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FROM THE EDITORS

Has the Liturgical Reform Been Successful?

Yes and No.

There are, of course, those who would have us believe that it has been a total, universal and absolute success in every way. And there are others who have condemned it as the beginning of all troubles and a complete disaster.

Surely one can make a great list of reforms initiated by the Second Vatican Council and specified by the various Roman documents that followed on the close of the council which have indeed been successful. These reforms have been overwhelmingly welcomed and carefully put into effect by most bishops in nearly all dioceses. The extraordinary synod of bishops that met in Rome in 1985 gave ample testimony to the general, overall success of the reform in all parts of the world.

But on the other hand, never has there been such an outcry against liturgical abuses and changes as that which has occurred in the past twenty-five years, both in the traditional and in the progressive camps.

Surely one must hail the privilege of the vernacular languages as granted by the council. One must welcome the efforts to further the participation of the faithful in the holy mysteries, both internally and externally. One cannot but approve of the clearer distinction made in the roles of the ministers and the faithful, the newly revised liturgical books, the enlarged selection of readings from the sacred scriptures, the freedom given musicians in the selection of sacred and artistic music, the elimination of various ceremonial details which were accretions of former ages, and many more elements ordered by the council fathers under the guidance of the Holy Spirit that made the liturgy relevant to our own day.

But, at the same time, one cannot but lament so much of what has occurred since the close of the council in 1965, developments that have been wrongly attributed to the council, demonstrating the old error in logic: *Post hoc, ergo propter hoc* (after this; therefore on account of this). The council was not the cause of the irreverence in the liturgy that we have experienced since 1965. The council did not order elimination of Latin or Gregorian chant. The council is not responsible for the demolition of so many churches, statues and much religious art. But the reform, because of the actions of individuals, has become associated with ugly vestments or no vestments at all; with secular music and vocal and instrumental ensembles performing for entertainment and not for the glory of God or the edification of the faithful; lay persons assuming the perogatives of the ordained clergy in what often has become an attack on the very priesthood itself; a falling off of the use of the sacraments, particularly Penance; disregard for the real presence of Jesus Christ in the tabernacle and the worship due to Him as He dwells in our churches; disappearance of Eucharistic piety in the Forty Hours devotion, benediction of the Blessed Sacrament and Eucharistic processions; the virtual disappearance of the liturgical year through the use of general hymns that have no reference to the seasons or feasts; with constant movement and sound, the absence of meditation and contemplation as a method of prayer used at Mass.

One cannot condemn the whole because some of its parts have proved bad. Nor can one attribute all bad results to the original reformers, especially when the directions given for the reform were not carried out according to the wishes of the lawgivers.

So often in these pages we have complained that the directives of the Second

Vatican Council and the documents to implement the orders of the council have not been put into effect. They have in many instances been totally ignored or even openly disobeyed knowingly. The most notorious instance is, at least as it touches church musicians, the failure of seminaries to implement the clear directives of the Church in the teaching of clerical students the Latin language and Gregorian chant.

Had the directives of the Church been carried out carefully and enthusiastically, the state of liturgy witnessed today in the United States would never have happened. Indeed, the situation of those who are in the camp of Archbishop Lefebvre would never have developed. The points objected to by those who have followed the Archbishop out of the Church would never have occurred. The abuses they objected to would never have existed. Where the *Novus Ordo Missae* has been reverently, carefully and enthusiastically put into effect, criticisms from either progressives or conservatives have not been forthcoming. After all, Catholics who love and reverence the Mass as the renewal of Christ's redemptive sacrifice want only that it be respected and performed as the Church specifies that it be done. The conciliar fathers themselves made it clear in the constitution on the sacred liturgy (Art. 22) that "no other person, not even a priest, may add, remove, or change anything in the liturgy on his own authority."

But what have we witnessed in the past twenty-five years? Seminaries have become centers of liturgical innovation; professional liturgists have taken up invention of constantly changing services; the Roman rite can hardly be identified in many a parish church or seminary.

