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FROM THE EDITORS

We Need the Sacred

Religion depends on material things to bring man to God and bind him to God. Those material things used in religion are set aside and dedicated to the Deity. They are called "sacred," dedicated, or set aside for a special purpose. Thus we have sacred music, sacred vestments, sacred places, sacred vessels. We talk about holy pictures, holy times, holy water and even holy smoke! In themselves sacred things are not different from the materials which are used in objects destined for mundane or ordinary uses. The purpose to which they are put designates them as "sacred."

Mankind constantly seeks its Creator and attempts to communicate with Him. We are destined for holiness since we have been created in the image of God Himself. God is holiness and we seek to be holy in reflection of Him. As one seeks a fire in which to find warmth, so one must approach God, the source of holiness, to find holiness. But we can find Him only by means of the material things of the material universe into which we have been put by God Himself.

Pope Pius X told us, and the II Vatican Council reminds us, that it is the liturgy that is the foremost means of holiness. Liturgy is dependent on sacred things to achieve its end. Thus the various arts used in the liturgy can bring us to God and holiness. But those arts set aside for God must indeed be worthy of Him and His worship. They must reflect the beauty of God.

Basically, we need to worship in beauty. We need beauty of space, beauty of movement within the holy place, and beauty of sound.

Beauty of place. Our churches must not be mere meeting halls, stripped of all color, sculpture, painting or stained glass. The place of worship must communicate the transcendence of God, the mystery of God's dwelling with man in a place set apart. Indeed it is the very gate of heaven, *porta coeli.* The building and its appurtenances must inspire awe and reverence, a sense of the presence of God and a nearness to Him, the first step in one's quest for Him. The interior of the church must be removed from the ugliness of the worldly and even removed from the ordinariness of everyday life. In short, it must be able to produce an effect on the spirit of man. In such a place, the material is elevated through a spiritual purpose and becomes the means for carrying man, who is both material and spiritual, to his Creator, a pure Spirit. Catholicism is a sacramental religion, anchored in the senses but destined for the spirit. The outward signs of the seven sacraments hide an inner reality and carry us Godward. The art it uses must not be *kitsch*, but true art; we must not promote a kind of estheticism or art for its own sake. Rather, it is the connotation, the traditional meaning of material things, that makes them sacred, that over the centuries has produced a communication that speaks to man of God, communication that leads to Him and not away from Him as false art or non-sacred things can do. A church must be clearly seen to be a church, not a warehouse, a multi-purpose hall, a shopping center or even a restaurant. Most modern ecclesiastical construction has failed to achieve that distinction, and often one is pressed to be able to distinguish the sacred from the secular or what exactly makes a church of the building designated as one. A sterile, stripped, colorless place lacks the sacred signs that tell us what it is supposed to be. Churches need signs to indicate that they are indeed set aside, dedicated to the worship of God, and therefore sacred places.

Beauty of movement. Dignity, reverence, order and purpose must mark the sacred

liturgical action carried out within the sacred place. Celebrants, ministers, altar boys and all who participate in various roles must reflect the reason for the rite. Holiness must be perceived by means of sacred movement. The purpose of liturgy must be more than the creating of community; it must be more than merely calling an assembly of God's people to manifest love of each other. The purpose, clearly understood and manifest, must be the glory of God and the externalization of man's continuing efforts to reach Him by giving Him all that the human race has, its best and greatest achievements. The beauty of art can achieve this end. Over-familiarity, slovenliness, carelessness, the tawdry, the cheap, novelty and the secular have no place in the rites used to worship God. What the Chosen People knew about the conduct of the rites in the temple in Jerusalem, and what the era between the Council of Trent and our day should teach us, is the mystical importance of the traditional, the ancient and the mysterious in ritual actions. The dignity of the Roman rite is assured through the careful observance of its rubrics; the loss of dignity, reverence, order and even purpose can so easily be achieved by so-called "creativity" exercised by someone who lacks the requirements needed to produce true art and beauty. Romano Guardini wrote a small volume entitled *Sacred Signs* in which he considers such ordinary actions as standing, walking and kneeling, and how these are truly human means of communicating with God. Such sacramentals as the sign of the Cross, genuflecting and processions speak the language of worship, and when done with care and reverence provide that beauty of ceremony that should mark Catholic worship.

Beauty of sound. The sound of bells, the tones of vocal and instrumental music, the voices of the lector and the cantor and the singing of the congregation must be beautiful. Hearing touches us directly without the intermediary of pictures or printed words. Sacred sounds, appealing to the sense of hearing, communicate to the soul and lift man to spiritual heights more easily than those arts which involve the senses of seeing or smelling or touching. What an effect a peal of great church bells has on the soul, as anyone who has visited the cathedral cities of Europe can testify. What comes over one when a mighty organ fills with its sound the aisles and vaults of an accoustically live church! How does the singing of a good choir or the reading of a trained lector touch the soul so deeply? All of us have been a part of a congregation singing a fine hymn with such conviction that truly the roof is raised. Sacred sound is a means of grace; sacred music, both with and without a text, can be an integral part of sacred liturgy and a means to holiness. But it must be true art and it must be truly sacred.

The church musician usually can do little or nothing to influence the condition of the place of worship in which he functions, and similarly he can do little or nothing about the ceremonies that are performed there. But he can do much about the sound that forms so close a part of the liturgical action. It is the organist and the choirmaster who guard the holiness of the church against profanation through secular, tawdry, cheap and unfitting music, vocal and instrumental. It is the church musician who can carry to God the spirits of the congregation and bring them to holiness by bringing them to God.

R.J.S.

The Altar Server: An Endangered Species?

Adrian Fortescue, in his *Ceremonies of the Roman Rite Described,* remarks *a propos* of servers, "It does not add to the dignity of a rite that a crowd of useless boys stand about the sanctuary doing nothing." Now, some seventy years after these

words were written, the author might well be amazed to see how literally they have been taken to heart in the average parish.

The altar server is truly an "endangered species" in this country. The use of altar boys as servers has all but disappeared in many parishes. It is curious that concurrently with this disappearance, there is in some dioceses a cry for the use of "altar girls" to be allowed, and one wonders what they are supposed to do, given that the function of the male server has been quietly and gently diminished. I have seen that function carried out by laymen, lay women, or simply not provided for at all, and the unfortunate celebrant left to his own devices.

The immediate temptation is to justify this by applying Fortescue's reasoning: if the celebrant *can* do without, why worry? The answer, I think, is not quite that simple, and it involves the concept of the sense of the sacred. If a celebrant is not relieved of what is at least a concern, and at most a worry, over the availability of what he will need in a rite, he is unable to give the rite the attention it deserves and it will tend to be robbed of its dignity and moreover, its sense of prayer. This in turn means that it is in danger of becoming anthropocentric rather than theocentric, ordinary instead of extraordinary.

A further and perhaps more serious consequence is the effect on boys and young men themselves. I act as master of ceremonies in a parish which is lucky enough to have a fairly large contingent of servers. There is enormous satisfaction in seeing the boys, who vary in age from 10 to 14, develop a sense of deportment in the sanctuary, a sense of liturgical responsibility for the carrying out of the rite, a sense of the sacredness of place, times and actions. One wonders if there is not considerable deprivation of the boys in those parishes where servers have been shelved as unnecessary. One also wonders if circular reasoning is at work: "We never carry out solemn functions, so we don't need servers; there are no servers, so we can't carry out solemn functions."

This deprivation may well also be contributing to the lack of vocations to the priesthood. It is hard to expect vocations to something which has never been perceived as anything special.

The restoration of altar servers, the reliance on and use of them at ceremonies, may well prove at least a partial solution to several problems: the loss of the sense of the sacred; the lack of vocations to the priesthood; and the drive for altar girls as servers. Why not use what we have, and see where it has put our liturgical scene in, say, five years from now? Let's get them off the endangered species list!

H.H.

News from France

A recent issue of *Le Point* (a French news magazine similar to *Time* and *Newsweek*) reviews three books dealing with post-Vatican II Catholicism in France and comments on the celebration of the feast of the Assumption in Paris, which points up some of the divisions therein.

On August 15, 1989, while Cardinal Jean-Marie Lustiger said Mass at Notre Dame, the followers of Archbishop Lefebvre gathered at the Place de la Concorde for their own Mass and picnic before marching to the cathedral, banners representing the monarchy blowing in the wind. In the year of the bicentennial of the French revolution this procession was clearly meant to be counter-revolutionary, attracting all who wished to manifest against the all-too-predominant festivities celebrating the revolution. It is interesting to note that the July-August 1989 issue of *Una Voce France*

describes this rally at the Place de la Concorde as being sponsored by a number of organizations "as an expiation for the crimes of the revolution" without in anyway identifying the Lefebvre group, while *Le Point* clearly attributes its organization to the *Intégristes*.

The books reviewed in the *Le Point* article show that the debate in Catholic circles is much broader than the Latin Mass. Frank Lafage, identified as a 31 year old traditionalist Catholic, in his *Du refus au schisme* (Seuil) describes the stages of the reform which he says began at the end of World War II with an attempt to give renewed energy to Catholicism with a new pastoral approach. His question is: "Can one change the pastoral approach without touching the doctrines of the Church?" In the 60's Catholics found themselves not only with a new Mass and a new sacramental liturgy, but with new attitudes toward other religions and atheism, "new Catholic religious priorities in the modern world," in short, a new Catholic culture.

While Lafage attempts to be objective, Jean Marie Paupert in *Les Chrétiens de la déchirure* (Robert Laffont), as a reformed progressive, takes on his former allies, now presenting a traditionalist point of view. He clearly outlines what he sees as the true debate, which is one of culture. The question is "Is Christianity intimately linked to Western culture, the culture that arose from the fusion of Athens, Jerusalem and Rome, or is the evangelical message independent of all cultural fabric?" This debate is not new and one could say that Vatican II was born in part from the observation that the culture out of which the Church was formed is now moribund, in the face of Marx, Freud, Nietzsche and a consumer society. Some thought that Catholicism needed a new cultural expression which would be closer to that of distant continents. Paupert finds this observation erroneous because the Church wrongly believed that it had lost the support of the ordinary people, the poor and the working class.

The third volume of Cholvy and Hilaire's *Histoire religieuse* takes up the discussion by elaborating on the religious geography of France from 1930 to 1965. They too state that the dechristianization of the working class has been over-emphasized. Too much attention was paid to the worker-priests and not enough to the traditionally Catholic rural migrations into the work force and that of workers from Catholic countries like Portugal and Spain. Has the post-conciliar Church founded its strategy on a false estimation of reality? Paupert says that we have allowed the unique richness of the Judaeo-Greco-Latin culture to be degraded by a consumer society controlled by the media. We must win the battle over which culture should dominate. The conclusion of Paupert is perhaps over-simplified, but the ideas presented in these three books as reviews in *Le Point* provide interesting perceptions.

Perhaps the response of Pope John Paul II to the *malaise* of the contemporary Church may be found in his words to the large rally of young people which took place at the end of the summer in Santiago de Compostella, one of the major medieval pilgrimage sites, in the "Land of the *Reconquista*," as Spain is called because it was reconquered from Islam. This time the enemy is not the Moslems, but western society with its alienating permissiveness. John Paul II called for a new Christianization, and journalists commented on the language which replaces the term evangelization, which was used most recently, by Christianization. One can only hope and pray that this call to the youth of the western world will unite them and rekindle a strong Christian spirituality.

V.A.S.

ABOUT THE USE OF LATIN

In my youth, an Hungarian friend told me a joke. A peasant attached to the retinue of a great lord went to Paris. When he returned to his village he told his friends that Mass in France was celebrated in Hungarian, just like back home. He said, "The priest in Paris says *Dominus vobiscum*, just like our own priest."

The story amused us because it showed the innocence of the ignorant peasant unable to conceive that the language of Mass in his village could be anything other than his own tongue. If this pointed to a flaw in a system where the use of a strange language for the liturgy fostered ignorance among the uneducated, it was not thought of as a flaw. Not knowing Latin did not necessarily bring about ignorance in religious matters, nor did it prevent the faithful from following Mass with devotion. While the priest carried on in Latin, people followed the "people's Masses" in which the common of the Mass, or paraphrases of it, were sung in the vernacular. This custom was wide-spread in some countries even for high Mass, where, for example, the priest intoned the *Gloria* in Latin and the people continued in the vernacular.

