pure anti-intellectual clinging to the past to me, but investigating the tradition as well as they could and making prudent reforms in the light of this legacy. Jungmann further catalogs the reforms of the Tridentine fathers who:

1. Threw out all sequences except four as being not in accord with the Roman tradition.
2. Purified the Marian trophes (or trimmings) from the *Gloria*.

3. Recommended that the faithful receive Holy Communion each time they attended Mass, which was not the practice of the time, but that of the early Church.
4. Encouraged the printing of prayer books to follow the Mass as long as the canon was not printed.[13]

Such an approach hardly seems like "fossilizing" the liturgy, rather reforming it in the light of sound tradition.

Theodore Klauser in his research discovered that the Tridentine liturgical commissions weren't afraid to prune back the number of feasts that had sprung up like Topsy in the medieval epoch.[14] He even gives statistics to prove his point. In the years from 800 A.D. to 1558 A.D., 290 new feasts were added to the calendar, but that calendar promulgated by the Tridentine missal not only didn't introduce new feasts; in fact, it cut the number back to 133.[15] The commission tried to keep March and April free of feasts so as not to interfere with the venerable season of lent. So anxious were they to return to the ancient Roman calendar, that 85% of the feasts that they kept were from the first four centuries. The emphasis was on the most ancient and Roman feasts, especially apostles, popes and martyrs.[16] They were looking for the "golden liturgical age" of the fathers, as indeed many contemporary liturgists do, and they sought to root out later excesses. They were also interested in centralizing to curb liturgical abuses and the Roman tradition gave them the unity they sought, although Pius V was prepared to allow rites 200 years or older (his own Dominican order) to keep their rites. Louis Bouyer shows that many gladly gave up their rites in exchange for the Tridentine missals "just off the press" with all conveniently located in one volume.

Perhaps the counter-reformation liturgical reform was not quite so stilted and unthinking as Louis Bouyer makes out. Certainly the conciliar fathers at Trent thought they had intelligently revived the liturgy as we can see from these words from a sermon preached by Bishop Jerome Racozonus of Venice at the ninth and last session of Trent on December 4, 1563:

> You have thereby removed from the celebration of the Mass all superstitions, all greed for lucre and all irreverence. . .removed its celebrations from private homes and profane places to holy and consecrated sanctuaries. You have banished from the temple of the Lord the more effeminate singing and musical compositions.[17]
> Moreover, divine worship will be discharged more purely and promptly and those who carry the vessels will be so chastened that they will move others to follow their example.[18]

It is true that the primary concern of the fathers at Trent was less liturgical than doctrinal and was especially to defend the faith against Protestant views. Therefore, the doctrines of the real presence of Christ in the Eucharist by transubstantiation and the Sacrifice of the Mass claimed their attention. Yet they treat of the need for liturgical rite and ceremonial:

> Since such is the nature of man that he cannot easily without external means be raised to meditation on divine things, on that account holy Mother Church has instituted certain rites, namely that certain things be pronounced in a subdued tone (canon and words of consecration) and others in a louder tone; she has likewise made use of ceremonies such as mystical blessings, lights, incense, vestments, and many other things of this kind in accordance with apostolic teaching and tradition, whereby both the majesty of so great a sacrifice might be commended, and the minds of the faithful excited by these visible signs of religion and piety to the contemplation of the most sublime matters which are hidden in this sacrifice.[19]

Although Trent is open to reform it is an approach at once conservative and pastoral. In Chapter 8, we read:

> Although the Mass contains much instruction for the faithful, it has nevertheless not seemed expedient to the fathers that it be celebrated everywhere in the vernacular. The holy synod commands pastors and everyone who has the care of souls to explain frequently during the celebration of the Masses, either themselves or through others, some of the things that are read in the Mass, and among other things to expound some mystery of this most Holy Sacrifice, especially on Sundays and feastdays.[20]

We can only wonder at what state the Church would have been on the eve of Vatican II if these wise counsels had been followed and the explanations of the Mass had been widespread. Of course, this requires knowledge on the part of the priest and this is encouraged in the catechism issued by Trent:

> The Sacrifice is celebrated with many solemn rites, none of which should be deemed useless or superfluous. On the contrary, all of them tend to display the majesty of this august sacrifice, and to excite the faithful, when beholding these saving mysteries, to contemplate the divine things which lie concealed in the Eucharistic Sacrifice. On these rites and ceremonies, we shall not dwell, since they require a more lengthy exposition than is compatible with the nature of the present work; moreover, priests can easily consult on the subject some of the many booklets and works that have been written by pious and learned men. . .[21]

Thus far, we have tried to show that Trent's liturgical sense was more sensitive to tradition and intelligent in handling it than Louis Bouyer gives it credit. In respect to his charge of the artificially and sensuous aesthetic of the baroque in art and architecture, art history would take a different tack, now acclaiming the baroque contribution as serious and not simply theatrical. Monsignor Cartwright remarks in his *Catholic Shrines of Europe:*

> There was a time when it was universally fashionable to make little of this baroque style with its bold and startling departure from architectural repose. But today most writers on art seem to have come around to quite a different point of view. Meanwhile Bernini's colonnade and canopy have stood through the years, admirable when they were not admired and admirable now that they are admired. A great many people have always admired them both when it was not correct to admire them and now that it is proper again.[22]

The wondrous new style burst the classical norms of renaissance art and architecture and as employed by the Church sometimes took its inspiration from the early Church. The basilican plan with a nave became popular instead of round renaissance chapels. Bernini's colonnades at St. Peter's reminds one of the cortiles before early Roman basilicas and his twisted columns for the baldachino are inspired by ancient columns from the Constantinian basilica there. In baroque churches, people were much closer to the altar and so could participate in the liturgy more closely, albeit silently. The magnificence of the surroundings are described by Jungmann:

> The Church became a great hall, its walls shimmering with marble and gold. The paintings on the ceilings which grew right out of the plaster of the entablature made the room appear to fade away into heavenly glory. . .The interior of the church has become a great hall filled with sensuous life.[23]

The liturgist's objection to this style is voiced by Klauser:

> During this period, the interior of the church itself became a throne room, whose main wall was completely covered with massive architectonic and often magnificent structures over the altar. The altar itself played only a subordinate role in the total aspect of this end of the church and had become debased to a mere detail by the tabernacle and the throne for the exposition with all their trappings. On the other hand, the throne-room

> character of the baroque church interior excluded all side aisles. . .From every seat in the church people had to see the. . .monstrance as the heavenly Lord had to be able to see everyone of His visitors. Hence the baroque period gave rise to a church interior which once more had the effect of gathering people together.[24]

Even though Klauser criticizes the throne-room concept, he can see some good in it and appreciate its beauty. Of course, the musical flowering is magnificent and too enormous to detail. From Palestrina's trying to follow the norms of Trent to Vivaldi and the great concert Masses of Haydn, Mozart, and Beethoven, the riches of the baroque Catholic heritage are too rich to recount here, but surely the beauty of holiness has never been better portrayed.