As a backlash against the devastating liturgical abuses, the group wanting a return to the missal of 1962, the so-called Tridentine Mass, has grown and increased. What they want is to be saved from the irreverence, the tawdry and puerile ceremonies and music that they are bound under pain of sin to endure every Sunday. Is there any doubt why Sunday Mass attendance has fallen so drastically in the United States?

The answer to liturgical problems does not lie in a return to the past. One cannot stop the on-going life of the Church which exists in the world. One cannot draw a curtain and proclaim a static state beginning in 1903 or 1962 or at any other date. Life and living go on, and so does the life of the Church and the development of her living worship. Vatican II legitimately made changes in that worship. The council worked under guidance of the Holy Spirit. But its decrees have not been implemented and even worse, often in the name of the council's reforms, real abuses have been perpetrated.

The answer to the liturgical debacle we now have in this country lies only in full and careful implementation of the conciliar and post-conciliar reform documents. Those who reject them and demand a return to the past, and those who reject them and demand to do their own thing, both are wrong and both positions will ultimately fail. Peace, reverence, dignity, beauty and holiness are to be found in doing the will of the Church. The *Novus Ordo Missae* is the will of the Church. Putting it into effect totally and carefully is the answer.

To return to the original question, "Has the liturgical reform been successful," we must say, "Yes, where it has been properly carried out."

R.J.S.

Again, Latin

On the feast of Saint Leo the Great, with the signature of Cardinal Baum, the Congregation of Catholic Education issued an instruction on the study of the fathers of the Church to be implemented by all who are engaged in the formation of priests, both in seminaries and in graduate theology faculties. The importance of the writings of the eastern and western fathers in today's theological and liturgical and spiritual life is underscored. The words of Pope John Paul II are quoted: "The Church still lives today by the life received from her fathers, and on the foundation erected by her first constructors she is still being built today in the joy and sorrow of her journeying and daily toil." (Apostolic Letter, *Patres Ecclesiae*, January 2, 1980 A.A.S. 72 [1980], p. 5.)

What is said throughout this new document about the importance of the study of patrology and patristics can be applied just as well to the study of liturgical music. The present is built solidly on the past; what is created today in liturgy and what is composed today in sacred music must rest on the tradition of the centuries of Christianity. That Gregorian chant is the basis for all development in music, both sacred and secular, throughout the history of the western world is clearly acknowledged. But Gregorian chant is closely bound to the Latin texts. So is the study of the writings of the fathers bound to the ancient languages: Greek, Latin, Syriac and Armenian. "For future priests, going back to the fathers means nourishing themselves from the very roots of Christian culture, and understanding better their own cultural tasks in today's world." (Paragraph 43.)