Centuries of practice had strengthened among the faithful the feeling that, while hundreds of millions of Catholics around the world spoke many different tongues, they all had one universal mother tongue for their worship. Latin being a dead language, it favored no particular nation but was common to all. At the same time it lent a special aura to the liturgy. Latin, the language of pagans, had become by association a hieratic, a "priestly" language. As Moslems around the world pray in Arabic, although only a minority of them are Arabs, and as they prefer it that way, so did Catholics feel a special closeness to Latin, Byzantines to first-century Greek, Russians to Slavonic.

But Latin represented more than a unifying bond among all within the universal Church that worshipped in the same mother tongue. It also made Catholics feel instantly at home in any church anywhere in the world. Thus, for example, the African tribesman and the European could pray the rosary together in the one language in which they both knew its simple prayers. An Indian altar boy could serve Mass for a Norwegian priest; a Belgian singer could sing with a choir in Venezuela. As Jews throughout the world feel at home in any synagogue on hearing their rabbi intone prayers in a Hebrew most don't know, so could Catholics enter any church on the globe and feel instantly at home upon hearing familiar prayers in the tongue in which their priest back home uttered them. This was undoubtedly a good thing for Catholics and Catholicism. Though criticized—and also misunderstood—by Protestants, it was nevertheless a great advantage.

If it had drawbacks, they were exaggerated by some, while many maintain that they were not critical. They point out that for many centuries the use of a hieratic language did not hinder faith from flourishing. They point to the recent revival of Islam, where hundreds of millions of Moslems of many nationalities are drawn closer together while praying in a tongue that is not theirs, Arabic. And they make the case that a hieratic language, for from alienating believers, unites them. Thus, the joke about the Hungarian peasant can also be seen as a sign that custom transformed Latin into the peasant's liturgical mother tongue. It certainly enabled him to feel at home in a distant land, where he could attend Mass in the same language as in his own parish.

To what extent Latin drove believers away from their faith—if indeed it did—will never be known. Statistics tell us only that today's great defections coincided with, among other things, a complete turnabout in which, after almost two millenia, Catholics abandoned what was once their common tongue of worship.

That this is the case cannot be denied. What is debatable is whether Vatican II wished this to happen.

The liturgical reforms of Vatican II never suggested that Latin be abandoned, far from it. All the council said, was that Latin was no longer the *only* authorized language. That was a wise directive, and it should have enriched the liturgy by allowing the vernacular Mass to find its proper place alongside the millenial Latin liturgy.

As all know, this is not what happened. For reasons that have not been fully explained, Latin was practically banished from most churches, even from seminaries. Bishops, fearful that the new directives might not be zealously enough implemented, often outright forbade any Mass in Latin, or they made it subject to their approval. Such approval assumed the appearance of a special dispensation, making it seem that some rule was being broken by celebrating Mass in Latin, which, of course, was not true.

Now, almost a generation after the wise advice given by the council, Latin has practically vanished from our churches. This is not only a great loss for universal Catholicism, but it is also one of the causes for the chaotic state of Catholic liturgical music. For it made the best of Catholic sacred music obsolete overnight. Attempts to force vernacular texts under music composed in Latin will produce only the dismal results known from "adaptations" of Palestrina or Lassus by Protestant choirs. Even chant loses part of its character when divorced from the tongue that took wings by becoming chant.

If what is happening today had happened two hundred years ago, things might have been different. That was a musically fertile period in which a new repertory could have replaced the old one. But times have changed. Today, music survives mainly by feeding on the past. Imagine what would happen if all music from J. S. Bach to Richard Strauss were banished: there would be no concert life left on earth. Yet something similar happened in the Church, though it was not apparent to all. By abandoning Latin, practically all Catholic liturgical music became unusable. Vatican II never intended this to happen. Quite to the contrary, it specifically encouraged the cultivation of the great traditional music of the Church.

Latin is beginning to make a slow comeback but, unfortunately, there is still some paranoia about Latin liturgy among some Catholics. Those who advocate Latin are suspected of reactionary intent, or they are dismissed as nostalgic dreamers wanting to revert to the "old ways." Latin is no more a threat than Italian or Polish would be. Is it not time that the misguided shed their fears and return to respect the value of Latin? It is still the tongue of prayer of our spiritual ancestors, and it is the key that will unlock the treasure chest of our great liturgical heritage. From a practical viewpoint alone, it would be beneficial for liturgical music. Latin was never an enemy.

KAROL KOPE

APOSTOLIC LETTER, *VIGESIMUS QUINTUS ANNUS*

(Dated December 4, 1988, and released on Pentecost Sunday, May 13, 1989, this letter of Pope John Paul II marks the 25th anniversary of the constitution on the sacred liturgy of the Second Vatican Council. It is addressed to all the bishops and priests in the world.)

1. Twenty-five years ago, on December 4, 1963, the supreme pontiff, Paul VI, promulgated the constitution *Sacrosanctum Concilium* on the sacred liturgy, which the fathers of the Second Vatican Council, gathered in the Holy Spirit, had approved but a short time before.[1] It was a memorable event on several accounts. Indeed, it was the first fruit of the council, called by Pope John XXIII to update the Church. The moment had been prepared for by a great liturgical and pastoral movement, and was a source of hope for the life and the renewal of the Church.

In putting into practice the reform of the liturgy, the council achieved in a special way the fundamental aim which it had set itself: "To impart an ever increasing vigor to the Christian life of the faithful; to adapt more suitably to needs of our own times those institutions that are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of humanity into the household of the Church."[2]

2. From the beginning of my pastoral ministry in the See of Peter, I have taken care "to state the lasting importance of the Second Vatican Council," calling attention to "our clear duty to devote our energies to putting it into effect." Our efforts have been directed toward "bringing to maturity, in the sense of movements and of life, the fruitful seeds which the fathers of the ecumenical council, nourished with the word of God, cast upon the good soil (cf. Mt. 13:8, 23) that is, their authoritative teaching and pastoral decisions."[3] On several occasions I have developed various aspects of the conciliar teaching on the liturgy[4] and have emphasized the importance of the constitution *Sacrosanctum Concilium* for the life of the people of God: In it "the substance of that ecclesiological doctrine which would later be put before the conciliar assembly is already evident. The constitution *Sacrosanctum Concilium*, the first conciliar document, anticipated"[5] the dogmatic constitution *Lumen Gentium* on the Church and amplified, in its turn, the teaching of the constitution.

After a quarter of a century, during which both Church and society have experienced profound and rapid changes, it is a fitting moment to throw light on the importance of the conciliar constitution, its relevance in relation to new problems and the enduring value of its principles.

I. RENEWAL IN ACCORD WITH TRADITION

3. In response to the requests of the fathers of the Council of Trent, concerned with the reform of the Church in their time, Pope St. Pius V saw to the reform of the liturgical books, above all the breviary and the missal. It was toward this same goal that the succeeding Roman pontiffs directed their energies during the subsequent centuries in order to ensure that the rites and liturgical books were brought up to date and when necessary clarified. From the beginning of this century they undertook a more general reform.

Pope St. Pius X established a special commission for this reform, and he thought that it would take a number of years for it to complete its work; however, he laid the foundation stone of this edifice by renewing the celebration of Sunday and by reforming the Roman breviary.[6] "In fact this all demands," he affirmed, "according to

the views of the experts, a work both detailed and extensive; and therefore it is necessary that many years should pass before this liturgical edifice, so to speak, ...reappears in new splendor in its dignity and harmony, once the marks of old age have been cleared away."[7]

Pope Pius XII took up again the great project of liturgical reform by issuing the encyclical *Mediator Dei*[8] and by establishing a new commission.[9] He likewise decided important matters, for example: authorizing a new version of the Psalter to facilitate the understanding of the psalms;[10] the modification of the eucharistic fast in order to facilitate access to holy communion; the use of contemporary language in the ritual; and above all, the reform of the Easter vigil[11] and Holy Week.[12]

The introduction of the Roman Missal of 1963 was preceded by the declaration of Pope John XXIII, according to which "the fundamental principles related to the general reform of the liturgy were to be entrusted to the fathers in the forthcoming ecumenical council."[13]

4. Such an overall reform of the liturgy was in harmony with the general hope of the whole Church. In fact, the liturgical spirit had become more and more widespread, together with the desire for an "active participation in the most holy mysteries and in the public and solemn prayer of the Church,"[14] and a wish to hear the word of God in more abundant measure. Together with the biblical renewal, the ecumenical movement, the missionary impetus and ecclesiological research, the reform of the liturgy was to contribute to the overall renewal of the Church. I drew attention to this in the letter, *Dominicae Cenae*: "A very close and organic bond exists between the renewal of the liturgy and the renewal of the whole life of the Church. The Church not only acts, but also expresses herself in the liturgy and draws from the liturgy the strength for her life.[15]

The reform of the rites and the liturgical books was undertaken immediately after the promulgation of the constitution *Sacrosanctum Concilium* and was brought to an effective conclusion in a few years, thanks to the considerable and selfless work of a large number of experts and bishops from all parts of the world.[16]

This work was undertaken in accordance with the conciliar principles of fidelity to tradition and openness to legitimate development,[17] and so it is possible to say that the reform of the liturgy is strictly traditional and in accordance with "the ancient usage of the holy fathers."[18]

II. THE GUIDING PRINCIPLES OF THE CONSTITUTION

5. The guiding principles of the constitution, which were the basis for the reform, remain fundamental in the task of leading the faithful to an active celebration of the mysteries, "the primary and indispensable source of the true Christian spirit."[19] Now that the greater part of the liturgical books has been published, translated and brought into use, it is still necessary to keep these principles constantly in mind and to build upon them.

A. *The Re-enactment of the Paschal Mystery*

6. The first principle is the re-enactment of the paschal mystery of Christ in the liturgy of the Church based on the fact that "it was from the side of Christ as He slept upon the cross that there issued forth the subline sacrament of the whole Church."[20] The whole of liturgical life gravitates about the eucharistic sacrifice and the other sacraments, in which we draw upon the living springs of salvation (cf. Is. 12:3).[21] Hence we must have a sufficient awareness that through the Paschal mystery we have been buried with Christ in baptism so that we may rise with Him to a new life."[22] When the faithful participate in the eucharist, they must understand that truly "each time we offer this memorial sacrifice, the work of our redemption is accomplished," [23]

and to this end bishops must carefully train the faithful to celebrate every Sunday the marvelous work that Christ has wrought in the mystery of His passover, in order that they likewise may proclaim it to the world.[24] In the hearts of all, bishops and faithful, Easter must regain its unique importance in the liturgical year, so that it really is the feast of feasts.

Since Christ's death on the cross and His resurrection constitute the content of the daily life of the Church[25] and the pledge of His eternal passover,[26] the liturgy has as its first task to lead us untiringly back to the Easter pilgrimage initiated by Christ, in which we accept death in order to enter into life.

7. In order to re-enact His paschal mystery, Christ is ever present in His Church, especially in liturgical celebrations.[27] Hence the liturgy is the privileged place for the encounter of Christians with God and the one whom He has sent, Jesus Christ (cf. Jn. 17:3).

Christ is present in the Church assembled at prayer in His name. It is this fact which gives such a unique character to the Christian assembly, with the consequent duties not only of brotherly welcome but also of forgiveness (cf. Mt. 5:23-24), and of dignity in behavior, gesture and song.

Christ is present and acts in the person of the ordained minister who celebrates.[28] The priest is not merely entrusted with a function, but in virtue of the ordination received he has been consecrated to act *in persona Christi*. To this consecration there must be a corresponding disposition, both inward and outward, also reflected in liturgical vestments, in the place which he occupies and in the word which he utters.

Christ is present in His word as proclaimed in the assembly and which, commented upon in the homily, is to be listened to in faith and assimilated in prayer. All this must derive from the dignity of the book and of the place appointed for the proclamation of the word of God and from the attitude of the reader, based upon an awareness of the fact that the reader is the spokesman of God before his or her brothers and sisters.