Before concluding, let us mention the liturgical scholars at work during this period unearthing ancient liturgical texts. We must note Cardinal Bona, Cardinal Tomasi (recently declared a saint by Pope John Paul II in 1986), the seventeenth century Maurists Mabillon and Martene, and the Oratorian Librun in the same era who translated the *Missale Romanum* into French in 1660 for purpose of study.

Finally, are there lessons we can learn from the liturgy of the baroque era, since we have seen that some of its positive aspects departed significantly from Louis Bouyer's analysis? It seems to me that the delight of this era in beauty in all its forms, painting, sculpture, architecture, and music, and their enthusiastic service of the Church and its liturgy, is something we ought to emulate. We now seem to cultivate the cult of the crude and the ugly. As Cardinal Ratzinger says:

> More and more clearly we can discern the frightening impoverishment which takes place when people show beauty the door and devote themselves exclusively to utility. . ."simple" liturgy does not mean poor or cheap liturgy; there is the simplicity of the banal and the simplicity that comes from spiritual, cultural and historical wealth.[25]

The cardinal also expresses himself forcibly on a false archaism which would exalt the patristic period liturgically and throw out every development after:

> In reality the medieval Church (or the Church of the baroque era in many respects) developed a liturgical depth which must be carefully examined before it is abandoned. Here too we must be aware of the Catholic law of an ever better and deeper insight into the inheritance entrusted to us. Pure archaism is fruitless, as is pure modernization.[26]

Finally, I would like to suggest we could learn something from the baroque liturgical approach to the sacred. Although there might have been little external participation by the laity in a great concert Mass (liturgists consider this a grave fault) nonetheless there was a great reverence and such sublimity of artistic and musical form that one was led to bow before the transcendent Lord. This value is so clearly lacking in most of our contemporary liturgy, that the report issued by the extraordinary synod of bishops of 1985, while noting the "hunger and thirst for the transcendent and divine"[27] admitted the Church "has sometimes failed sufficiently to manifest the sense of the sacred."[28] Attempting to correct too external or *active* notion of participation in the liturgy, the synod notes that what is to be sought is "the interior and spiritual participation in the paschal mystery of Jesus Christ."[29] The baroque liturgy did that in its day (critics notwithstanding), but it remains for us to do likewise in our day.

FR. GILES DIMOCK, O.P.

NOTES

1. Louis Bouyer, *Liturgical Piety* (Notre Dame, IN: The University of Notre Dame Press, 1954), p. 4.
2. *Ibid.*, p. 5.
3. *Ibid.*, p. 5-6.
4. *Ibid.*
5. *Ibid.* p. 8.
6. *Ibid.*
7. *Ibid.* p. 7.
8. *ibid.*
9. *Ibid.*
10. Joseph Jungmann, S.J., *Missarum Solemnia* (New York: Benzinger Brothers, 1950), Vol. I, p. 136.
11. *Ibid.*, p. 137.
12. *ibid.*
13. *Ibid.*, pp. 137-145.
14. Theodore Klauser, *A Short History of the Western Liturgy* (London: Oxford University Press, 1969), Vol. II, p. 104.
15. *Ibid.*
16. *Ibid.*
17. Colman J. Barry, O.S.B., *Readings in Church History* (Westminster, MD: Newman Press, 1967), Vol. II, p. 104.
18. *Ibid.*, p. 105.
19. Roy J. Deferrari, *The Sources of Catholic Dogma*, a translation of Denzinger's *Enchiridion Symbolorum*—30th ed. (St. Louis, MO: Herder, 1957), p. 290.
20. *Ibid.*, p. 291.
21. *Catechism of the Council of Trent*, translated by Charles J. Callan, O.P., and John A. McCue, O.P., New York: Wagner, 1923), p. 259.
22. John K. Cartwright, *The Catholic Shrines of Europe* (New York: McGraw Hill Book Co., 1954), p. 22.
23. Jungmann, *op.cit.*, p. 150.
24. Klauser, *op. cit.*, p. 139.
25. Joseph Ratzinger, *The Ratzinger Report* (San Francisco: Ignatius Press, 1985), p. 128.
26. *Ibid.*, p. 132.
27. *The Extraordinary Synod of Bishops: 1985* (Boston: St. Paul Editions, 1985), p. 44.
28. *Ibid.*, p. 45.
29. *ibid.*, p. 52.

NOTES ON A QUEST

The next time Umberto Eco (*The Name of the Rose* and *Foucalt's Pendulum*) decides to explore monastic mystery, he might try finding the grave of Dom Joseph Pothier. I had not thought much of returning to Europe, now that the joys of transatlantic passenger ships are past, but there were those nagging bits of unfinished business. A pilgrimage to Santiago de Compostella was one, a prayer at the Cur'+e's tomb in Ars another, and perhaps another October 4th in Assisi. Finally, I had always planned, but never with proper time or transport, to pay my respects at the grave of Pothier.

I should have saved a lot of time and rather happy trouble had I not gone to the wrong railroad station in Paris some thirty years ago, when I assumed that Dom Pothier's remains were enshrined at St. Wandrille, where Dom David then kept his work and memory alive. Preliminary investigation last summer rendered that a shaky assumption. To begin with, he had died in exile (1923) at the Abbey of Saint-Cécile in Conques, Belgium, whence he had gone in 1901 when French religious houses were suppressed. Since the monks had not been able to return to St. Wandrille until 1931, I supposed he might be buried in Conques.

A drive to the nearest Benedictine house, a German missionary foundation, was fruitless. No one there even knew who Potheir was. A former abbot primate put his archivist to checking for me, with no result. Father Gerald Farrell at Westminster College seemed to recall that he was entombed in Luxembourg, how or why he wan't sure. That pointed to the Abbey of St. Maur in Clervaux.* I had been to Clervaux before, and visited briefly with Dom Paul Benoit, composer of all those *Elevations*. An altogether charming little city that climbs from the narrow valley of the Clerve high into the Luxembourg Ardennes, it was a scant three miles from my grandmother's village of Munshausen. (I have often wondered how grandma coped with the plains of Kansas, and am minded of a beer-quaffing Brewer fan in Milwaukee's County Stadium who laughed uproariously when he learned that I was from Nebraska. When I asked him what was so funny he said: "My wife's mother was from there, and she was 22 years old before she saw a hill!"

So I would start with Clervaux, one of only a few stops on a lean train that runs from Liège to Luxembourg City. They lock you in at nightfall in the modest Hotel de l'Abbaye which I chose over several resort establishments because it was situated some three or four hundred feet directly below the towering parish church, which one might first take to be St. Maur itself. Hence dawn found me fumbling through dozens of monstrous, mounted keys in the dark entry way. The height of the parish church was rather easily negotiated, but the footpath which led to the abbey, far beyond and out of sight, was both tortuous and treacherous, laid out, I thought, for a gazelle. Surely Monstserrat had nothing on St. Maur.