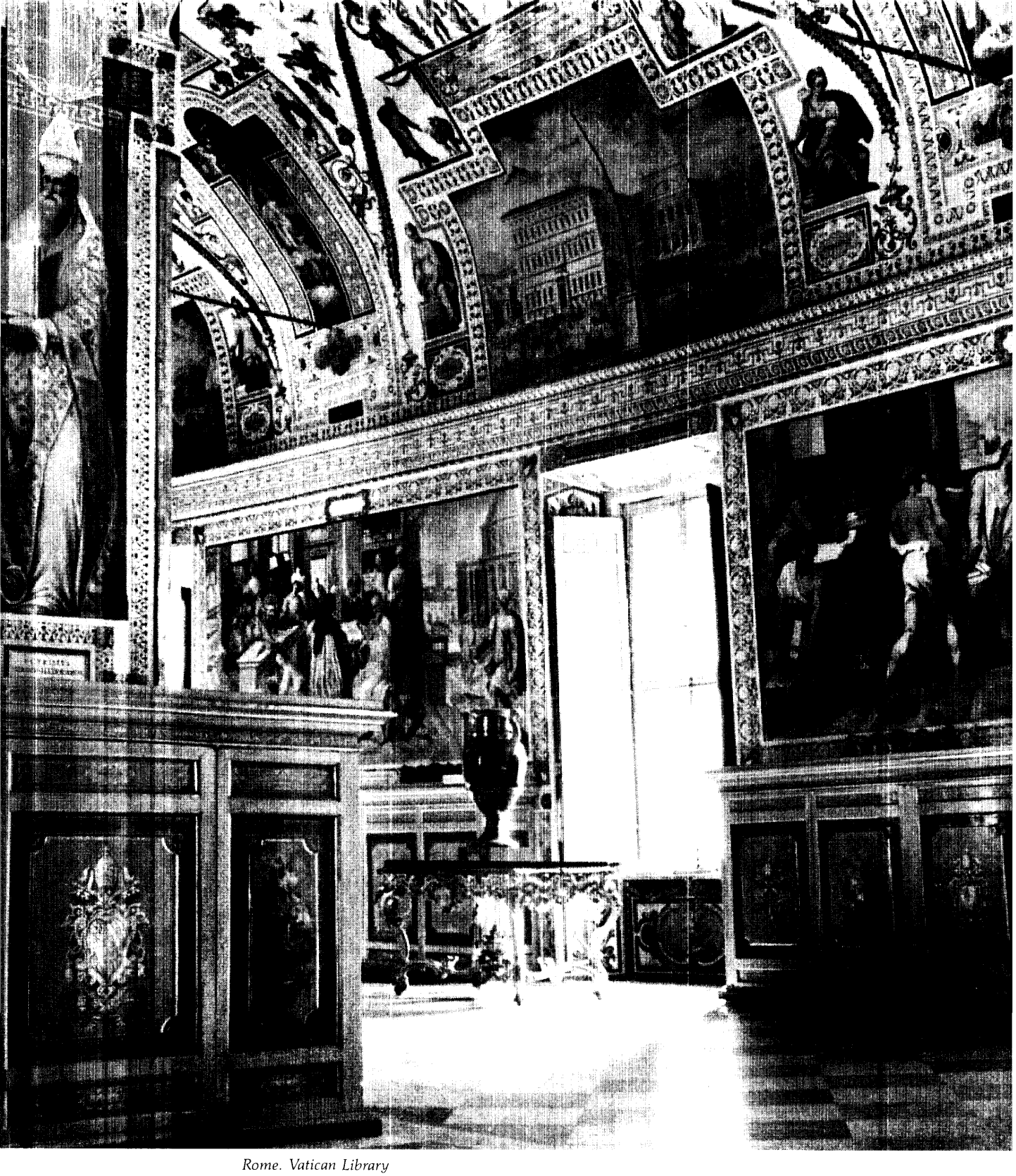
The document is very concrete and practical. It says clearly that the study of patristics and patrology should occupy the seminary student for at least three semesters and for two hours a week during that time. In other documents, similar procedure has been indicated for the study of sacred music. Patristics and patrology are to be considered as a principal discipline, studied separately and not as part of church history or ancient Christian literature. Teachers are to be specially prepared on the graduate level to serve as professors in centers that train future priests.

To study seriously the writings of the fathers demands a knowledge of the classical languages as well as modern ones. Thus the document says: "Given the well-known deficiencies in the humanities in today's schools, everything possible will have to be done to strengthen the study of Greek and Latin in centers of priestly formation." (Paragraph 66.)

It will be interesting to observe the implementation of this instruction in the seminaries of the United States. How often in the past has the Holy See called for the study of Latin, and how often have those decrees and instructions been disregarded, ignored and disobeyed? Too long!

Nunc est tempus acceptabile.

R.J.S.



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WORSHIP THAT IS HOLY

(This essay is reprinted with permission of *Fragments*, publication of the Toronto Pastoral Centre for Liturgy, 2661 Kingston Road, Scarborough, Ontario M1M 1M3, Canada.)