Christ is present and acts by the power of the Holy Spirit in the sacraments and, in a special and pre-eminent fashion (*sublimiori modo*), in the sacrifice of the Mass under the eucharistic species,[29] also when these are reserved in the tabernacle apart from the celebration with a view to communion of the sick and adoration by the faithful.[30] With regard to this real and mysterious presence, it is the duty of pastors to recall frequently in their catechetical instructions the teaching of the faith, a teaching that the faithful must live out and that theologians are called upon to expound. Faith in this presence of the Lord involves an outward sign of respect toward the church, the holy place in which God manifests Himself in mystery (cf. Ex. 3:5), especially during the celebration of the sacraments; holy things must always be treated in a holy manner.

B. *The Reading of the Word of God*

8. The second principle is the presence of the word of God.

The constitution *Sacrosanctum Concilium* sets out likewise to restore a "more abundant reading from holy scripture, one more varied and more appropriate."[31] The basic reason for this restoration is expressed both in the constitution on the liturgy, namely, so that "the intimate link between rite and word" may be manifested,[32] and also in the dogmatic constitution on divine revelation, which teaches: "The Church has always venerated the divine scriptures, just as she has venerated the very Body of the Lord, never ceasing above all in the sacred liturgy to nourish herself on the bread of life at the table both of the word of God, and of the Body of Christ, and to minister it to the faithful."[33] Growth in liturgical life and consequently progress in Christian life cannot be achieved except by continually promoting among the faith-

ful, and above all among priests, a "warm and living knowledge of scripture."[34] The word of God is now better known in the Christian communities, but a true renewal sets further and ever new requirements: Fidelity to the authentic meaning of the scriptures, which must never be lost from view, especially when the scriptures are translated into different languages; the manner of proclaiming the word of God so that it may be perceived for what it is; the use of appropriate technical means, the interior disposition of the ministers of the word so that they carry out properly their function in the liturgical assembly;[35] careful preparation of the homily through study and meditation; effort on the part of the faithful to participate at the table of the word; a taste for prayer with the psalms; a desire to discover Christ—like the disciples at Emmaus—at the table of the word and the bread.[36]

C. *The Self-Manifestation of the Church*

9. Finally, the council saw in the liturgy an epiphany of the Church: it is the Church at prayer. In celebrating divine worship the Church gives expression to what she is: one, holy, catholic and apostolic.

The Church manifests herself as one, with that unity which comes to her from the Trinity,[37] especially when the holy people of God participates "in the one eucharist, in one and the same prayer, at the one altar, presided over by the bishop surrounded by his presbyterate and his ministers."[38] Let nothing disrupt or obscure in the celebration of the liturgy this unity of the Church!

The Church expresses the holiness that comes to her from Christ (cf. Eph. 5:26-27) when, gathered in one body by the Holy Spirit,[39] who makes holy and gives life,[40] she communicates to the faithful by means of the eucharist and the other sacraments all the graces and blessings of the Father.[41]

In liturgical celebration the Church expresses her catholicity, since the Spirit of the Lord gathers together in her people of all languages in the profession of the same faith[42] and from east and west presents to God the Father the offering of Christ and offers herself together with Him.[43]

In the liturgy the Church manifests herself as apostolic, because the faith that she professes is founded upon the witness of the apostles; because in the celebration of the mysteries, presided over by the bishop, successor of the apostles, or by a minister ordained in the apostolic succession, she faithfully hands on what she has received from the apostolic tradition; and because the worship which she renders to God commits her to the mission of spreading the gospel in the world.

Thus it is especially in the liturgy that the mystery of the Church is proclaimed, experienced and lived.[44]

III. GUIDELINES FOR THE RENEWAL OF LITURGICAL LIFE

10. From these principles are derived certain norms and guidelines which must govern the renewal of liturgical life. While the reform of the liturgy desired by the Second Vatican Council can be considered already in progress, the pastoral promotion of the liturgy constitutes a permanent commitment to draw ever more abundantly from the riches of the liturgy that vital force which spreads from Christ to the members of His Body, which is the Church.

Since the liturgy is the exercise of the priesthood of Christ, it is necessary to keep ever alive the affirmation of the disciple faced with the mysterious presence of Christ: "It is the Lord!" (Jn. 21:7). Nothing of what we do in the liturgy can appear more important than what in an unseen but real manner Christ accomplishes by the power of His Spirit. A faith alive in charity, adoration, praise of the Father and silent contemplation will always be the prime objective of liturgical and sacramental pastoral care.

Since the liturgy is totally permeated by the word of God, any other word must be in harmony with it, above all in the homily but also in the various interventions of the minister and in the hymns which are sung. No other reading may supplant the biblical word, and the words of men must be at the service of the word of God without obscuring it.

Since liturgical celebrations are not private acts but "celebrations of the Church, the 'sacrament of unity,' "[45] their regulation is dependent solely upon the hierarchical authority of the Church.[46] The liturgy belongs to the whole body of the Church.[47] It is for this reason that it is not permitted to anyone, even the priest, or any group, to add, subtract or change anything whatsoever on their own initiative.[48] Fidelity to the rites and to the authentic texts of the liturgy is a requirement of the *lex orandi*, which must always be in conformity with the *lex credendi*. A lack of fidelity on this point may even affect the very validity of the sacraments.

Since it is a celebration of the Church, the liturgy requires the active, conscious and full participation of all, according to the diversity of orders and of office.[49] All, the ministers and the other faithful, in the accomplishment of their particular function, do that and only that which is proper to them.[50] It is for this reason that the Church gives preference to celebrations in common when the nature of the rites implies this;[51] she encourages the formation of ministers, readers, cantors and commentators, who carry out a true liturgical ministry;[52] she has restored concelebration,[53] and she recommends the common celebration of the liturgy of the hours.[54]

Given that the liturgy is the school of the prayer of the Church, it has been considered good to introduce and develop the use of the vernacular—without diminishing the use of Latin, retained by the council for the Latin rite[55]—so that every individual can understand and proclaim in his or her mother tongue the wonders of God (cf. Acts 2:11). It has likewise been considered good to increase the number of prefaces and eucharistic prayers, so as to enrich the Church's treasure of prayer and an understanding of the mystery of Christ.

Since the liturgy has great pastoral value, the liturgical books have provided for a certain degree of adaptation to the assembly and to individuals, with the possibility of openness to the traditions and culture of different peoples.[56] The revision of the rites has sought a noble simplicity[57] and signs that are easily understood, but the desired simplicity must not degenerate into an impoverishment of the signs. On the contrary, the signs, above all the sacramental signs, must be easily grasped but carry the greatest possible expressiveness. Bread and wine, water and oil, and also incense, ashes, fire and flowers, and indeed almost all the elements of creation have their place in the liturgy as gifts to the Creator and as a contribution to the dignity and beauty of the celebration.

IV. THE PRACTICAL APPLICATION OF THE REFORM

A. *Difficulties*

11. It must be recognized that the application of the liturgical reform has met with difficulties due especially to an unfavorable environment marked by a tendency to see religious practice as something of a private affair, by a certain rejection of institutions, by a decrease in the visibility of the Church in society and by a calling into question of personal faith. It can also be supposed that the transition from simply being present, very often in a rather passive and silent way, to a fuller and more active participation has been for some people too demanding. Different and even contradictory reactions to the reform have resulted from this. Some have received the new books with a certain indifference or without trying to understand or help others to understand the reasons for the changes; others, unfortunately, have

turned back in a one-sided and exclusive way to the previous liturgical forms, which some of them consider to be the sole guarantee of certainty in faith. Others have promoted outlandish innovations, departing from the norms issued by the authority of the Apostolic See or the bishops, thus disrupting the unity of the Church and the piety of the faithful, and even on occasion contradicting matters of faith.

B. *Positive Results*

12. This should not lead anyone to forget that the vast majority of the pastors and the Christian people have accepted the liturgical reform in a spirit of obedience and indeed joyful fervor.

For this we should give thanks to God for that movement of the Holy Spirit in the Church which the liturgical renewal represents;[58] for the fact that the table of the word of God is now abundantly furnished for all;[59] for the immense effort undertaken throughout the world to provide the Christian people with translations of the Bible, the missal and other liturgical books; for the increased participation of the faithful by prayer and song, gesture and silence, in the eucharist and the other sacraments; for the ministries exercised by lay people and the responsibilities that they have assumed in virtue of the common priesthood into which they have been initiated through baptism and confirmation; for the radiant vitality of so many Christian communities, a vitality drawn from the wellspring of the liturgy.

These are all reasons for holding fast to the teaching of the constitution *Sacrosanctum Concilium* and to the reforms which it has made possible: "The liturgical renewal is the most visible fruit of the whole work of the council."[60] For many people the message of the Second Vatican Council has been experienced principally through the liturgical reform.

C. *Erroneous Applications*

13. Side by side with these benefits of the liturgical reform, one has to acknowledge with regret deviations of greater or lesser seriousness in its application.

On occasion there have been noted illicit omissions or additions, rites invented outside the framework of established norms; postures or songs which are not conducive to faith or to a sense of the sacred; abuses in the practice of general absolution; confusion between the ministerial priesthood, linked with ordination, and the common priesthood of the faithful, which has its foundation in baptism.

It cannot be tolerated that certain priests should take upon themselves the right to compose eucharistic prayers or to substitute profane readings for texts from sacred scripture. Initiatives of this sort, far from being linked with the liturgical reform as such or with the books which have issued from it, are in direct contradiction to it, disfigure it and deprive the Christian people of the genuine treasures of the liturgy of the Church.

It is for the bishops to root out such abuses, because the regulation of the liturgy depends on the bishop within the limits of the law[61] and because "the life in Christ of His faithful people in some sense is derived from and depends upon Him."[62]

V. THE FUTURE OF THE RENEWAL

14. The constitution *Sacrosanctum Concilium* is the expression of the unanimous voice of the college of bishops gathered around the successor of Peter and with the help of the Spirit of truth promised by the Lord Jesus (cf. Jn. 15:26). The constitution continues to sustain the Church along the paths of renewal and of holiness by fostering genuine liturgical life.

The principles enunciated in that document are an orientation also for the future of the liturgy, in such a way that the liturgical reform may be ever better understood

and implemented. "It is therefore necessary and urgent to actuate a new and intensive education in order to discover all the richness contained in the liturgy."[63]

The liturgy of the Church goes beyond the liturgical reform. We are not in the same situation as obtained in 1963: A generation of priests and of faithful which has not known the liturgical books prior to the reform now acts with responsibility in the Church and society. One cannot therefore continue to speak of change as it was spoken of at the time of the constitution's publication; rather one has to speak of an ever deeper grasp of the liturgy of the Church, celebrated according to the current books and lived above all as a reality in the spiritual order.

A. *Biblical and Liturgical Formation*

15. The most urgent task is that of the biblical and liturgical formation of the people of God, both pastors and faithful. The constitution had already stressed this: "There is no hope that this may come to pass unless pastors of souls themselves become imbued more deeply with the spirit and power of the liturgy so as to become masters of it."[64] This is a long-term program, which must begin in the seminaries and houses of formation[65] and continue throughout their priestly life.[66] A formation suited to their state is indispensable also for lay people,[67] especially since in many regions they are called upon to assume ever more important responsibilities in the community.