I arrived in time for lauds, beautifully done in Latin. But I could find no cemetery, not even one locked up for the night. The porter told me that there was a cemetery behind the walls, and indeed it was locked, but that after Mass, as I understood him, I could visit the grave of Dom Pothier. I was made most welcome to concelebrate,

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*Pius X established at Clervaux an association of prayers for the union of Christians in Nordic lands, and an ecumenical apostolate was established in Scandanavia in 1909-1910 by monks from St. Maur. At the request of Pius XI they undertook the revision of the Vulgate at the Abbey of St. Jerome in Rome. That work is now all but completed, and the Via di Torre Rossa facility has lately been turned over to the Pontifical Institute of Sacred Music.

and I noted carefully the visage of a kindly monk who straightened out the cowl of my chasuble. I decided it would be he I would consult after Mass.

It said something for the humility of the community that I was entrusted with a choirbook, and I did them the favor of singing in the careful half-voice of which the monks of Solesmes are so often accused. Meanwhile my next neighbor kept me in proper place and posture and off the choir floor, for both floor and choir stalls were slippery-clean. I was deeply impressed with the prayerful and musical quality of the sung Mass. No matter that every possible nuance of the neo-Solesmes manner was carefully observed. It was done not just expertly, but naturally, as with the kind of penchant only the Viennese have for authentically executing Johann Strauss. It was all Latin, of course, except for the readings, the dialogue phrases, and, I believe, the *Pater noster,* which were in French, for beyond the choir there was a scattering of visitors. There was no responsorial psalm, but the gradual was done with a trio doing the *gradus* solo.

My designs on my cowl-straightening friend turned out to be a fine discrimination. Fluent in English, he was a Norwegian monk who had spent "half my life"—35 years—at St. Maur. Whatever his erstwhile pursuits, he had now settled graciously into the full-time care of the community's infirm and elderly, from whom, he said, he learned a great deal. He would be happy to take me to the cemetery, but must first get his non-ambulatory charges back to their quarters. That done, and a great, forbidding black key procured, we set out. Oh yes, he remembered Pothier's grave. He had not known him, of course, as he had so many who lay beneath the simple black crosses in neatly hedged rows. Trouble was, Pothier was not there *any more.* He remembered distinctly when they had exhumed him and given his spot to some other exiled abbot. (His name escapes me, and my confrère's snapshot of the current renter's cross is blurred.)

He supposed that they had sent Pothier off to St. Wandrille, maybe even in exchange, but he was not all that sure. Nor did he have any idea how he got to Clervaux from Belgium to begin with. There had been so much of this exile business. The St. Maur monks themselves had been exiled to Belgium when Hitler over-ran the Grand Duchy. The monastery was used to quarter the Nazi horses, and the proprietor of the Hotel l'Abbaye, who was also *secrétaire* to the surrounding communes, including grandma's Munshausen, had told me that they were not your run-of-the-mill army nags, but the large Belgian ones. "You have them in the States," he said. "They draw that big Budweiser show-wagon."

Anyway, the Father infirmarian marched us straight to the former Pothier grave, for he had witnessed the exchange, and he opined that none of this said much for monastic stability. And while he was not acquainted with the researches of Umberto Eco, Agatha Christe had indeed crossed his mind. So much for Pothier's sojourn in my homeland. He had lain perilously close to the grave of one Father Matthias Schmitt. The picture of *his* cross is marvelously clear, because, I suppose, I would not have fogotten it anyway. It was my father's name.

But it was good to have been in Clervaux once more, and I marveled at what I had forgotten, or perhaps not perceived, about the beauty of the place.

And it was good too, in the bright fall air, to be driving high above the Seine in the hills that escallop it outside Rouen toward the sea. Through the ancient citadel of Saint-Martine-de-Boscherville to the still more ancient Fontennelle, out of which St. Wandrille (and Mont-Saint-Michel) grew. The original foundation dates from the mid-seventh century and has been most recently restored in 1894 by the archbishop of Rouen with monks from Ligugé. Pothier was one of these, having moved from the sub-priorship of Solesmes to Ligugé, becoming its prior in 1893, thence to St. Wandrille in 1895 where, in 1898, he was named its first abbot. All this before any exile,

and it's a wonder that the man found a grave at all.

You would have to know the turn-off from the main road to find St. Wandrille, and even when you get there entrances to the place are not readily visible. Driving past the ruined walls of what I suppose was the chapel of St. Saturnin, one of the oldest ecclesiastical buildings in existence, we debarked near a series of barns in the farm area. Beyond an expansive garden, still green and vigorous in late September, we found access to what appeared to be a still habitable building, and shortly were in a venerable monastic choir, well-stocked with monastic antiphonaries. But no sign of any monks.

Wandering through the light and airy corridors of the quadrangle, we eventually stumbled upon a lone workman who directed us through an undetected passageway, where, at length, monks began to appear. They seemed to be coming from a conventual Mass, though its location was lost on us. One fellow seemed genuinely happy to observe the intruders. He nodded jovially and mimicked a doffing of cap, but without speech. (Come to think of it, maybe they couldn't speak, for the carpenter was the only person in St. Wandrille from whom we heard a sound.) So I cornered him, and in my best French said something like *Padre, volo sepulchrum Dom Joseph Pothier visitare. . .estne possible?* He grinned and nodded (I thought in the affirmative) but only looked to the stone floor. Clearly he did not understand much French! A second try brought another impish grin and a somewhat clearer gesture toward the floor. I finally looked down myself, and there, on the stone at my feet, clear as the day outside, was engraved:

PP JOSEPH POTHIER
1835-1923
SANCTI WANDRILLI
ABBAS

I was standing on his grave! Here beneath a corner shrine of our Lady, with candles and fresh flowers for both, most suitably lay he who had garlanded her with his *Cantus Mariales* (it strikes me that he was born on December 7th, and died on the 8th), robed the Church of her Son with countless chant inventions. How many hundreds of times had we closed our public concerts and private night prayers with the quintessentially simple and moving *Salve Mater* (*misericordiae* —oh, yes, we needed that, and even more especially *veniae*)? One could only kneel and know what it is to feel greatness near. And a kind of happy kinship. And tell at last of his poor high gratitude for so gracious and towering a gift to the pulsing life of the Church.