Cardinal Von Balthasar died on June 26, 1988. He was just due to leave for Rome and a red biretta from the pope. Eighty-two years of age, he had written prolificly and profoundly on theology. As a modest memorial to this multi-gifted thinker, so admired and commended by the pope for his astonishing and loyal grasp of Catholic tradition, here is a little window on some of his liturgy thoughts. They come from *The Worthiness of the Liturgy*, one of a collection of his essays titled *New Elucidations* (Ignatius Press, 1986).

In heaven's liturgy, writes Balthasar, all the holy angels and saints throw down their crowns and fall prostrate before God and the Lamb Christ (Rev. 4:11). How much more on earth must we sinners give like adoration to God-Christ in the Eucharist! Beware, says Balthasar, of any "theme" which puts our own edification or importance ahead of the total self-surrender and worship implied and demanded of those who are joined to the Crucified One. So often we celebrate ourselves or some self-centered idea. So often, adoration is absent. Reverence and sacredness seem to have fled. The mystery is not projected. Eating and drinking perhaps unworthily, we risk condemnation (1 Cor. 11: 27-29). Balthasar is appealing to us to recapture the liturgical reverence that we older ones may remember, that an Arab mosque congregation shows in silent adoration, that Saint Augustine recognized when he said, "we receive the physician who heals us by our having caused his death" (p. 129). This is the "awesome exchange" (*admirable commercium*, first vespers, January 1) of Christ who, on the cross, bears all our guilt and gives us His innocence.

Christians, says Paul, must "praise the glory of His grace" (Eph. 1:6). God's glory is focused most of all in the paschal mystery, that is, for us, in the Mass liturgy. This glory is gift (grace). We are to receive it in utter thanksgiving to the Father in the Spirit. This receiving, uncluttered by inappropriate earthly posturing, is our chief privilege, a receiving that is not passive but "rather the most active thing of which a creature is capable" (p. 130).

How do we Catholics measure the success of a Mass today? Is it by how much it edified or moved or excited us, or how much we "participated?" If so, we are no longer God-centered. Rather, we must be moved by God and by His gifts; we must "let Him take over." In the same way, the homilist should make us think only of God, of the mystery, and not of himself.

Yes, joy belongs. Resurrection as well as Cross. Balthasar holds that deep joy, almost hidden, can co-exist in a Christian with great absorbing sorrow. Gravity too belongs with the joy. Different peoples or age groups express joy differently. These expressions must be genuine praise of God, be intended as such, and be understandable as such by others. Subjective thrill or ecstasy is no criterion. Authentic joy can appear in a simple unison hymn sung by all, in the way the priest says the prayers, how the deacon reads. A Christian heart can tell this from what is "outwardly contrived and rhetorical and perhaps inwardly bored" (p. 133).

Does all this suggest that participation is unimportant, that most worshipers should remain passive? By no means. Balthasar says everyone must make his contribution to the offering. But this need not be flaunting, overt, busy. Rather we must somehow sense that we have been "totally at the service of the mystery."

He regrets a post-conciliar interpretation that he finds false and in poor taste: the celebrant who is jovial and familiar with the congregation. People, he says, "come for prayer and not for a cosy encounter." Such a presider, he notes, makes the liturgy far more "clerical" than the low-key priest, "servant of the mystery," of the old pre-conciliar days.

Believe earnestly in the eucharistic event, says Balthasar. If your faith lapses, if you become complacent in your piety, you are merely celebrating yourself. But rather feel your urgent need of the Lord's coming, your need to grow as Church, your will to *sentire cum Ecclesia*. The greater our awareness of being unworthy, the worthier becomes our liturgy. True worthiness, then, cannot be manipulated.