B. *Adaptation*

16. Another important task for the future is that of the adaptation of the liturgy to different cultures. The constitution sets forth the principle, indicating the procedure to be followed by the episcopal conferences.[68] The adaptation of languages has been rapidly accomplished, even if on occasion with some difficulties. It has been followed by the adaptation of rites, which is a more delicate matter but equally necessary. There remains the considerable task of continuing to implant the liturgy in certain cultures, welcoming from them those expressions which are compatible with aspects of the true and authentic spirit of the liturgy, in respect for the substantial unity of the Roman rite as expressed in the liturgical books.[69] The adaptation must take account of the fact that in the liturgy, and notably that of the sacraments, there is a part which is unchangeable because it is of divine institution, and of which the Church is the guardian. There are also parts open to change, which the Church has the power and on occasion also the duty to adapt to the cultures of recently evangelized peoples.[70] This is not a new problem for the Church. Liturgical diversity can be a source of enrichment, but it can also provoke tensions, mutual misunderstandings and even divisions. In this field it is clear that diversity must not damage unity. It can only gain expression in fidelity to the common faith, to the sacramental signs that the Church has received from Christ and to hierarchical communion. Cultural adaptation also requires conversion of heart and even, where necessary, a breaking with ancestral customs incompatible with the Catholic faith. This demands a serious formation in theology, history and culture, as well as sound judgment in discerning what is necessary or useful and what is not useful or even dangerous to faith. "A satisfactory development in this area cannot but be the fruit of a progressive maturing in faith, one which encompasses spiritual discernment, theological lucidity, and a sense of the universal Church acting in broad harmony."[71]

C. *Attention to New Problems*

17. The effort toward liturgical renewal must furthermore respond to the needs of our time. The liturgy is not disincarnate.[72] In these 25 years new problems have arisen or have assumed new importance, for example: the exercise of a diaconate

open to married men; liturgical tasks in celebrations which can be entrusted to lay people; liturgical celebrations for children, for young people and the handicapped; the procedures for the composition of liturgical texts appropriate to a particular country.

In the constitution *Sacrosanctum Concilium* there is no reference to these problems, but the general principles are given which serve to coordinate and promote liturgical life.

D. *Liturgy and Popular Devotions*

18. Finally, to safeguard the reform and ensure the promotion of the liturgy[73] it is necessary to take account of popular Christian devotion and its relation to liturgical life.[74] This popular devotion should not be ignored or treated with indifference or contempt, since it is rich in values[75] and *per se* gives expression to the religious attitude toward God. But it needs to be continually evangelized, so that the faith which it expresses may become an evermore mature and authentic act. Both the pious exercises of the Christian people[76] and also other forms of devotion are welcomed and encouraged, provided that they do not replace or intrude into liturgical celebrations. An authentic pastoral promotion of the liturgy will build upon the riches of popular piety, purifying and directing them toward the liturgy as the offering of the peoples.[77]

VI. THE ORGANISMS RESPONSIBLE FOR LITURGICAL RENEWAL

A. *Congregation for Divine Worship and the Discipline of the Sacraments*

19. The task of promoting the renewal of the liturgy pertains in the first place to the Apostolic See.[78] It was 400 years ago that Pope Sixtus V created the Sacred Congregation of Rites and entrusted it with responsibility for keeping watch over the exercise of divine worship, reformed after the Council of Trent. Pope St. Pius X instituted another congregation for the discipline of the sacraments. With a view to the practical implementation of the Second Vatican Council's constitution on the liturgy, Pope Paul VI instituted a *consilium*,[79] later the Sacred Congregation for Divine Worship,[80] and they carried out the task entrusted to them with generosity, competence and promptness. In accordance with the new structure of the Roman curia as laid down by the apostolic constitution *Pastor Bonus*, the whole area of sacred liturgy is brought together and placed under the responsibility of a single dicastery: the Congregation for Divine Worship and the Discipline of the Sacraments. Always taking into account the area of competence of the Congregation for the Doctrine of the Faith,[81] it pertains to this congregation to regulate and promote the liturgy, of which the sacraments are the essential part, by encouraging pastoral liturgical activities,[82] supporting the various organisms devoted to the liturgical apostolate, music, song and sacred art,[83] and keeping watch over sacramental discipline.[84] This is a work of importance, for it concerns above all the faithful preservation of the great principles of the Catholic liturgy as illustrated and developed in the conciliar constitution. It is likewise a question of drawing upon these principles for inspiration in promoting and deepening throughout the Church the renewal of liturgical life.

The congregation will assist diocesan bishops in their efforts to offer to God true Christian worship and to regulate it according to the precepts of the Lord and the laws of the Church.[85] It will be in close and trusting contact with the episcopal conferences for all that pertains to their competence in the liturgical field.[86]

B. *The Episcopal Conferences*

20. The episcopal conferences have had the weighty responsibility of preparing the translations of their liturgical books.[87] Immediate need occasionally led to the use

of provisional translations, approved *ad interim*. But now the time has come to reflect upon certain difficulties that have subsequently emerged, to remedy certain defects or inaccuracies, to complete partial translations, to compose or approve chants to be used in the liturgy, to ensure respect for the texts approved and last to publish liturgical books in a form that both testifies to the stability achieved and is worthy of the mysteries being celebrated.

For the work of translation, as well as for the wider implications of liturgical renewal for whole countries, each episcopal conference was required to establish a national commission and ensure the collaboration of experts in the various sectors of liturgical science and pastoral practice.[88] The time has come to evaluate this commission, its past activity, both the positive and negative aspects, and the guidelines and the help which it has received from the episcopal conference regarding its composition and activity. The role of this commission is much more delicate when the conference wishes to introduce certain measures of adaptation or inculturation:[89] this is one more reason for making sure that the commission contains people who are truly competent.

C. *The Diocesan Bishop*

21. In every diocese the bishop is the principal dispenser of the mysteries of God, and likewise the governor, promoter and guardian of the entire liturgical life of the Church entrusted to him.[90] When the bishop celebrates in the midst of his people, it is the very mystery of the Church which is manifested. Therefore it is necessary that the bishop should be strongly convinced of the importance of such celebrations for the Christian life of his faithful. Such celebrations should be models for the whole diocese.[91] Much still remains to be done to help priests and the faithful to grasp the meaning of the liturgical rites and texts, to develop the dignity and beauty of celebrations and the places where they are held, and to promote, as the fathers did, a mystagogic catechesis of the sacraments. In order to bring this task to a successful conclusion, the bishop should set up one or more diocesan commissions which will help to promote liturgical activity, music and sacred art in his diocese.[92] The diocesan commission, for its part, will act according to the mind and directives of the bishop and should be able to count upon his authority and his encouragement to carry out its particular task properly.

CONCLUSION

22. The liturgy does not exhaust the entire activity of the Church, as the constitution *Sacrosanctum Concilium* pointed out.[93] It is a source because, above all, from the sacraments the faithful draw abundantly the water of grace which flows from the side of the crucified Christ. To use an image dear to Pope John XXIII, it is like the village fountain to which every generation comes to draw water ever living and fresh. It is also a summit, both because all the activity of the Church is directed toward the communion of life with Christ and because it is in the liturgy that the Church manifests and communicates to the faithful the work of salvation, accomplished once and for all by Christ.

23. The time has come to renew that spirit which inspired the Church at the moment when the constitution *Sacrosanctum Concilium* was prepared, discussed, voted upon and promulgated and when the first steps were taken to apply it. The seed was sown: it has known the rigors of winter, but the seed has sprouted and become a tree. It is a matter of the organic growth of a tree becoming ever stronger the deeper it sinks its roots into the soil of tradition.[95] I wish to recall what I said at the congress of liturgical commissions in 1984: In the work of liturgical renewal, desired by the council, it is necessary to keep in mind "with great balance, the part of

God and the part of man, the hierarchy and the faithful, tradition and progress, the law and adaptation, the individual and the community, silence and choral praise. Thus the liturgy on earth will fuse with that of heaven, where...it will form one choir...to praise with one voice the Father through Jesus Christ."[96]

With this confident hope, which in my heart becomes a prayer, I impart to all my apostolic blessing.

Given at the Vatican, on the fourth day of December in the year 1988, the 11th of my pontificate.

POPE JOHN PAUL II

NOTES

1. *Acta Apostolicae Sedis*, 56 (1964), pp. 97-134.
2. *Sacrosanctum Concilium*, 1.
3. First message to the world (Oct. 17, 1978): AAS 70 (1978), pp. 920-921.
4. Cf. especially: encyclical *Redemptor Hominis* (March 4, 1979), 7, 18-22; letter *Dominicae Cenae*, (Feb. 24, 1980); encyclical *Dives in Misericordia* (Nov. 30, 1980) 13-15; apostolic exhortation *Familiaris Consortio* (Nov. 22, 1981), 13, 15, 19-21, 33, 38-39, 55-59, 66-68; post-synodal apostolic exhoration *Reconciliatio et Paenitentia* (Dec. 2, 1984), especially 23-33.
5. Address to the Congress of Presidents and Secretaries of National Liturgical Commissions (Oct. 27, 1984), 1: *Insegnamenti*, VII, 2 (1984), p. 1049.
6. Apostolic constitution *Divino Afflatu* (Nov. 1, 1911).
7. Motu proprio *Abhinc Duos Annos* (Oct 23, 1913).
8. Nov. 20, 1947.
9. Sacred Congregation of Rites, Historical Section No. 71, *Memoria Sulla Riforma Liturgica* (1946).
10. Pius XII, motu proprio *In Cotidianis Precibus* (March 24, 1945).
11. Sacred Congregation of Rites, decree *Dominicae Resurrectionis* (Feb. 9, 1951).
12. Ibid., decree *Maxima Redemptionis* (Nov. 16, 1955).
13. John XXIII, apostolic letter *Rubricarum Instructum* (July 25, 1960).
14. Pius X, motu proprio *Tra le Sollecitudini dell'Officio Pastorale* (Nov. 22, 1903).
15. *Dominicae Cenae*, 13.
16. *Sacrosanctum Concilium*, 25.
17. Cf. ibid., 23.
18. Cf. ibid., 50; Roman Missal, Preface, 6.
19. *Sacrosanctum Concilium*, 14.
20. Ibid., 5; Roman Missal, Easter Vigil: Prayer after the seventh reading.
21. *Sacrosanctum Concilium*, 5-6, 47, 61, 102, 106-107.
22. Roman Missal, Easter Vigil: Renewal of Baptismal Promises.
23. Ibid., Evening Mass *in cena Domini*, Prayer over the Gifts.
24. Cf. ibid., Preface of Sundays in Ordinary Time, 1.
25. *Redemptor Hominis*, 7.
26. Cf. *Dominicae Cenae* 4.
27. Cf. *Sacrosanctum Concilium*, 7; cf. Paul VI, encyclical *Mysterium Fidei* (Sept. 3, 1965).
28. Cf. Sacred Congregation of Rites, instruction *Eucharisticum Mysterium*, 9.
29. Cf. *Mysterium Fidei*.
30. Cf. ibid.
31. *Sacrosanctum Concilium*, 35.
32. Ibid.
33. *Dei Verbum*, 21.
34. *Sacrosanctum Concilium*, 24.
35. Cf. *Dominicae Cenae*, 10.
36. Cf. Liturgy of the Hours, Monday of Week IV, Prayer at Evening Prayer.
37. Cf. Roman Missal, Preface of Sundays in Ordinary Time, VIII.
38. *Sacrosanctum Concilium*, 41.
39. Cf. Roman Missal, Eucharistic Prayers II and IV.
40. Cf. ibid., Eucharistic Prayer III; Nicene-Constantinopolitan Creed.
41. Cf. ibid., Eucharistic Prayer I.
42. Cf. Ibid., Solemn Blessing on Pentecost Sunday.
43. Cf. ibid., Eucharistic Prayer III.
44. Cf. Address to the Congress of Presidents and Secretaries of National Liturgical Commissions, 1.
45. *Sacrosanctum Concilium*, 26.
46. Cf. ibid., 22 and 26.
47. Cf. ibid., 26.
48. Cf. ibid., 22.
49. Cf. ibid., 26.
50. Cf. ibid., 28.