"And I suppose now we will canonize Cardine," said the nun from whom I had borrowed Dom Pierre Combe's *History of the Restoration of Gregorian Chant.* Well, we do have that tendency, even in the Church, a kind of secular faith in progress. (Henry Adams says some place that the progression from the Lincoln through the Grant administrations gave evidence enough to disprove Darwin.) It is not just that Pothier was vital to my own chant (and musical) formation, and that of many of its champions whom I knew. Or that I have occasionally deemed it appropriate to note that he was sometimes unconscionably lost in the PR shuffle of Gregorian chant in general and that of his native Solesmes in particular. If indeed that very estimable Dom Cardine is to have the last word (though it seems to me that the pretensions of semiology are not a few), then it is also clear that there is now a rather direct line back to the seminal work of Pothier.

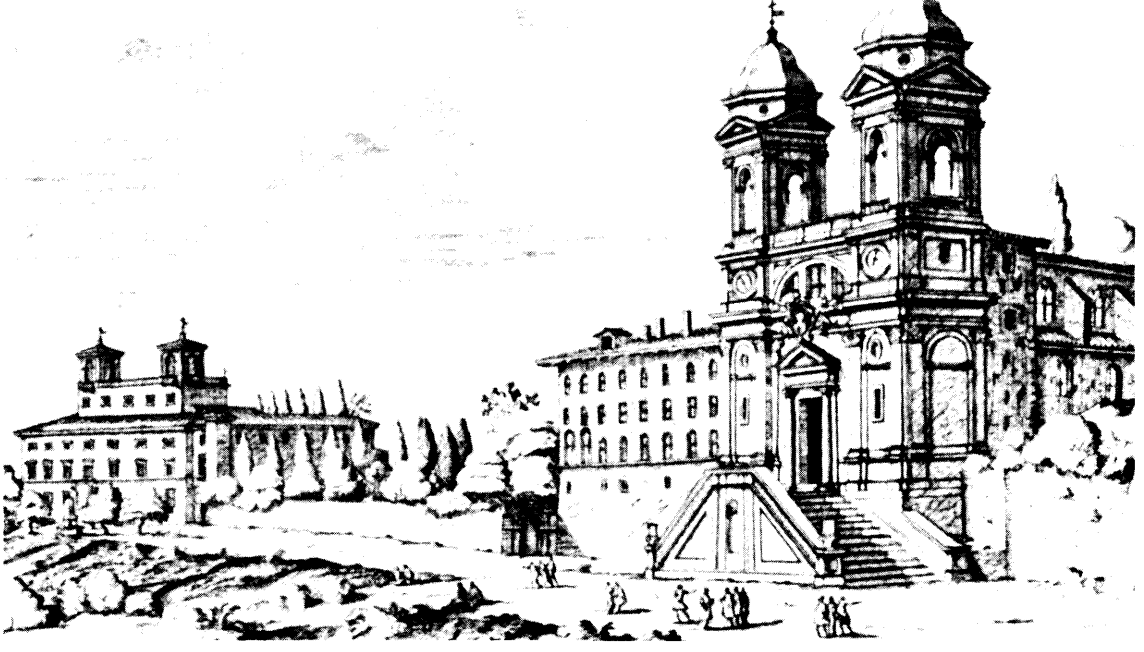
But not just Pothier. There is no need to canonize anyone just yet, and there is more than enough glory to go around. There was Dom Guéranger, who desperately

wanted proper chant books for his newly established monastery and who launched a project that had the special blessing of Pius IX. There was the fortuitous presence of Canon Gontier, choirmaster at nearby Le Mans, who noted carefully the manner of Solesmes under Guéranger and whose published *Méthode* (1859) was important to the ventures of both Pothier and his early collaborator, P. Jausions. There are Ferretii and Johner and Suñol and Wagner; and the pervasive influence of the revered André Mocquereau is not about to be scuttled. It is a testimony to the vitality of the subject that it attracts universal independent probing right down to the current issues of scholarly journals.

One cannot review the phenomenon of Solesmes without being stunned at its fertility. Within a span of only a few years there were Ligugé, St. Wandrille, Ste. Marie in Paris, Silos in Spain, Clervaux in Luxembourg. It was the model of Beuron, among whose progeny are Maredsous and Mont César. It is one of the things I hold up against a particular breed of French-Catholic bashers. It may well be that only a small percentage are regular at Mass, but where, outside the communist east, is it much different these days? Sure, there is Lefebvre and Econe, and the equally frightening royalist posture of the Abbé of Nantes, but what does one make of the seminarists at Lucerne who cheered when Lefebvre left the Church? And Solesmes is but a single facet. There were, not all that much later, Maritain and Gilson, Bernanos, Péguy, Claudel, and Bloy and Mauriac. On any given day more trains run into the town of Lourdes than into Grand Central in New York; and the intense, quiet devotion that surrounds sequestered Ars and the waxen cadaver of its Curé does not cease. Respectable crowds attend Mass after work at St. Germain de Près, and at Notre Dame, where they overflow the choir area, and break into the *Salve Regina* when Mass is done.

It is possible, of course, as the *New Catholic Encyclopedia* suggests, that the times have passed Gregorian by. But the chant has been rediscovered before, and it may be rediscovered again. Not by today's shrivelled pundits, but perhaps by the youth John Paul is going to Santiago de Compostela to meet. Or their children, or their children's children. It was there I closed my quest last fall. Although it was the eve of Columbus Day, a national holiday, and there were sporadic fire crackers, there was really nothing unusual about the old town's teeming streets at past eleven: boys shouting at soccer, racing skate-boards down the ancient hill. Meanwhile the redoubtable beige Santiago towers pushed their filigree spires up into a darkened space of blue that seemed not at all eternally distant, nor the spindle crosses out of reach of ruddy Mars.

MONSIGNOR FRANCIS P. SCHMITT



Rome. Church of the Holy Trinity

MUSIC, AN ESSENTIAL PART OF LITURGY

(This is taken from the allocution of Pope John Paul II, December 23, 1988, given to the musical ensemble, Harmonici Cantores, in the hall of Saint Ambrose in the papal palace. It appeared in *Notitiae*, March 1989 (#272), p. 262. The translation from Italian was made by Monsignor Schuler.)

Among the various manifestations of the human spirit, music serves a function that is elevated, unique and irreplaceable. When it is truly beautiful and inspired, more than any other of the arts it speaks of goodness, virtue, peace and things holy and divine. It is for good reason that it always has been and always will be an essential part of the liturgy, as we are able to see in the liturgical traditions of Christian peoples on every continent.

Your interest in the very rich and age-old patrimony of sacred music comforts me. Truly, today we have a duty to rediscover a forgotten treasury. To accomplish this, knowledge, taste and much stylistic discipline are necessary. Certainly, sacred music ought to continue to develop also, and we Christians should appreciate the good things produced in our day. But we ought not to forget the works which the great composers of the past have left us. So often, beyond the musical works themselves, which are so artistically endowed, this heritage possesses a profound faith and a connection with the reality of the spirit, giving us an inspiring example.