Balthasar touches on veneration for the venerable: the old Latin collects, prefaces, canons, the Gregorian chant, Palestrina's music, German chorale hymns (chiefly Protestant) and certain Masses of Bach, Haydn, Schubert. Yes, these inspired works can still inspire, but they are suitable for today's liturgy only if the worshipers go through them beyond aesthetics to the glory of God. We must aim beyond the beautiful to the divinely glorious (*gloria* in Latin, *doxa* in Greek, *kabod* in Hebrew). This glory is the divine Christ-event. To be moved by beauty is only a quasi-religious experience. Balthasar concedes that some of these old liturgical spendors may fall out of use. But to replace them, we must avoid the ugly or vulgar, the trivial or empty. Better something plain but dignified. Priests, don't be confused by the plethora of "cheap pastoral aids." And lay people, protest "unworthy accretions," demand authenticity in liturgy. Everyone, avoid rash judgment, and cultivate that "simple heart" which alone judges surely.

Balthasar ends with a plea for a balancing measure of silence, of personal prayer in the liturgy: before the opening collect, after the homily, and after communion. The priest should help the people to use these times of silence, and not merely to wait for things to move again. By this readiness to pray, each of us can contribute to the achievement of a liturgy that is worthy.

Cardinal Balthasar has here shown his austere, demanding side. Ours is a culture of saccharine, popsy bent. He has not been a popular figure thus far, and may never be. But John Henry Newman was another belated cardinal (at age 78) whose profound ideas gained posthumous power, and now have had great effect on the Church. Both men were also impressive in holiness. To know Balthasar better, try his little book for non-experts, *A Short Primer for Unsettled Laymen* (Ignatius Press, 1985). May he rest in peace.

REVEREND STEPHEN SOMERVILLE

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"CONTEMPORARY" HYMNS

Twenty-five years ago, and within a year or two of the start of the liturgical reform, the musical landscape of our Catholic parishes was transformed. Music and texts that had stood the rigorous test of time were injudiciously and almost wholly replaced, often by mere doggerels and ditties. Much of this music was hastily produced in answer to the major Catholic music publishers' pleas for newly written hymns in the vernacular. The illicit abandonment of Latin created a dearth of hymns. Simultaneously, songs were immediately needed to accommodate that exemplar of parish love, community and democracy—the guitar.

The pipe organ and its musically trained organists were pre-empted by musically illiterate strummers who managed, at best, to "chord" the puerile harmonies supplied by the musically illiterate songwriters. Choirs were largely disbanded; the use of Latin, with its tradition of fine chant stretching back to antiquity, overnight became passé.

The common sense and the sensibilities of our Catholic faithful were systematically offended. Their instincts telling them that something was seriously amiss were, when articulated, often rebuffed in the name of the "spirit of Vatican II." Their observation that even the documents of Vatican II, when read, were also contrary to the "spirit of Vatican II" put an end to the dialogue.

Since those incipient days of the "new music," some of the too obviously infantile and tawdry songs have fallen by the wayside, although not before causing serious harm which persists even today. The "cheap" music with its "cheap" lyrics established a tone of informality and irreverence within the sacred liturgy. The mediocre gained acceptability and eventually even a quasi-respectability. It provided the conduit through which the secular invaded the domain of the sacred.

In the near bacchanalian frenzy that accompanied the introduction of this music, no one at first noticed the absence of specifically Catholic themes, those teachings central to our Catholic identity. The liturgy was shorn of musical hymns to Mary, the angels and saints and the Sacred Heart. Rather, generic texts without reference to the liturgical year or specific feasts became common, and the liturgical year was almost destroyed for our people. With such music, Pentecost became indistinguishable from Easter or even Easter from Christmas!

Now, twenty-five years later, the musical dust has settled on the parishes, convents, seminaries and schools. The time is long past-due for a clear re-assessment of the music widely used in our worship at every level. Much of it is not conducive to Catholic worship and the sense of the sacred. The style, the texts, the instrumentation (with the piano now succeeding the guitar!), and the general lack of any musicality in these compositions have lulled the Catholic people into a kind of soporific lethargy of acceptance of the tawdry, the irreverent and the inartistic that would have been unheard of twenty-five years ago.