51. Cf. ibid., 27.
52. Cf. ibid., 29.
53. Cf. ibid., 57; cf. Sacred Congregation of Rites, general decree *Ecclesiae Semper* (March 7, 1965).
54. *Sacrosanctum Concilium*, 99.
55. Cf. ibid., 36.
56. Cf. ibid., 37-40.
57. Cf. ibid., 34.
58. Cf. ibid., 43.
59. *Dei Verbum*, 21; *Sacrosanctum Concilium*, 51.
60. Final report of the extraordinary assembly of the Synod of Bishops (Dec. 7, 1986), II, B, b, 1.
61. *Sacrosanctum Concilium*, 22.1.
62. Ibid., 41.
63. *Dominicae Cenae*.
64. *Sacrosanctum Concilium*, 14.
65. Cf. Sacred Congregation of Rites, instruction *Inter Oecumenici* (Sept. 26, 1964), 11-13; Congregation for Catholic Education, *Ratio Fundamentalis* on priestly formation (Jan. 6, 1970), Chapt. VIII; instruction *In Ecclesiasticam Futurorum*, on liturgical formation in seminaries (June 3, 1979).
66. Cf. *Inter Oecumenici*, 14-17.
67. *Sacrosanctum Concilium*, 19.
68. Cf. ibid., 39.
69. Cf. ibid., 37-40.
70. Cf. ibid., 21.
71. Address to a group of bishops from the episcopal conference of Zaire (April 12, 1983), 5.
72. Cf. Address to the Congress of Presidents and Secretaries of National Liturgical Commissions, ;2.
73. *Sacrosanctum Concilium*, 1.
74. Cf. ibid., 12-13.
75. Cf. Paul VI, apostolic exhortation *Evangelii Nuntiandi* (Dec. 8, 1975), 48.
76. *Sacrosanctum Concilium*, 13.
77. Cf. address to the episcopal conference of Abruzzo and Molise on *ad limina* visit (April 24, 1986), 3-7.
78. *Sacrosanctum Concilium*, 22.1.
79. Apostolic letter *Sacram Liturgiam* (Jan. 25, 1964).
80. Apostolic constitution *Sacra Rituum Congregatio* (May 8, 1969).
81. Apostolic constitution *Pastor Bonus* (June 28, 1988), 62.
82. Cf. ibid., 64.
83. Cf. ibid., 65.
84. Cf. ibid., 63 and 66.
85. Cf. Second Vatican Concil, *Lumen Gentium*, 26; *Sacrosanctum Concilium*, 22.1.
86. Cf. *Pastor Bonus*, 64.3.
87. *Sacrosanctum Concilium*, 36 and 63.
88. Cf. ibid., 44.
89. Cf. ibid., 40.
90. Cf. Second Vatican Council, *Christus Dominus*, 15.
91. Cf. address to Italian bishops attending a course of liturgical renewal (Feb. 12, 1988) 1.
92. *Sacrosanctum Concilium*, 45-46.
93. Cf. ibid., 9.
94. Cf. ibid., 10.
95. Cf. ibid., 23.
96. Address to the Congress of Presidents and Secretaries of National Liturgical Commissions, 6.

HYMNS OF THE HOURS: CRITICAL REFLECTIONS ON THE BUGNINI LITURGY

By way of introduction, let me draw the lines immediately so as to separate myself from certain views on the one hand, and to exclude some other topics, albeit important, from discussion on the other hand:

1. The critical approach presented here reflects neither disobedience toward higher church authority nor a practical opposition to liturgical regulations. In everyday life, I am ready to accommodate myself to the currently valid liturgical prescriptions even though as an expert dealing with liturgy I consider them wrong or unsuccessful in many respects. Thus, my remarks are made in a spirit of service and not of contestation.

2. The reason why I think that the Bugnini liturgy is unsuccessful for the most part is not because it has introduced innovations and thus is a reform liturgy, but because it has introduced reforms unsuccessfully and has thereby caused damage. There is no doubt that a liturgical reform was necessary, but it is not so clear that *this* liturgical reform was needed. Consequently, I decline to accept the grouping of opinions into the categories of "progressive" and "conservative," as well as the attempt to seek the main cause of the present troubles in these "progressive" and "conservative" extremes. I am convinced that the scholar may undertake the awkward task of examining both the old and the new in liturgy, each according to its own specific truth, as long as he is willing to observe the regulations of the Church in daily practice.

3. The liturgy has its own particular laws and truth, and what is more, its own *inner* laws and truth and not only legal statutes. When in the following pages the Bugnini liturgy is criticized, it will be done from the standpoint of this particular "liturgical truth," and not from a theological point of view, in spite of the fact that at certain points (e.g., the rites of the sacraments) the liturgical solution suggests a problematic dogmatic attitude. The liturgy seems to have no measure apart from the *lex credendi*; everything can be imagined and verified by means of speculation. Yet the liturgy is one of the most important repositories of the holy tradition, of the dynamic handing-down of the wisdom of the Church even in its stylized state. Its dogmatic contents are constituted, in addition to the normative system of dogma, by the sum of spiritual, socio-psychological, aesthetic, cultural, emotional, historical and pedagogical factors which preserve at the same time the role of the liturgy connected with the other spheres of religion but not identical with them. Theological speculation may warrant the harmony between *lex orandi* and *lex credendi*; liturgical legislation can protect the values of liturgy against arbitrariness; and yet for grasping the *specific truth and validity* of liturgy, speculation proves inadequate and the law insufficient. To touch this sacred sphere, utmost tact is required, since our reasoning is in much the same way secondary to reality as any speculation about life is to the fullness of life.

4. *Tradition* plays such an important role in liturgy because among other things, it provides the most essential point of departure. The constitution on the sacred liturgy made a clear statement in this respect: it allowed for the introduction of innovations, but only on condition that they meet two requirements. One is that the new forms should spring organically from the existing ones; the other is that only innovations yielding real and genuine profit to the Church are to be introduced. Unfortunately, the constitution itself contradicts these two requirements in certain respects, and in subsequent years the regulations fell into serious contradiction with the constitution

on these two points, and in so many other areas as well. It is, therefore, all the more problematic if Rome, which acts as a guarantee of the regulations, wishes to reduce the whole matter to a question of obedience. In this case her own commission could also be called upon to account for obedience to more universal and comprehensive laws. What makes the claim of obedience psychologically difficult is that an arbitrary construction based to a large extent on individual initiatives and opposed to the centuries-old customs of the Church, now claims the reverence due to the usage of the Church, a procedure which though perhaps valid legally, is yet contestable from the point of view of contents.

5. In the following discussion, tradition will not be identified with the Tridentine liturgy. In fact, the Tridentine liturgy is but one of the branches of the Roman liturgy—and not the most successful one at that—which existed in many variants, well-ordered and side by side. Thus our point of departure will be not the Tridentine but the Roman liturgy as it appears in the variety of forms found in various localities, religious orders and historical periods. Once we know this tremendously rich system of variants, and even in spite of this knowledge, we can scarcely include the Bugnini liturgy in the category of the Roman liturgy, since it is arbitrary to such an extent that we can neither regard it as something developing organically from the older liturgies, nor can we claim that its innovations were called into life by the "real and genuine" spiritual interests of the Church.

6. In practice, the introduction of the Bugnini liturgy went hand in hand with the change-over to the use of the vernacular. These two changes are not "liturgical reforms" in the same sense, because the latter brought about changes in the manner of the transmission of the liturgy, whereas the former affected the *contents* of the liturgy. Although the change-over to the vernacular is not lacking in difficulties, it is not treated in this article.

7. The liturgical reform has given rise to a certain conception about liturgy in public opinion—primarily in the view of the clergy—which manifests itself in beliefs, judgments, the celebration of the liturgy, in teachings and in practical endeavors. An analysis of this new mentality and its effect on the whole spirituality of the clergy, ought to be carried out before all else. However, this and similar theoretical issues are passed over in silence or mentioned only briefly in this article.

I.

In connection with the hymns of the hours, the constitution on the sacred liturgy provided for two changes: to enlarge the repertory, and to "restore the old forms," that is, to eliminate the unfortunate outcome of the 17th century *aggiornamento* (cf. Para. 93).

The Bugnini breviary has fulfilled, or perhaps overfulfilled, the first task. It is in fact not so certain that by multiplying the number of hymns, a definite profit has been realized in every respect. Overwhelming as the wealth of the surviving hymns of the Roman liturgy may be, in reality each local church only made use of some 80 to 100 items; their adequate repetition, and the deliberate balance between variety and constancy resulted in a kind of familiarity: it followed from the repetitions of melodies and texts that anyone saying the offices could be familiar with each hymn separately and could even know them by heart in many instances. This personal familiarity with the hymns is endangered by the exaggerated number of hymns (amounting to some 300 in the new hymnal, many of them recent compositions). Much as I find the prospective enlargement of the repertory justified (though not to the same extent in every part of the breviary) I can hardly escape the impression that in this case a subcommittee used the opportunities for creativity with zealous and exaggerated ambition.[1]

For the most part, the reconstruction of the texts has been carried out successfully. The worst failing for which one might blame the compilers of the new hymnal, is that in other instances they themselves found reasons for "emendations," so that we cannot claim to have authentic texts at our disposal this time, either. In my opinion these modifications are for the most part unjustified. To mention only two examples: the last two verses of St. Ambrose's famous hymn for Easter (*Hic est dies versus Dei*) have been omitted, thus eliminating the textual unit which forms the climax of the whole poem and which opens up eschatological perspectives at the end of the hymn by linking the resurrection of Christ and of man. This truncation represents a loss poetically as well. Another example is the rewriting of the hymns for Lent by omitting all references to *jejunium*. In reality, Lent has been a primary period of bodily fasting up to the present day. The hymns give evidence of the ancient liturgical asceticism of the Church and thus it may well be that "they are right" as opposed to the recent trend. Finally, early ecclesiastical authors unanimously assert that the *jejunium* must be understood in a more comprehensive sense than mere bodily fasting (*jejunium magnum et generale*) and in this meaning it has remained timely to this day.

The greatest change has taken place in an area which has not been specified by any provision of the constitution, namely in the position of the hymn within the hour. The rule which was followed without exception by hundreds of liturgies of the dioceses and religious orders, and by the most varied branches of the office of the Roman liturgy, had already been reflected in the *Rule of St. Benedict*, which provides the earliest existing detailed account of the Roman office, namely that the hymn is to be sung before the canticle (though separated from it by a versicle) in the three hours (lauds, vespers, compline) which conclude with a canticle from the gospel (*Magnificat, Benedictus, Nunc dimittis)*; otherwise it is sung at the beginning of the hour.[2]

The Bugnini breviary has now made order in that it placed the hymn at the beginning of each hour.

He who has never experienced the ancient system, and in particular he who does not take the sung choral office as his basic experience or norm, may easily claim that it is only a minor difference, not worthy of mention. But anyone who has had sufficient opportunity to experience lauds or vespers in actual liturgical celebration, will know how immensely the traditional structure contributed to the effectiveness of the hour, which was guided by liturgical sensitivity to the exigencies of real life, and not by a mechanical system. This order, which was animated by the spirit of prayer and can only be understood and judged in its life-functions, came into existence through the concatenation of logical, theological, psychological and artistic forces.

The high point of these three hours was the canticle from the gospels, whose dignity derived from its position in the New Testament, but whose text originated in the world of the psalms. Apart from the antiphon, it is exactly the uplifting force of the hymns which assisted the community in singing these words in their full brilliance, at the climax of the celebration. From the midpoint of the hours, i.e., from the chapter onwards there emerges a "block" (consisting of chapter, responsory, hymn and canticle) equivalent to the "block" of psalmody in time and significance but, in contrast to the smooth course of the psalmody, characterized by a steadily increasing intensity. In opposition to the first section of the hour which is primarily accommodated to the Old Testament (and only in its application, to the New Testament), the second section reveals the consummation in the New Testament more directly.

The liturgical truth of this structure is even more transparent in the vespers of the feasts. This hour commences with the tranquillity of the psalms which contain antiphons enough to attune the hearts to the feast and to lend intellectual-musical

emphasis to the psalmody. The chapter takes only one sentence from the scripture and calls attention to it through its very conciseness (as well as through the related visual elements). With this sentence, a climax is reached: the responsory (in fact, *prolixum*!) raises us out of the world of the psalmody. The hymn which follows, lends wings to the hour in every respect: its six to eight verses provide an excellent framework within which the Church speaks in direct terms about the feast, and not merely through the words of the Bible. The form and the poetic mode of expression differentiate this unit from the rest of the liturgy in a characteristic way. The versicle separating the hymn from the canticle seems to be well-nigh a composed rest, but it represents as much a momentary relaxation, as does the "letting back" before the climax of the great musical compositions. The emotional and thought content accumulated in the hymn then breaks forth in the canticle, which though always textually identical, is always interpreted anew under the influence of the hymn. In themselves, the contents of the canticle are rather general in comparison with those of the hymn, which assumes here almost the function of the introductory tropes, thereby lending particular stress to the most important thing: the one continuous praise of the Lord. The antiphon of the canticle is not sufficient to fulfill this function; it is, however, adequate for maintaining the notion of the feast and linking it with the canticle. Let us recall too that following the accumulation of these poetic and festive thoughts in the verses of the hymn, the fire of the evening burnt offering is being brought in during the singing of its last verse of praise, and the versicle is being sung while the priest imposes incense upon the glowing embers so that its smoke and scent should also render visibly present the canticle's general praise of the Lord as the climax of the hour.