Continue to value the great compositions which they have left us. Even today, they enable us to raise our spirits and enjoy that peace and that joy for which we have so great a need and desire. As I have said, only noble, sacred music knows how to give this to us.

Therefore, follow along this line, and render a precious service to culture, to society and to the Church, which has always encouraged music and has always been a patron of true art. That patronage is never separated from soundness of moral customs, or from the religious sense of life and human existence.

POPE JOHN PAUL II

REVIEWS

Books

Making Music on the Organ by Peter Hurford. Oxford and New York: Oxford University Press, 1988. $34.95.

The distinguished British organist Peter Hurford intends this book "to be of some assistance towards an understanding of the artistic potential of the classical organ, its music, and its players." *Making Music on the Organ* is neither introductory tutor nor all-encompassing guide. It does not concern itself with the organ's liturgical role. Rather, it deals almost wholly with one kind of pipe organ, the problems and opportunities it presents to the player, and the music for which, according to the author, it is the best vehicle. Let the reader be thus forewarned: Hurford's focus is the tracker-action organ and repertoire suited to it.

Hurford is not retiring about his preference for tracker organs over those with electric or electro-pneumatic action. In arguing for mechanical action, he allows himself several injudicious statements. "Most sizeable organs of good quality being built today have mechanical key action," he says, and "mechanical. . .action has returned as the norm for any organ of artistic merit." Without prolonging the stale dispute over relative strengths and weaknesses of various actions, one can question the accuracy and fairness of such pronouncements. Many of the larger instruments built today in the English-speaking world employ "servo-mechanisms;" to imply that such organs are *ipso facto* without artistic merit is at once to slight the work of reputable builders and to condemn the taste of many players and auditors. Most organists, whether in Britain or North America, do not have tracker organs at their disposal in churches, synagogues, or schools. More significantly, neither concert audiences nor congregations evince an overwhelming preference for them.

One might also take issue with the notion that from the late nineteenth century onward non-mechanical action led to an invariable degeneration of organ composition and playing. It is true that there were—and are—organs, players, and compositions whose chief common denominator is a marked lack of musical integrity. But to say, as Hurford does, that organists prior to 1945 concentrated on mere virtuosity to the virtual exclusion of "beauty of musical line, translucent contrapuntal texture, (and) aesthetically enhancing colours, to say nothing of articulative detail" is to tar with a wide brush. If organs during this period, as Hurford again asserts, were so poor as to "discourage any composer from using (them) in a musically constructive way," how do we account for composers and virtuosi such as Widor, Dupré, Tournemire, Vierne, and Messiaen? Though the tonal conceptions of the instruments upon which they played and for which they composed differ from the ideals of Silbermann or Antegnati, post-classical organs inspired musicians of undisputed genius to produce works of lasting value, and to perform to the acclaim of listeners. The Parisian school after Franck is especially significant in this regard. Accounts of concerts given by Guilmant, Dupré, and others from 1890 to 1939 indicate that their music-making attracted large, appreciative audiences in France and abroad. Current activities within the organ recital circuit, whether in western Europe or in North America, hint that public taste has not altered out of recognition: Hurford's purism is not the only experience audiences seem to desire.

Without abandoning ourselves to *nostalgie de la boue* by doling out a steady diet of Lefébure-Wély to hearers ravished by tremulants and razed by chamades, we can recognize that a balance of classical, romantic, and neo-classical elements can be achieved in performance, teaching, and organ building. Mere virtuosity will always be suspect, if only because virtuosity inspires jealousy in those unable to attain it. But virtuosity guided by solid musicianship and used in the service of music makes for performances long remembered. Praetorius, whom Hurford quotes, sums this up nicely: "If a player can fly up and down the keyboard, using the tips, mid-joints, or backs of his fingers—yes, using his very nose if that helps—and either keeps or breaks every rule in existence, so what? If he plays well, and plays musically, it matters little by what means he does so."

Having established that the organist's path to virtue is a narrow one, Hurford concedes that "for many years to come organists must continue to be capable of making music to high artistic standards on organs employing some means of remote control." And, indeed, the advice he provides to organists—the fruit of a most successful performing, teaching, and recording career—is of use to all. Mundane observations about pitfalls ("plastic keys are non-absorbent, and perspiration from the fingers causes an unpleasant stickiness") are found side by side with important assertions ("an organ student [must] relate his music-making to that of musicians in other instrumental fields"). The player's aim should be not only to play the organ musically, but to re-integrate it into the mainstream of musical life. Hurford makes clear that organists, who play instruments that possess "the capability of dominating the listener rather than wooing him," have cut themselves off from fellow musicians and ordinary music lovers. The result, known to inhabit the dusty recesses of organ lofts, is a strange breed of *pulsator organum* which blinks when exposed to light and which has little communi-

cation with humans, save periodic altercations with clergy and mutually terrifying interviews with young couples seeking music for their wedding ceremonies.

In attempting to remedy this state of affairs, Hurford stresses among other things the importance of line, balance, and tone colour. The organ is preeminently a vehicle for contrapuntal music, for the simultaneous projection of several lines or voices. Much effort must be devoted to the shaping of each line in order for counterpoint to come alive. In this regard, organists can find guidance in the techniques of musicians whose performances rely on breathing, especially singers and woodwind players. "Music depends for its life upon movement, in the sense of a lively, continuous transition from note to note, figure to figure, section to section. It is an unfolding of one event in which many delightful moments play their momentary but cumulative parts in creating the aesthetic of the whole." Careful attention paid to minute detail during the preparation of a work goes a long way toward performances that have not only integrity, but life.

Playing the organ well is hard work: "the understanding and subsequent projection simultaneously of several lines of music, each with its own articulation and phrasing, adds to co-ordinative problems a dimension unknown to other performers." Organists face as well the difficulty of playing instruments that differ greatly in size, layout, and reliability. Some consoles are comfortable; others tire players by forcing them to sit in uncomfortable positions or by requiring caution in the vicinity of hair-trigger combination pistons. Divisions of large instruments in tune with one another during morning and afternoon practice sessions sag unevenly in pitch as the hour of the evening concert approaches and air within the building cools. A speck of dust wedged between tongue and shallot can render a pipe of the oboe stop suddenly, mysteriously, and conspicuously silent.

These and other pitfalls mean that the successful organist needs to be both prepared and co-ordinated to an uncommon degree. Hurford suggests that a "central point of reference" is of use:

> During occasions of physical exercise in which the four limbs need concentrated co-ordination, I myself have found it psychologically useful to regard the navel as "the centre of operations," the hub around which circles the wheel of activity. I believe this concept to be of considerable importance to the organist.