"By their fruits you shall know them." We might well ask if the faithful have come to a closer union with God through their communal worship. Are the virtues stronger in them? Do they have a great sorrow for sin? Are they more disposed to honor the saints and praise the Mother of God?

Does our music today reflect a spiritual maturity and depth? Has the music itself any depth? Does superficiality in the music and the texts produce a spiritual superficiality in our people? Has our worship been brought by the music to a vague, congregational narcism? What has happened to our tradition both musical and textual? Where is the Gregorian chant, that universal song of the universal Church?

Unfortunately, most of what is used today, whether in missalettes, hymnbooks or sheet music, is a great departure from our Catholic musical inheritance and a corresponding departure from our Catholic identity as well. We need texts expressing our faith, set to strong, well-structured and truly musical melodies, capable of being sung by congregations, and at the same time other compositions, both in Latin and in the vernacular, intended for choirs in their proper and essential role in the liturgy. The repetition of Catholic teachings in our worship is essential to their acceptance and perseverance in Catholic life, and when texts are set to fine sacred music, then they penetrate the soul and nourish the holiness that all people are called upon to develop. Our Catholic people today are starving for this means of holiness which it is their right to have.

The Second Vatican Council called upon composers to produce just this. Little by little such heroic efforts will be forthcoming. We should be alert to find them and anxious to employ them in our parishes and schools. With the proper tools, the minister of music can be a means of holiness. Without the proper means, he can achieve very little.

MARY OBERLE HUBLEY

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CHURCH MUSIC IN PRIVATE CHAPELS

One of the unsung historic developments in the 1983 *Code of Canon Law* is the green light it gives to the revival of sacred music in private chapels. Although they flourished as centers of sacred music in the middle ages, private chapels fell victim to the reforming zeal of the Council of Trent in 1563. The council forbade bishops henceforth to license the celebration of Mass in private chapels as they had been doing for at least the previous five centuries. At the same time, the council put heavy stress on the territorial parish as the ordinary instrument for the local delivery of pastoral care.[1]

Other measures of Trent required that for a valid marriage the proper pastor be present as a witness and began the recording of marriages, baptisms and other sacraments in the various parochial registers. Indirectly these measures fortified the place of the parish church in Catholic life to the disadvantage of alternative centers like chapels.[2]

The 1917 *Code of Canon Law* codified Trent's approach. Except in the privileged private chapels of cardinals and bishops, an apostolic indult was needed in order to have Mass celebrated habitually in a private chapel. And even that indult generally permitted only the celebration of a low Mass or *Missa lecta.* Sung Masses remained *verboten* in private chapels and not even low Masses could be celebrated there on the more solemn feasts. Moreover, certain ecclesiastical functions were expressly reserved by law for the parish priest, and thus the celebration of baptisms and marriages was indirectly inhibited in private chapels. The Tridentine regime thus placed severe restrictions on sacred music in private chapels.

But following the Second Council of the Vatican with its focus on the person, the 1983 *Code of Canon Law* inaugurated a more flexible approach to the local delivery of pastoral care. Just as the revised code readily permits personal parishes to be erected where the diocesan bishop finds them "useful" and personal prelatures to be

established to carry out special pastoral work among different social groups, the 1983 code removes the Tridentine restrictions on sacred music and liturgy in private chapels. As he could before Trent, the diocesan bishop may once again license private chapels and permit Mass to be celebrated there habitually. The ban on the *Missa cantata* in private chapels likewise expired. While the territorial parish retains a preferred place in the structures for the local delivery of pastoral care, gone is the exclusive right of the parish priest to certain ecclesiastical functions hitherto reserved to him in the 1917 code. Moreover, the advent of the new section on chaplains in Book Two of the 1983 code can be viewed as legitimating alternative centers for local pastoral care like chapels.[3]

Whether the avenues opened up by the revised law will in fact result in a renaissance of church music in chapels it is premature to say. Yet the past may be prologue and, hence, it is apt to recall the former musical glories of private chapels before their post-Tridentine demise. The complete history of music in medieval chapels has yet to be written. Nevertheless, it remains possible to limm out the sinews of that story in England at least.