It is evident that this construction of the hour is basically dynamic and that its progressive structure varies completely from that of the little hours. Only a dull rationalism could take pleasure in reducing all the hours to the same pattern. The argument in favor of the introduction of the Bugnini breviary, which alleges that the hymn must indicate the part of the day and the feast at the beginning of the hour, is not convincing either. Every person singing the office will know whether it is sunset or dawn, while the thought of the feast is sufficiently expressed by the antiphons. The fact that this thought is first expressed more enigmatically, deduced from the psalm, and then more and more explicitly, reflects the spirituality of the hour. Even if we accept this speculative argument, we would still feel that the evacuation of the middle section of the hour and the loss of its characteristic spiritual and psychological structure are too high a price to pay for the alleged practical advantages.

The complilers of the Bugnini liturgy must also have felt that by shifting the hymn to the beginning, the inner equilibrium of the hour has been disturbed and its middle section has been impoverished. This may account for the inclusion of the pseudo-psalms at the end of the psalmody which are taken from the epistles of the apostles or from the Book of Revelation. One cannot exclude the possibility that biblical scholars, suspecting ancient Christian songs in some of them, are right after all. But should they be songs, then they must rather be included in the second or third categories of Saint Paul's "psalms, and hymns, and spiritual songs" (Eph. 5:19), let us say perhaps as early forerunners of songs like the *Phos Hilaron*, or the independent genres of the Orthodox liturgy and the extensive Latin antiphons, rather than being considered New Testament counterparts of the psalms, built on the principle of *parallelismus membrorum*. This is why their psalm-like arrangement in the new breviary appears to be so unnatural.

This lack of sensitivity to the structure of the hours is evident not only in changing the position of the hymns but also in another innovation of the Bugnini liturgy: the fusion of lauds and vespers with the Mass. In the history of liturgy, three examples of

this combination are known: the attachment of lauds to the midnight Mass of Christmas, the addition of vespers at the end of Mass on Holy Thursday, and the shortened vespers (and lauds, respectively) sung at the conclusion of the Easter vigil Mass. All three go back to a unique situation and find their explanation therein. Besides, none of them disturbs the integrity of the office and the Mass; the hour is sung as a whole between the communion and the postcommunion, i.e., at the end of the Mass. According to the Bugnini liturgy, the hymn and the psalms are to be sung before the Mass, whereas the canticle from the gospel comes after the communion, which means that the hour has practically been broken down into its constituent parts; its psalms mean an unjustified prolongation of the beginning of the Mass, the mixing of two liturgical cycles, each of which requires a different attitude. Cut off from the psalmody and the rest of the hour, the canticle functions as a simple song of thanksgiving. This solution is to be considered particularly dangerous if it is not the exception but the rule, as in some parishes, monasteries and seminaries, etc. He who experiences the hours in this form day by day cannot form a proper notion of their proportions and the logic of their structure. I feel no desire to listen to a symphony by Beethoven between the second and third movements of a Mozart symphony, not even by way of exception, and much less to see it established as general performance practice.

The life-like structure expressing the character of the hours has fallen victim to the enforcement of a principle contrived at the writing-desk. The structure that had been followed by 500 office rites through 1500 years of liturgical history has been rejected, indeed prohibited by the 501st office. Do the votes of 500 count so little against 1? Can this inconsiderate procedure claim our inner loyalty and affection beyond external compliance? The *adinventiones suae*, defying the overwhelming majority, are audacity; if, however, they are aimed at eliminating the majority, an impudence; and if for achieving this my obedience to the Church is required, then, violence.

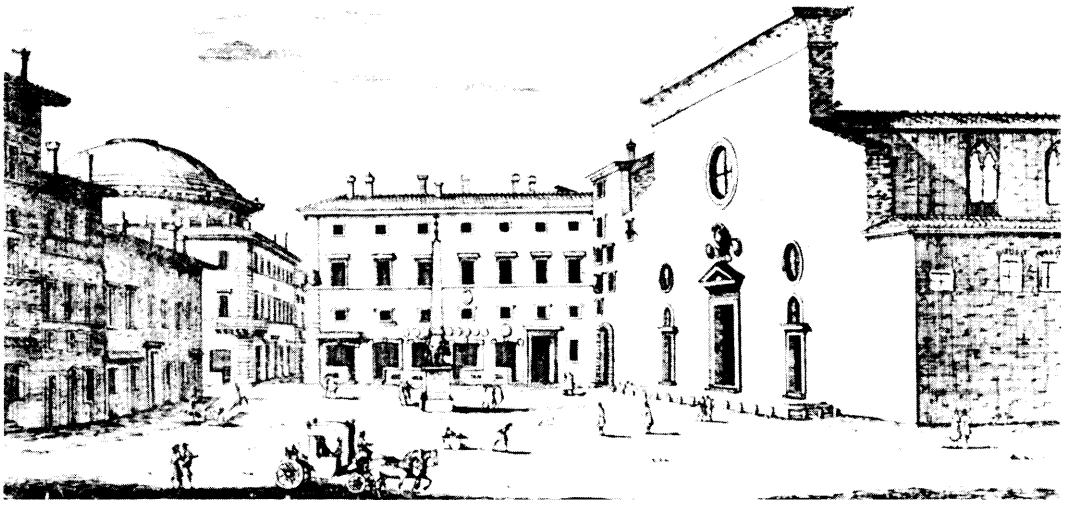
The constitution on the sacred liturgy states that no innovations should be introduced unless the genuine and actual benefit of the Church demand them (Art. 23). Is there anyone who can prove that upsetting the ancient structure of lauds, vespers and compline has brought notable spiritual advantages to the Church in the past twenty years?

LASZLO DOBSZAY

NOTES

1. Would it not be a more satisfactory solution for the Church to submit a medium-sized "common hymnal" (consisting, let us say, of 60 to 80 hymns) together with a rich selection from the "treasury of hymns" out of which the individual local churches could make up their own hymnals by selecting some 60 to 80 additional pieces, each according to its own capabilities, and including as well some hymns from their own local liturgical tradition?

2. We all know that it took centuries until the hymns were introduced into the Roman liturgy. In the office of the monastic orders they were accepted immediately, and evidence of their early diocesan use is also available. On the other hand, Rome refused to incorporate them into her own practice as late as the turn of the 11th or 12th centuries (see the so-called early Roman antiphonals), and the last three days of Holy Week have preserved up to the present the more ancient construction, without hymns. But wherever they were introduced, the principle enunciated above was followed everywhere. The various office systems show only one significant and one less significant difference: about half of the European churches did not sing a hymn at Matins since they felt that the invitatory was sufficient for introducing this extensive hour. Apart from that, the sequence of the three items constituting the central part of the hour (chapter, responsory, hymn) varied at compline (and occasionally also at lauds) in *some* churches.



Rome. Piazza and Church of S. Maria della Minerva

CHURCH BELLS

Bells are ancient and mysterious objects dating back to pagan times. They have a character; they are often given names; they speak or sing bringing tidings of joy and sorrow, peace and alarm, birth and death. The Church blesses them for her use, washing them with holy water and anointing them with sacred oil. They are sacramentals, a means of grace, calling the faithful to worship, warding off storms, counting the hours of the day and night, sending messages to heaven and across the earth. Unfortunately now, they are only occasionally heard in our land, even if in Europe they still sound out in the great cathedral cities, in the small mountain villages and the farm communities of France and Germany. The English, more than any other nation, find great use for their bells with the elaborate art of change-ringing.

Little is known of large church bells before the Carolingian period, although small hand bells seem to have been in use, especially in Ireland from where they were carried across Europe by the Irish missionaries. Early writings use Latin words such as *signum, campana, clocca* and *nola* to describe what we think of as bells. In Rome, Pope Stephen II (752-757) ordered a bell tower constructed at Saint Peter's to house three bells (*campanae*).

The earliest use for church bells was to announce religious services. Some signal (*signum*) was necessary, since clocks were yet to be invented, to summon the people to worship and especially to call the monks to their canonical hours. Towers were built to elevate the bells and thus to help send the sound farther away, and often more bells were added to increase the volume. The term *classicum* was used to describe the sounding of several bells together, which was interpreted to mean joy and solemnity, and marked the great feast days. Books of customs, dating from the middle ages, indicate that the practice of using the various bells to indicate different messages grew as bells became more and more a means of communication in the community. The pitch of the bell, the number of strokes, the length of the ringing, the number of bells employed would indicate what message was being sent to the people in the village and even in the surrounding fields. The American poet, Henry W. Longfellow, in his volume, *The Golden Legend*, echoes these Latin lines from medieval writings which tell the many purposes of church bells:

Funera plango; fulmina frango; sabbata pango;
Excito lentos; dissipo ventos; paco cruentos.
At funerals I mourn; storms I scatter; I ring in the sabbath;
I hustle the lazy; I calm the winds; I announce peace after bloodshed.

Laudo Deum verum; plebem voco; congrego clerum.
Defunctos ploro; nimbum fugo; festa decoro.
I praise the true God; I call the people; I assemble the clergy;
I mourn the dead; I chase the clouds; I do honor to feasts.

The "mourning of the dead" was not just the tolling of the bell at the funeral, but especially at the time of death, the number of strokes, the specific bell used, the pauses between strokes, indicated such information as the sex of the deceased and his age.

The fending off of storms by the ringing of the church bell is still kept in parts of both the Austrian and Italian Tirol. I recall eating dinner on the veranda of a *Gasthaus* near Meran on a beautiful summer evening when a bank of storm clouds came up over the mountain tops and the wind began to rise. Then the bell in the parish church began to ring slowly, and the storm retreated, and the dinner was not interrupted by rain.

The old blessing of bells, dating back to Carolingian times, has many similarities with the ceremonies of baptism. Exorcisms are used; the bells are washed with holy water inside and out and then dried; the bells are anointed with oil in seven places on the inside surface with the oil of the sick and seven times on the outside with the holy chrism; a name is given by a "godfather" who is most usually the chief donor of the bells. Incense is burned so that the cavity of the bell is filled with smoke that is to rise to heaven.

Several years ago I was in a small village in the north Tirol, Holzgau in Lechtal, for the solemn blessing and installation of two new church bells in the parish church, to replace those taken by Hitler for cannon during the Second World War. It was a three-day celebration, beginning with the procession from the edge of the town transporting the bells. The people lined the way which was festooned with garlands and pine boughs, and the various societies marched, including the rifle squad which stopped often to fire salutes, the school children, the town band, the sodalities and the clergy, vested in elaborate *paramenta* dating from the seventeenth century. On the mountain tops, figures of bells outlined with fire were lighted as the evening progressed, and cannonades were fired from the mountain tops, echoing through the neighboring mountain valleys. The bells were transported up the hill to the parish church on great trucks, and deposited in the church yard. The children then recited a forty-five minute poem, Schiller's *Ode to the Bells* and the pastor delivered a speech, which unfortunately was interrupted by the firing of the cannon in the mountains, a slight discrepancy in scheduling apparently having occurred.

The next day, Sunday, the Premonstratensian abbot from Wilten near Innsbruck came to bless the bells. He performed the washing and anointings and gave a sermon, hoping that the message of the bells would ever be that of peace. The lady who had been the chief donor of the bells was given the privilege of producing the first sound by a tremendous blow that she delivered to the largest bell with a mallet. After vespers, the procession of clergy and people returned to the village and a great banquet was enjoyed at the local *Gasthaus*.

On the third day, the bells were hoisted up into the bell tower of the church to join two others that had been secreted from the Nazis and dug up out of the earth after the end of the war. Once again the parish had its four bells to ring out through the mountains and over the valley of the Lech.