Hurford thus presents general matters of deportment, fingering, phrasing, and touch before proceeding to two short chapters on the interpretation first of Bach and then of classical French organ music. Neither chapter is intended as a self-contained guide. Each is, rather, a collection of pertinent observations that will be of interest to organists who possess good technique as well as firm grounding in the theory of music. The chapter concerning Bach discusses *corta* and *suspirans* figures, pulse structures, articulation and ornamentation, while that devoted to French classical composers treats of *notes inégales*, ornamentation, and the difficulties of registering their music idiomatically. A final chapter, little more than eight pages long, once again laments the position to which, according to Hurford, the instrument fell early in the present century, and points to the cause for hope given us by the classical revival. Exceedingly brief mentions of Mendelssohn, Franck, Messiaen, and Hindemith lead to a conclusion stressing the need for integrity of music, instrument and interpretation, and a final plea for organists to broaden their musical horizons. An appendix provides specifications of eight important instruments, including Buxtehude's and Franck's. The list of musical citations is useful not only in itself but as an indication of Hurford's areas of emphasis: of fifty-five citations, fifty are from the music of Bach, Buxtehude, and Couperin.

The Oxford University Press imprint leads one to expect a high standard of presentation. In most respects, this volume does not disappoint. Few misprints have escaped the proofreader's notice; the book is elegantly laid out and printed. Line drawings are cleanly rendered and musical examples clearly set. Copy-editing, however, is not as thorough as it might have been. Terminal punctuation is inconsistent around quotation marks, as is some punctuation within footnotes that document sources. The use of the semicolon can at times best be described as idiosyncratic, and commas are dropped into the text by the handful: "This is a book about making music; and making it on an instrument which, in its long history, has successively been revered and reviled, ravaged and reformed." "These may well affect the degree of articulation; they will certainly involve different concepts of line and phrasing, together with a modified approach to expressive matters; while the music's country of origin will suggest tone colours appropriate to the organs for which the composer was writing."

More painstaking editing might have saved the author from occasionally sounding like a musical Polonius: "the student must quickly appreciate that, for the organist, judicious silence has a particularly golden quality." It might also have caught some wayward syntax. Recounting an uncomfortable moment, Hurford tells us that "some years ago, when playing Bach's Sixth Sonata on a two-manual organ on which the keyboards were set rather closely together, the wide cuffs of my jacket were the source of near-disaster at bar 104 of the first movement." Most organists admit defeat at attempting to have their cuffs

undertake trio playing of any sort. North American readers will be distracted by the book's system of pitch notation and by archaic British terms for note values. Words such as "demi-semi-quaver" have sensible, transparent synonyms and should be retired to the lexical archives, at least by publishers who wish for their books a wide circulation outside Britain.

Making Music on the Organ is a curious book, full of useful advice and uncommon insight. Yet in its unswerving advocacy of the classical organ, it slights if not rejects much within the traditions of organ-building and organ repertoire that is the concern of every well-rounded player. There is more than one way of making music on the organ; equally, there is more than one kind of organ on which to make music.

THOMAS CHASE

Choral

Evening Canticles by Robert Walker. SATB, organ. Novello. (Agent: Theodore Presser Co., Bryn Mawr, PA 19010). $3.95.

English settings of the *Magnificat* and the *Nunc Dimittis* can be very useful now that a renewed interest in Vespers and Compline has appeared. The choral writing is not difficult, while the organ part presents some problems, not least the extensive use of arpeggio figures with the suggestion that they might be executed as chords, at least in the left hand. The soprano part has a b-natural that might require adequate forces.

Regina Coeli (K 108) by W. A. Mozart (Richard Platt, ed.). SATB, soprano solo, small orchestra, organ. Novello (Agent: Theodore Presser Co., Bryn Mawr, PA 19010). Vocal score $6.95.

This setting of the Easter anthem of our Lady is the first of three that Mozart composed, when he was only fifteen years old. In duration about 16 minutes, it has four sections that could be done separately if a shorter time slot is needed. The choral parts are not difficult, but the solo sections require a good soprano. The Alleluias are festive and most fitting for Easter.

A Christmas Carillon ar. by Robin Wells. SATB, organ. Novello (Agent: Theodore Presser, Bryn Mawr, PA 19010). $1.25.

A Welsh tune, the words are by the editor. They might be a little less than fitting for liturgical use, because of the text *fa-la-la-la*. The choral writing and voice-leading are standard, and the organ part is not difficult.

He is the Root and the Offspring of David by Robert Cundick. SSAATTBB, organ. Jackman Music Corp. (Agent: Theodore Presser, Bryn Mawr, PA 19010). $1.30.

In an imitative, contrapuntal style, most of the piece, which is six minutes in duration, is four-part writing. Only in the chordal section do the *divisi* occur. With the exception of the last note (low C), the range and voice- leading are not demanding. The text is good for Advent or Christmas.

Behold! He shall be born of Mary by Robert Cundick. SSA, organ. Jackman Music Corp. (Agent: Theodore Presser, Co., Bryn Mawr, PA 19010). $.85.

At a rather quick tempo and with a rather non-organistic accompaniment, this piece of only two minutes duration might be conveniently scheduled before Mass, either for Christmas or Advent.

A Maide so bright by Michael Ball. SATB, *a cappella*. Novello
(Agent: Theodore Presser Co., Bryn Mawr, PA 19010). $8.75.

Eleven minutes in duration, four carols from the 15th and 16th centuries are set in modern harmonies with considerable dissonance. There is an organ reduction for rehearsals, and one wonders if perhaps it might be used for performance as well, especially when looking at the voice lines. A good choral ensemble is needed and might well be challenged.

R.J.S.

Organ

Saint Anthony Chorale from *Variations on a Theme of Haydn*. Op. 56a by Johannes Brahms, ar. by Bryan Hesford. Fentone Music Ltd. (Agent: Theodore Presser Co., Bryn Mawr, PA 19010). $3.25.

This chorale has long been a standard of the wedding and service repertoire. This two-page edition is a simple yet faithful rendition of the chorale, with minimal editing.

Suite in C Major by Jean-Baptiste Lully, transcribed and arranged by Bryan Hesford. Fentone Music Ltd. (Agent: Theodore Presser Co., Bryn Mawr, PA 19010) $6.50.

Five short and delightful arrangements from various opera overtures comprise this "suite" for organ. Of the five, two are "trumpet tunes" in duple meter, both of which would serve well as wedding processionals. A bold march and two lyric movements make up the remaining pieces. The music is easy to read; the pieces are all three to four voice homophonic settings with easy pedal. These selections would provide appropriate and interesting music for any festive occasion.

Toccata from the Fifth Symphony for Organ, Op. 42

by Charles-Marie Widor. United Music Publishers, Ltd. (Agent: Theodore Presser, Co., Bryn Mawr, PA 19010) $9.50.