The rise and fall of sacred music in private chapels moved in tandem with the development of royal and noble households in the middle ages. By the mid-thirteenth century in England noble households were still modest in size. The household of the average gentleman numbered but thirteen members. That of the average peer or bishop had about 35 members. But the first half of the fourteenth century saw a quickening of this social unit. The average noble household now numbered fifty members while the average gentle household numbered thirty members. The rise continued in the second half of the century and noble households now averaged 75 members and gentle households 40 members. Growth continued during the fifteenth century, peaking during the reign of Henry VIII (1509-1547) when the average gentle household numbered 73 members and the average noble household 160 members. In short, household size soared fivefold in the course of three centuries, making noble and gentle households important social units.

They were as well important centers of liturgy and sacred music, and by the fifteenth century, extant sources suggest that scarcely an English gentleman lacked a private chapel. "Chapel" here is a term of art. It refers to people, not place. Just as today the papal "chapel" consists of various persons, clerical and lay, who form that portion of the pontifical household, so a medieval "chapel" was properly the ecclesiastical establishment of a prince or noble or gentleman.

Generally there was a place as well set apart for this establishment and these places grew apace in size as the size of households burgeoned. The earliest chapels (in the sense of place) were modest rooms in Norman keeps, perhaps ten feet square. Military necessity rigidly governed space allocation then. Later chapels were more spacious. Often a freestanding chapel was erected in the baily of the castle to accommodate the burgeoning households. Some of the newest and roomiest private chapels were the size of parish churches. And often the erection of a new private chapel did not lead to the abandonment of the old chapel. At Castle Hedrington, the Earl of Oxford possessed three chapels: one in the earl's "close" or private chamber, one in the old Norman keep, and a newer, freestanding one in the inner courtyard.

Just as there might have been a plurality of chapels, there might also have been a plurality of chaplains. One was likely to find a priest chaplain in charge of one or more clerks in minor orders, who besides assisting in the chapel, may have had other duties in the household as accountants or scribes. There might also have been a cleric serving as sacristan. He would have had charge of some of the household's most valuable movables, the sacred vessels and vestments and the liturgical books of the chapel.

In the larger noble households there might also have been several priest chaplains. The gentle Stonor family was licensed to employ six chaplains and the senior chaplain of the Earl of Northumberland was dean of the chapel. Besides its dean, the earl's chapel included two "yeomen pistolers" (whose duty it was to sing daily the epistle), a Lady Mass priest, and a subdean. The Lady Mass priest would have sung a daily votive Mass of Our Lady, for some of the larger household chapels had Mass foundations endowed in them just like parochial and collegiate churches. In any case it is difficult to find a noble or gentle household without at least one resident chaplain by the fifteenth century and in households of moderate size it was not unusual to find two resident priests.

Besides clerics, the larger noble households also had choirs who were increasingly lay. The greatest lords—like the Percys, Staffords and de Veres—had most elaborate choirs rivaling that in the chapel royal. Indeed, the *schola cantorum* of the Percys was so renowned that on the death of the fifth earl of Northumberland in 1527, Cardinal Wolsey paid it the compliment of raiding it of its best musicians and music books for his own private chapel. On his own fall some of these personnel passed to the chapel royal.