In England during the middle ages the church bells formed an important part of Catholic life and even the efforts of the reformers were not successful in eliminating that Catholic custom. While many ecclesiastical buildings were taken away from the Church, the bells in most cases were put into the possession of the town even though

they remained in the church tower. Thus their use became the right of the local authorities who still today regulate the ringing of the bells in most communities. The practice of "ringing changes" continued and flourishes today. Change-ringing societies practice and compete with others in regional and national conventions. Rung by ropes, the bells sound in mathematically established patterns as the ringers are directed by the conductor of the ensemble. One thinks of Dorothy Sayers' wonderful mystery novel, *The Nine Taylors,* and her descriptions of the English countryside and the nine bells in the parish church.

Bells have a place in today's American parish. They ring the Angelus, morning, noon and evening, proclaiming the Incarnation of the Son of God. They toll as the deceased is brought in and out of the parish church for the funeral Mass. They announce the Masses and the devotions. At Saint Agnes in Saint Paul, as in many places in Europe, they toll on Fridays at three o'clock to commemorate the Crucifixion of Christ, and on Saturday evenings they ring out in joy to announce the coming of Sunday, the day of the Resurrection. They ring during processions of the Blessed Sacrament on Corpus Christi and at Forty Hours Devotion. At solemn Masses they ring during the moments of the consecration of the Mass announcing to the entire parish the most important event in its weekly worship, the mystery of transubstantiation during the solemn Sunday Mass. They ring in Easter at the vigil on Holy Saturday night, and they proclaim the death of Christ by their silence from Holy Thursday through Good Friday. They are the voice of God, as the psalmist says: The voice of the Lord is in power; the voice of the Lord in magnificence (Ps. 28:4).

The pitch of bells is determined, of course, by the weight of the bell. Historically there have been many great bells. One in Rouen in France in the sixteenth century weighed 16 tons. One in the cathedral in Erfurt in German is named *Maria gloriosa* and weighs 13 tons. Cologne Cathedral has a great bell made from the cannons captured from the French which weighs 27 tons. In Paris, at Montmartre, there is an 18 ton bell, and in the cathedral of Montreal in Canada, a bell of 13 1/2 tons. Saint Peter's in Rome has a nine ton bell, and Saint Paul's in London one that weighs 17 1/2 tons. In this country there is a great carillon in the National Shrine of the Immaculate Conception in Washington, D.C, recently restored through the generosity of the Knights of Columbus. Carillons are series of bells tuned to play melodies but not to swing as church bells. They are most frequently found in the churches and town halls of Belgium and The Netherlands. Most parish churches in the United States have one or more bells that swing, ranging in weight from five or six thousand pounds as the largest.

Bells are a Catholic tradition. They have a role in Catholic life as they sound out the many messages they can proclaim. The sound of many church bells pealing out over a city can lift the spirit and carry the soul to God. Anyone who has stood in the *Domplatz* in Cologne or in the *Marianplatz* in Munich, in Saint Peter's Square in Rome or in Westminster in London as the bells ring, can only want to hear them again and again. The unfortunate dearth of bells in our American cities, or the substitution of electronically produced imitations, is something anyone who has lived in Europe will always lament. The memory of those bells he will always cherish and hunger for.

MONSIGNOR RICHARD J. SCHULER

REVIEWS
Choral

O Salutaris Hostia and Tantum Ergo by Francis Jackson. SATB, organ. Paraclete Press, Orleans, MA 02653.

It is most refreshing to find a composer setting the traditional hymns for Benediction of the Blessed Sacrament. The innovations following the council almost eliminated that service and the Latin hymns of Saint Thomas as part of Catholic parish life. In a traditional idiom, these are not difficult and can find frequent use both at communion time of the Mass and for other eucharistic devotions. The organ part doubles the voices and is intended for rehearsal only. The composer is organist at York Minster.

Three Choral Hymns by Gerald Near. SATB, congregation, organ. Paraclete Press, Orleans, MA 02653.

The first text is a translation from a 15th century Latin hymn, *O Lord, How Deep, How Broad, How High!* It varies from unison to four-part writing with the sixth stanza as a descant setting. In all the hymns there is a solid organ accompaniment. The second, *The King Shall Come When Morning Dawns* is a Christmas piece, the text by John Brownlie. The final hymn, *The Day Thou Gavest, Lord is Ended,* has a text by John Ellerton. It has the same format as the other, alternating congregation and choir. In all of these the harmony is traditional and the voice leading easy. Gerald Near is choirmaster at the Church of St. Bernard of Clairvaux in Dallas, Texas.

Rejoice in the Lord, All Ye Saints by Francis Jackson. SATB, soprano solo, organ. Paraclete Press, Orleans, MA 02653.

An extensive anthem in a rather modern idiom with a fair amount of chromaticism, this piece should cause no choral problems with rhythm or voice-leading. The soprano line is not taxing, and the organ supplies support in an independent part. The work was dedicated to All Saints Church in Worcester, Massachusetts.

A Hymn for Lent by Alec Weyton. Unison, 2 trumpets, 2 trombones or organ. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

A kind of pseudo chant melody is sung by unison voices with the harmony supporting the melody given to a brass quartet or to the organ. The text is the Latin hymn, *Audi benigne conditor.* A translation is provided for information but not for singing with the melody. This is an interesting modern use of chant themes.

Three Motets in honor of the Blessed Sacrament: Tantum ergo, O sacrum convivium, and *Ave verum corpus* by Alan MacMillan. SATB, organ *ad. lib.* Paraclete Press, Orleans, MA 02653.

A great use of accidentals marks these pieces, which may create problems of voice-leading and pitch, particularly since they are intended to be sung *a cappella.* The eucharistic texts can be used frequently, making the pieces worthwhile at almost any Mass during communion time. The *Ave verum* has all the voices *divisi* throughout.

Mother, Save Your Child by Joseph Roff. Unison, keyboard. The Tablet, 1 Hanson Place, Brooklyn, N.Y. 11243.

This is not a liturgical composition or even truly sacred music. Rather it is piece that could be very effectively used at a pro-life meeting. The text is by Marilyn Brennan and conveys a message set to a singable melody easily mastered by a large assembly of people. It is published by the *Tablet,* the diocesan newspaper of Brooklyn.

Nativity Medley ar. by Bonnie H. Egbert. SATB, keyboard. Universe Publishers (agent: Theodore Presser Co., Bryn Mawr, PA 19010.) $.95.

Three or four familiar Christmas melodies are bound together into one piece of about four and a half minutes duration. Scored for two or four voices, the idiom is traditional and easy.

R.J.S.

Magazines

GREGORIANA. No. 15. July 1989.

This issue contains a detailed analysis of the Gregorian introit for the XVI Sunday, *Ecce Deus adjuvat me.* There is also a section reviewing a number of chant discs, as well as book reviews and news from chant circles around France.

V.A.S.

UNA VOCE (France). No. 147. July-August 1989.

This issue contains a summary of the apostolic letter issued by Pope John Paul II on the twenty-fifth anniversary of the constitution on the sacred liturgy, *Sacrosanctum Concilium.* The letter was dated December 9, 1988, but was only published on the feast of Pentecost this year, May 14, 1989. In announcing this letter to a meeting of the Congregation of Divine Worship the Holy Father said: "It is true that there have been abusive interpretations (of *Sacrosanctum Concilium*), but it is undeniable that its beneficial diffusion has encouraged a new energy in community prayer. The constitution has given numerous fruits to the Church."

In a critique by *Una Voce* following the summary, it is noted that in general the pope communicates the fact that he is an ardent supporter of the liturgical reform of Vatican II. However, the commentator believes that while the council grew from certain trends in the Church that preceded it (biblical renewal, ecumenism, missionary activity and research into the origins of the Church), it did not take into account the faith of the simple people of God. Furthermore, he takes issue with the point that the basic principal behind the implementation of conciliar reforms as it is stated here by the Holy Father, that is to say fidelity to tradition and openness to legitimate progress, has really been followed. The Holy Father is criticized for being too moderate in his statement of the abuses of the reform. The commentator writes of having chills run up his spine when he read the following: "We are not in the same situation as in 1963; a generation of priests and faithful, who did not know the Church before the reform, now are responsible for the Church and society. We therefore can no longer continue to speak of change as at the time of the publication of the document, but of a continually more intense deepening of the liturgy of the Church, celebrated according to current books and lived above all as a fact of a spiritual order." The Mass according to the rite of Pius V is never once mentioned in this document, a fact that seems strange to the commentator since the *motu proprio*, *Ecclesia Dei afflicta*, had already been published. It is even proposed that the two texts did not really have the same author. To conclude, the commentator notes that the document will probably be well received by no one, neither liberal nor conservative.

This issue also contains an obituary of Henri Sauguet, composer and president of Una Voce France for twenty-one years.

V.A.S.

Recordings

Maurice Duruflé Organ Music. Todd Wilson, organist. Delos D/CD 3047.
Marcel Dupré Organ Music. John Scott, organist. Hyperion CDA66205.

For many modern composers, Gregorian chant is a clear, deep well of thematic material and inspiration. From Rachmaninoff's impishly apposite quotations of the *Dies Irae* in *Rhapsody on a Theme of Paganini* to Paul Winter's melding of chant with jazz in his extraordinary *Missa Gaia*, music of the last century draws, sometimes in unexpected ways, on plainsong. In the organ world during the past hundred years, the Parisian group of organist-composers has made an especially felicitous use of chant as the basis of liturgical and recital compositions ranging from small-scale pieces such as preludes and offertories to complete organ symphonies. Marcel Dupré (1886-1971) and Maurice Duruflé (1902-1986) are perhaps the most prominent twentieth-century members of the group. Thanks to new recordings on compact disc by two persuasive young advocates, their music should find a still wider audience.

The recordings make an instructive pair. On the one, the American Todd Wilson plays a recent organ of modest size built by the Schudi firm of Garland, Texas. On the other, British organist John Scott plays the very large Willis instrument, restored several years ago by Noel Mander, in St. Paul's Cathedral, London. The Schudi, of 52 ranks and 37 stops, speaks out into the generous acoustic of the Church of St. Thomas Aquinas in Dallas. The sounds of the 133 rank, 105 stop Willis/Mander, however, must contend with the elephantine reverberation period of Wren's mighty building. Two very different organs, then, two very different acoustics, and two very different sets of problems facing not only the players but the producers of these recordings.

Capturing the sounds of an organ in a musically satisfying way is a difficult task. Recording engineers must navigate between the Scylla of dry harshness produced by placing microphones too close to the instrument, and the Charybdis of what one might term cathedral waffle, wherein distant microphones submerge all clarity of line and movement in washes of reflected sound. Francois Carbou, whose recordings of Pierre Cochereau at Notre-Dame in Paris are widely known, observed that the building into which it speaks is an organ's sounding board; engineers must strive to convey as accurately as possible a sense of the organ and its building as an indivisible whole.

It is pleasing to report that the Delos and Hyperion discs avoid the difficulties just mentioned, for their technical standard of sound is quite high (a subsonic rumble is evident at times on the Delos recording). Both firms have developed a reputation for choral and organ recordings of unusual quality. Thus St. Thomas Aquinas' Schudi is conveyed to the listener with warmth and color, while the sounds of the Willis/Mander are for the most part preserved with clarity. One is always conscious of the space into which the latter organ speaks, yet this acoustic is not allowed to muddle anything other than a few very quick passages. We hear the St. Thomas Aquinas organ much as we would if seated in the nave. With Scott's recital we are at an advantage, for we hear the cathedral organ with an immediacy not available to a live audience situated several hundred feet away.

And everything on the two discs is worth hearing. Todd Wilson presents the complete organ works of Maurice Duruflé, an oeuvre comprising only six compositions. Duruflé, as Wilson notes, "was his own most severe critic, constantly revising and rejecting in an effort to make each work as perfect as

possible." His *Requiem* (1947) has become a staple of twentieth-century choral repertory, to some tastes excelling that by his elder compatriot Fauré. On this disc is Duruflé's greatest chant-based composition for organ, the *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"* (Op. 4, 1930). Lush impressionist harmonies enfold the plainsong as it appears in various guises and registers. The term that best describes this work is "elegant." Duruflé is perhaps less rigorous in his organ writing than Dupré, but every note is none the less carefully considered and placed. Nothing is superfluous, nothing wasted.