For those of us whose sheet music of the Widor toccata is worn to shreds, and for organists who have not yet acquired a copy, this new edition is a welcome arrival. The score is unencumbered by editorial markings, which makes for easier reading. The interpretive suggestions from the editor, which are helpful, are detailed in the preface. A firm cover to the sheet music enables it to stay open and in place on a music rack, and it will prevent wear and tear. As a printing separate from the entire symphony, this edition may be one of the best available.

Toccata en Re mineur by Albert Renaud. United Music Publishers, Ltd. (Agent: Theodore Presser Co., Bryn Mawr, PA 19010) $9.50.

Although a lesser-known work of the French romantic literature, this toccata by Renaud contains the idiomatic writing and the verve of the masterpieces. Written in a style similar to Widor and early Vierne (although not as difficult), the piece contains active sixteenth-note figuration in the right hand with chords and occasional running passages in the left hand. The pedal is minimal. With not too much work, this toccata would be an exciting recessional or recital selection.

English Organ Music—An Anthology from Four Centuries in Ten Volumes ed. by Robin Langley. Novello (Agent: Theodore Presser Co., Bryn Mawr, PA 19010). $12.25 to $15.50 per volume).

These ten volumes represent a tremendous compilation of scholarship for English music dating from 1520 to 1876. A total of 122 pieces are included, of which 29 are published for the first time, and 23 are published for the first time since their original publication. With the exception of the Handel concerti (which are not represented in these volumes), the collection contains numerous works of the major English composers and selected works of many others.

As is stated in the preface, the emphasis of this publication is to provide practical performing editions from prime sources. And so it does—superbly. The preface and notes give background information and performance practice guidelines, and the critical commentary provides extensive source and textual documentation for each piece. The collection is a treasure of source material for the study and performance of English organ music.

MARY E. LE VOIR

Magazines

CAECILIA (Liturgical Music Review of Alsace). No. 1-2. January-February 1989.

In addition to the usual presentation of sacred music activities in Alsace and suggestions for music to be sung during the liturgy, this issue contains a full report with color photographs of the Holy Father's visit to the region. In his remarks the pope spoke of the need for a second evangelization of Europe, "the necessity to react with courage and conviction to the dechristianization (of Europe) and to reconstruct consciences in the light of Christ's gospel which is at the heart of European civilization." There is also a letter from the archbishop and bishop of Strasbourg calling for a renewed effort to cultivate vocations to the priesthood, stating that society and the Christian community play essential roles in the fostering of vocations, because young men look to society to see how the priest is regarded and received. "He who commits his life to the priesthood has the right to wonder what good that vocation will do, and how it is understood and received by contemporary society. In human terms, the greatest trial for the young priest may be that many may think that what he is doing with his life is not worthwhile. The priest only becomes worn out if people do not make use of him." The letter concludes with a call for special prayers for vocations to the priesthood. "Let everyone from this day forward be conscious of his or her personal responsibility in this vital cause. . ."

V.A.S.

CAECILIA. No. 3-4. March-April 1989.

This issue contains a very interesting article on the National Center for the Training of Apprentice Organ Builders which is located at Eschau in Alsace. It is appropriate that this school be located in Alsace where there are so many fine church pipe organs and where the interest in this instrument remains so high. The school is associated with an impressive number of organ builders throughout France. In addition to the more obvious and practical training, students take courses in musicology and acoustics, physics, and electricity including work with computers.

V.A.S.

CAECILIA. No. 5-6. May-June 1989.

In this year of vocations, this issue contains an interview with the director of the diocesan service for vocations, Father Perrin. In his conclusion he speaks directly to the choir directors, organists and choir members who form the readership of this review, asking them to keep in mind these three points: "Live fully your role as choir directors or singers: it is one of the facets of your life as a baptized member of the Church; but let your heart be open to all the other vocations, in particular that of priests so that our Church of Alsace may live profoundly what it is called to be: the sign of Christ and His good news of the Resurrection; do not be afraid to be the conduit

for the call of Christ to a young person or someone less young - to call someone means to show him our esteem, it is also a proof of love for Christ and His Church which transmits His love to us.

V.A.S.

GREGORIANA. No. 14. April 1989.

This issue contains a very interesting interview with Canon Jean Jeanneteau, emeritus vice-rector of the Catholic University of the West in France on the subject of Gregorian chant. He was a student and disciple of Dom Cardine, presenting his semiological work in monasteries and workshops over a twenty-three year period. When asked what the future is for Gregorian chant, he said that one must never forget that chant is first and foremost prayer. "The mystery of the life of the Mystical Body" must be respected. He asks if we have the right *not* to study the positive theology of the musical patrimony that Gregorian chant gives to us, for it is at the same time music and a method for contemplation. This "contemplative esthetic" is born again in all centuries and in each soul if that food is proposed to it. The other major article in this issue is the second part of Robert Fowell's study of Gregorian semiology which was originally printed in *Sacred Music*.

V.A.S.

UNA VOCE (France). No. 144. January-February 1989.

In the year of the bicentennial of the French Revolution this issue contains a review of a book by J. de Viguerie, *Catholicisme des Francais dans l'ancienne France* (Paris, Nouvelles Editions Latines) which presents the Christian life of the French before the revolution in the time of the last kings. Christian life is defined as daily prayers and religious practices, Sunday Mass, confession, etc. and the reviewer comments that this description of what it is to be Catholic is not really something that pertains to previous centuries only, but in fact also describes the religious life and practices of anyone who is over fifty years old, anyone who was reared before the revolution of the 1960's. According to Viguerie and contrary to widely-held opinion, the eighteenth century had a strong religious orientation; only a small number had lost their faith. "If the success of Christian life was announced in the seventeenth century, the eighteenth century brought it to fruition and confirmed it." The author describes the role of the Jesuits in this spiritual renewal and says that the proof of the strength of religion was the large number of Catholics who died for their faith during the revolution. Other articles in this issue discuss the *motu proprio, Ecclesia Dei,* and present the usual study of chant interpretation and the liturgical calendar.

V.A.S.

UNA VOCE (France). No. 145. March-April 1989.

An interesting article by Denis Crouan discusses the abandonment of Gregorian chant in our churches. In it the author states that the post-Vatican II argument for replacing Latin with the vernacular because the faithful no longer understand Latin is not pertinent because common people in Europe have not used Latin as a language of communication since the eighth century. Furthermore the use of the vernacular has historically been associated with those hostile to the doctrines of the Church like Martin Luther and John Calvin as well as several Gallican bishops in the eighteenth century who were heavily influenced by Enlightenment philosophers. We too often forget that the goal of liturgy is not to explain but to celebrate. The faithful know perfectly well ahead of time why they have come to Mass. All of the great religions of the world have maintained a sense of the sacred and use a special sacred language in their prayers. The latest statistics in France show that a liturgy which shows a special sense of adoration and transcendence attracts worshipers. Gregorian chant and the Latin language contribute to that sense of the sacred.