Wilson's undemonstrative playing allows the music to speak for itself. He handles with ease the knotty difficulties posed by numerous changes in registration, rapid manual shifts and by sometimes having to play on three manuals at once. In effortlessly rising above such technical challenges, he is able to concentrate on the more significant tasks of phrasing and balance. As a result, his performances sing. Invariably mindful of the vocal inspiration of this music, he leads us to forget that the organ is a most difficult instrument on which to convey a truly cantabile line.

Among other works on this disc are the *Prélude sur l'Introit de l'Epiphanie, the Prélude et Fugue sur le nom d'Alain*, and the *Suite*. A favorite of concert organists, the *Suite* consists of three movements: a prelude, sicilienne, and toccata. Though founded on non-chant themes, it deserves close attention from those seeking to understand Duruflé's musical thought. A lyricism recalling Fauré permeates the sicilienne, and is combined with harmonic ingenuity and grace that pay homage to Duruflé's masters, Charles Tournemire and Paul Dukas. Brusque and fiery, the concluding movement demands much of player and listener in its reliance on dissonance and rhythmic displacement. The composer himself expressed much dissatisfaction with this piece, and indeed refused to play it for many years. But Wilson avoids the pitfall into which many players of the toccata stumble—relying on the brute force of the piece to mesmerize listeners—and instead provides a reading that reveals the music's careful craftsmanship and formal integrity.

As played by Wilson, the Schudi instrument is a revelation. Though the organ is of modest size, each of its registers is superbly musical alone and in combination. Its voicing is subtle and musical, its palette of tone color wide, and its ensemble richly satisfying. The result is an exceptionally fine instrument well suited to French music of the past hundred years.

John Scott, currently sub-organist of St. Paul's, puts his virtuoso technique to good use in this sampling of Marcel Dupré's music. Unlike many players, Scott ventures beyond the well-known works Dupré published in the years prior to 1925 and provides a recital that includes several later, less familiar pieces. Thus the *Trois Esquisses* (Op. 41, 1945), two shorter works from *Le Tombeau de Titelouze* (Op. 38, 1942), and the *Choral et Fugue* (Op. 57, 1962) find a place beside the much-loved *Variations sur un Noël* (Op. 20, 1923) and two of the *Trois Préludes et Fugues* (Op. 7, 1912). In devising such a programme, Scott sets an example worthy of emulation by all Dupré interpreters, so many of whom seem unwilling to tackle the pieces he wrote in the years around World War II, let alone those published later.

The organ of St. Paul's Cathedral is built on tonal principles quite distinct from those espoused by Aristide Cavaillé-Coll, whose masterpiece in the gallery of Saint-Sulpice in Paris so profoundly influenced Dupré for more than six decades. Yet the match of music and instrument is convincing in Scott's hands, a testimony to the tonal versatility of the Willis/Mander organ, and further proof (if proof were needed) that Dupré's music can be played convincingly on organs other than those conceived along nineteenth-century French symphonic lines.

Among the chant-based compositions on this disc are the selections from *Le Tombeau de Titelouze*. The first, *Te lucis ante terminum*, places one of the chants sung during the last of the canonical hours atop quiet three-part harmony. Set in the spare, plaintive minor keys of C-sharp and F-sharp, Dupré's writing captures the text's supplication: *Rerum Creator, poscimus ut pro tua clementia sis praesul et custodia*. The second, *Placare Christe servulis*, employs a chant for vespers on the feast of All Saints as the theme for a dazzling toccata in the French manner: rapid manual work with the subject alternating between pedals and top voice. In this piece especially, the vast acoustic of St. Paul's leads to some blurring (one doubts, however, whether Dupré intended that every note be heard). For the upward-spiralling coda that precedes its final extended cadence, Scott momentarily silences the main organ and employs a battery of reeds *en chamade* at the west end of the cathedral, several hundred feet away. As their clarion calls echo eastward down the nave, the main and dome organs answer *tutti* with Dupré's concluding sequence of four massive chords. Purists might blanch, but the effect is doubtless much as the composer intended: a triumphant and joyous peroration derived not so much from the sense of the text as from his vision of beatific joy. In mood and style, this toccata recalls the final movement, "Resurrection," of Dupré's *Symphonie-Passion*.

The *Choral et Fugue* is one of Dupré's most engaging later compositions. First conceived as an improvisation and later written down, it is a study in contrast, with subdued, rather solemn counterpoint as the essence of the chorale (*Salve Regina*). The double

fugue has as its first subject the Easter Alleluia, set in brisk six-eight time, while the second subject is a rhythmically modified version of *Salve Regina*. Infectious good humour gives way to an ingenious *stretto* combining both subjects.

Scott also provides solid readings of two of the Op. 7 preludes and fugues and of the *Noël nouvelet* variations. His performance of the *Trois Esquisses* is, however, especially noteworthy. Dupré wrote these pieces for the student whom he had at one time designated as his successor at Saint-Sulpice, the formidable virtuoso, Jeanne Demessieux. Only two were published immediately; the C-major sketch did not appear in print until 1975, several years after the composer's death. All three make extreme demands on the player—Rolande Falcinelli rightly sees them as organistic companions of Liszt's *Transcendental Etudes* for piano. In turn, Scott captures the first sketch's pervasive sense of disquiet, enwraps us in the otherworldly *pointillisme* of the second, and gives a stark account of the harrowing, defiant third. Like Duruflé's *Suite*, Dupré's *Trois Esquisses* are indispensible keys to an appreciation of this modern master's complex musical personality.

Any dissatisfaction with the Dupré recital stems from the desire it provokes for more. Can we hope for a second volume, a companion piece containing Scott's readings of masterworks such as the symphonic poems *Evocation* (Op. 37, 1941), *Vision* (Op. 44, 1947), and *Psaume XVIII* (Op. 47, 1949), as well as *Triptyque* (Op. 51, 1957) and *Vitrail* (Op. 65, 1969)?

Both recordings demonstrate that plainchant lives on, not only in itself but as an inspiration to and source for composers of our own age. At a time when the organist's profession faces a rapidly shrinking number of entrants, both recitals provide happy evidence of the small band of brilliant young players on both sides of the Atlantic. I recommend these discs without hesitation to all with an interest in plainchant, in modern organ repertoire, or in the work of the liturgical and concert organist.

THOMAS CHASE

NEWS

Beginning its eighteenth year of singing the classical Masses with orchestral accompaniment, the Twin Cities Catholic Chorale and members of the Minnesota Orchestra performed Joseph Haydn's *Pauken Mass*, October 1, 1989. It was the 401st orchestral Mass sung by the group at the Church of Saint Agnes in Saint Paul, Minnesota, under the direction of Monsignor Richard J. Schuler. Soloists were Sarita Roche, soprano, Bonnie Jernberg, contralto, Vernon Sutton, tenor and LeRoy Lehr, bass. The repertory of Masses includes twenty-one works by Haydn, Beethoven, Mozart, Schubert, Gounod, Dvorak and Cherubini. This season, thirty-two Masses are scheduled to be sung within the setting of the Latin liturgy.

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The choir of St. Ann Chapel at Stanford University, Palo Alto, California, sang solemn vespers on July 25, 1989, with the music of composers of the Italian high renaissance. On July 26, they sang William Byrd's *Mass for four voices* at Stanford Memorial Chapel. Celebrants were Father Alexander Larkin and Father Russell Roide, S.J. William Mahrt of the Stanford music school directed the music.

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Louise Marie von Florencourt of Carroll, Iowa, died on October 31, 1989, at the age of 96 years. Long active in church music in the Diocese of Sioux City, she was organist at Ss. Peter and Paul and Holy Spirit churches in Carroll. In 1958 she received the *Pro Ecclesia et Pontifice* medal from Pope Pius XII, and throughout her life she was active in numerous church and civic societies. She was buried at Mount Olivet Cemetery in Carroll. R.I.P.

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The 75th anniversary of the Church of Saint Ignatius in San Francisco, California, was observed with a concert series that included several choral ensembles: Vladimir Chorus, San Francisco Girls' Chorus, Golden Gate Boys' Chorus, the Chanticleers, and the choirs of Saint Ignatius, Saint Patrick and Piedmont Community churches. On October 6, 1989, the McNeil pipe organ was rededicated and a concert of music by Poulenc, Bach, Bruckner, Dupré and Handel, together with the *Messe solonnelle* of Louis Vierne sung by a festival chorus under the direction of Fred Goff. Organists were Matthew Walsh, Layten Heckman and Stephan Repasky.

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The Saint Gregory Society of New Haven, Connecticut, has published the fifth edition of its newsletter, October 1989. It contains news about the solemn Masses celebrated at Sacred Heart Church in New Haven, a hand missal prepared for use with the Latin liturgy, a recording of the Pentecost Sunday Mass, and a letter from Cardinal Mayer of the Commission *Ecclesia Dei*. The address of the publication is P. O. Box 891, New Haven, CT 06504.

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A concert of her own compositions was presented in honor of Mary Downey at the Saint Paul Cathedral, Saint Paul, Minnesota, October 15, 1989. Participating in the program were the Saint Paul Cathedral Choir, 3M Women's Chorus, Holy Childhood Schola, Twin Cities Schola Cantorum and Arlington Hills Lutheran Choir. The major works were Mary Downey's *Requiem*, her *Mass in honor of the Mater-*

nity of Mary and *Five Mystical Poems*. Bruce Larsen was program director. Soloists were Joan Lindusky, Merle Fristad, Cynthia Lohman and Stephen Schmall. Organists were Robert Vickery, Curtis Oliver and Roger Berg.

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The Saint Gall celebration, sponsored by faculty members of high schools, colleges and universities of the greater Cleveland, Ohio, area was held at the Immaculate Conception Church, October 15, 1989. A Latin Tridentine Mass was celebrated with Gregorian chant and parts of the *Missa Tornacensis* of the 13th and 14th centuries. *Dilecto Deo Gallo* by Notker, a monk of Saint Gall in the 11th century, and *O Sacrum convivium* by Tallis were also sung. Oscar L. Crawford directs the annual Saint Gall celebrations.

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Father Eugene F. O'Malley, director of the Paulist Choir at old Saint Mary's Church in Chicago, Illinois, died August 14, 1989, at Saint Joseph's Hospital in Chicago at the age of 87 years. A member of Father William J. Finn's original Paulist Choir, he worked in New York and frequently toured with the group until it was disbanded in 1967. The funeral Mass was celebrated at St. Mary's Church. R.I.P.

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A Gregorian Chant Discography, in two volumes, has been published by Father Jerome F. Weber. In the 800 pages, over 800 hundred records, made between 1904 and 1988, are listed along with information identifying the choirs and soloists. Indices list conductors and titles. The work has been in preparation for seventeen years. The pre-publication price is $139. Information can be obtained at 194 Roosevelt Drive, Room 301, Utica, New York 13502-5708.

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The choir of Saint Thomas Aquinas Church in Dallas, Texas, presented a concert on October 2, 1989, under the direction of Paul Riedo. On the program was *O quam gloriosum* of Victoria, *Angelorum esca* of Licinio Refice, *Let the Bright Seraphim* of Handel and two works by contemporary composers, *Missa brevis* of Peter Mathews and *Adoro Te devote* by Richard P. DeLong. Paul Caldwell, Richard Giangiulio and Lucy Creech assisted as organist, trumpeter and soprano. Father Stephen W. Bierschenk is pastor.

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The Cantores in Ecclesia of Portland, Oregon, during October and November, 1989, have sung works by Lassus, Palestrina, Marcello, Viadana, Mendelssohn and Josquin in the Latin liturgy celebrated at Saint Patrick's Church by Father Frank Knusel. For the Feast of Christ the King, Jean Langlais' *Messe solonelle* and Olivier Messiaen's *O sacrum convivium* were programmed. Dean Applegate is director and Delbert Saman, organist. The group publishes a monthly newsletter and program.

R.J.S.

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