Taking up the theme of the bicentennial again, this issue contains an article discussing several works on the revolution and the Church. The latest work of Jean Madiran, *Les Droits de l'Homme DHDS* (The Rights of Man without God) calls for prayers for the martyrs of the revolution and notes that the revolution disrupted the tradition of the Roman liturgy so that, for example, the Roman liturgy was only re-established in the diocese of Le Mans in 1856. In another work on the Terror and the resistance to it in the south of France, Salem Carrere speaks of the revolution as an overthrow of values, a Promethean enterprise of dechristianization. He also reminds the reader that we should not only remember the priests and nuns who were martyred but also the lay people who resisted until death. Professor Jean-Pierre Brancourt reminds us that the actions against the Church began much before the reign of Terror, the first being in 1789, when the clergy was stripped of its wealth. It is thus inaccurate to say that the revolution, if it had stopped before the Terror, would not have been anti-religious and anti-clerical.

V.A.S.

BOLLETTINO CECILIANO. Vol. 84, No. 1, January 1989.

Nearly all of this issue is given over to an account of the festivities surrounding the 25th jubilee of the founding of the Consociatio Internationalis Musicae Sacrae. The events included Masses and concerts, speeches and an audience with the Holy Father. Choirs from all over Europe were present, including a great number of Italian groups.

R.J.S.

BOLLETTINO CECILIANO. Vol. 84, No. 2, February 1989.

Valentino Donella has an article on the music of Lorenzo Perosi, long-time director of the Cappella Sistina. Alberto Brunelli writes on the organ works of V. Lübeck and N. Bruhns and their use in the Catholic liturgy. Accounts of various congresses for choirs and composers indicate the active musical life in Italy.

R.J.S.

BOLLETTINO CECILIANO. Vol. 84, No. 3, March 1989.

Cristina Cano has an article on the meditative function of liturgical music, and Tarcisio Cola reports on a three-day spiritual retreat conducted for church musicians. Of some interest is a list of all the diocesan institutes of sacred music in Italy, twenty-two in number. An account of a meeting of choirmasters from some 34 nations, held in Rome in February 1989, gives some brief extracts from the addresses. Some 254 participated.

R.J.S.

NEWS

Music at Saint Patrick's Church in Portland, Oregon, for the months of June and July, 1989, included compositions by Mozart, Palestrina, Lassus, Taverner, Monteverdi, Poulenc and Brahms, in addition to Igor Stravinsky's *Mass (1948)* and Duruflé's *Messe "Cum Jubilo."* Dean Applegate directs the Cantores in Ecclesia. Father Frank Knusel is pastor and celebrant of the Latin liturgy.

The Schola Cantorum of the Ward Institute in Maasbracht, The Netherlands, presented the mystery play, *Peregrinus*, from the 12th century according to a manuscript found at Beauvais in France. It tells the story of the disciples on the way to Emmaus according to Saint Luke. Performances were given on September 2, 1989, at the Church of St. Peter in Utrecht, and on September 16, 1989, at the Cathedral in Roermond.

The Schola Cantorum of Ampleforth Abbey, England, toured the United States during June and July, 1989. Performances were given at St. Mary's Church, New Haven, Connecticut; St. Thomas Church on Fifth Avenue and Saint Patrick's Cathedral in New York; Saint Louis Priory in Saint Louis, Missouri; Our Lord's Community Church and Saint Charles Borromeo Church in Oklahoma City; Saint Paul's Church and the National Shrine of the Immaculate Conception in Washington, D.C.; and Saint Benedict's Church in Richmond, Virginia. They sang both recitals and for Mass. Composers represented in the repertory included Mozart, Langlais, Byrd, Taverner, Tallis, Palestrina, Handel, Bach and Duruflé. David Hansell is choirmaster and Sean Farrell, organist.

The international congress of Pueri Cantores was held in Maastricht, The Netherlands, July 5-8, 1989. Concerts by individual choirs and Masses by choirs from various nations were scheduled along with a concert by the massed groups and a final Mass sung by all the boys.

For the 25th jubilee Mass of their pastor, Father Paul Joseph Schmidt, the chamber choir and the adult choir of the Church of Saint Agnes in Concord, California, sang Hassler's *Cantate Domino, Nobis datus* by Vittoria and several Gregorian chants. The Mass on May 27, 1989, was followed by another occasion a month later to celebrate the silver jubilee of the parish at which Bishop John Cummins of Oakland presided.

The brass choirs of Gustavus Adolphus College, Saint Peter, Minnesota, made a European tour during the summer of 1989. Under the direction of Mark Lammers, the thirty-two students performed works of Gallus, Bonelli, Hassler, Giovanni and Andrea Gabrieli, Pavel Josef Vejvanovsky, Steve Heitzeg and others. David Fienen, organist, performed works of Frescobaldi, Albinoni, Vivaldi and Bach. Performances were given in Vienna, Budapest, Zagreb, Venice and Munich.

Kirkevik, an ecumenical center in Door County, Wisconsin, held its fifth season of choral workshops, June 2-9, 1989, in Sturgeon Bay, Wisconsin, and July 1-8, 1989, at Washington Island, Wisconsin. Alice Larsen of Saint Olaf College, Northfield, Minnesota, and Marlys Trunkhill of Sturgeon Bay were among those conducting the workshops.

Recent concerts at the Basilica of Santa Maria sopra Minerva in Rome were given by the Schola Hungarica of Budapest on May 30, 1989, commemorating the sixth centenary of the institution of the Feast of the Visitation, and on June 30, 1989, a concert by the Cappella Trajectina and the Kamerkoor van het Koninklijk Conservatorium te Den Haag in The Netherlands. Works by Josquin, Philip de Monte, Obrecht, Willaert and Lassus were on the program.

Reverend Robert A. Skeris of the Pontifical Institute of Sacred Music in Rome gave a lecture on "Reverence in the Liturgy" at the Church of Saint Agnes, Saint Paul, Minnesota, July 20, 1989.

Gerhard Track, vice-president of the Church Music Association of America, directed the mixed choral ensemble, Jung Wien, at concerts in several cities of Europe. In a recent interview in the Austrian music journal, *Autorenzeitung*, he described his work as a composer and his position as president the Austrian composers organization. Formerly director of the Pueblo Symphony Orchestra and Chorus, he is now president of the conservatory in Vienna.

R.J.S.

CONTRIBUTORS

Most Reverend John R. Keating is Bishop of Arlington, Virginia. Dated December 4, 1988, Bishop Keating's pastoral letter was issued as a commemoration of the twenty-fifth anniversary of the constitution on the sacred liturgy, *Sacrosanctum Concilium*.

Father Giles Dimock, O.P. teaches theology at the Dominican University of Saint Thomas Aquinas (Angelicum) in Rome as well as at the Franciscan University in Steubensville, Ohio.

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