The earliest reference to the king's private chapel goes back to 1135. By the beginning of the fifteenth century it included 18 chaplains. Edward IV in 1483 formally erected the Royal Free Chapel consisting of a dean, three canons, and some 24 chaplains and clerks. The clerks were not in holy orders. By the time of Henry VIII they had become the 18 to 21 gentlemen of the chapel royal and had reached a very high musical standard. In 1515, the Venetian ambassador Sagiudino reported to the Serene Republic that Henry's chapel *non cantavano ma giubelavano.* Its countertenors were pronounced the equal of any in the world. Indeed, the principal English composers of the day were gentlemen of His Majesty's honorable chapel.

The first noble household to have a *schola cantorum* appears to have been that of Henry, Duke of Lancaster, who in 1362 had six singers. His son-in-law, John of Gaunt, had a choir of men and boys as well. John's *magister choralis* c. 1493, William Excestre, appears to have written much of the polyphonic music in the Old Hall manuscript, the choir book of the chapel royal.

The collegiate church at Arundel had been endowed in 1386 by the earls there and served in practice as their private chapel. Besides a master and twelve canons, it had on staff six clerks, two acolytes, two sacrists, and seven choristers. The private chapels of the Percys included eight to eleven gentlemen choristers and five or six boys under a *magister choralis.* Its master, Richard Pygot, was later musician of the chapel royal. Other private chapels had choirs, too. That of the Duke of Norfolk in the early sixteenth century included four boy choristers. John, thirteenth Earl of Oxford, c. 1490, had a choir of twelve boys under a master. The Staffords had a choir of twelve boys and perhaps four gentlemen singers under a master of children of chapel. Both Humphrey, Duke of Gloucester (d. 1447), and John, Duke of Bedford, had choirs. Several bishops (who ranked in the table of precedence ahead of barons) had chapel choirs composed of boys and men. Thomas Langley, bishop of Durham, and Richard de Swinford, bishop of Hereford, might be mentioned. Cardinal Wolsey's chapel musicians were of such stature as to incite the covetousness of Henry VIII.[4]

It seems these private chapels and their choirs were scions of collegiate churches, established, as canon 503 still reminds us today, to celebrate the more solemn liturgical functions. Since the solemn liturgy of necessity includes music, choristers were a must in collegiate churches, like that associated with the earls of Arundel. The royal chapel of Saint Stephen at Westminster, begun in 1292 by Edward I, came to include six boy choristers while the royal chapel of Saint George at Windsor included a like

number of choristers under a master of the choristers.[5]

But to a peripatetic nobleman who annually sojourned at several estates in various places, maintaining a private chapel was preferable to endowing a collegiate church. The chaplains and choristers could accompany their peripatetic lord and eliminate the need for endowing several collegiate churches near the lord's various properties. In the later middle ages the commutation of rents in kind into cash payments provided the liquidity needed to finance private chapels. Moreover, the personalization of religious devotion in the later middle ages with the spread of books of hours and Eucharistic and Marian devotions gave a religious impetus to the trend. As the eclipse of royal government during the War of the Roses strengthened the hands of the nobles and gentry, the burgeoning households became the social expression of this political transformation. Given the religious ethos of the age, it is not surprising that this social and political development found religious expression as well. All these developments helped foster the rise of the private chapel to serve the religious needs of milord and milady and their household.

Private chapels seem to have recruited musicians much as collegiate and cathedral churches did. The more able boys in the local grammar school would be recruited to the song school at such places. The song master at Lincoln cathedral in 1529 was directed[6] "duly and diligently to instruct chorister boys, both in the science of singing, viz., playn-songe, prykyd songe, fa-burdon, diskante, and counter, and also in playing the organs in the cathedral." The *Liber Niger* of the royal household prescribed that gentlemen of the chapel royal, both priests and "lay clerks," were to be "men of worship, endowed with vertuuse, moral and speculatiff, as of there music, sheying in descant clene-voysed, well released and pronouncynge, eloquent in reding; sufficiaunt in organes playing, and modestiall in all other manner of behaving."

In short, the choristers were instructed in plain song, learned the Latin psalter, and later got some Latin grammar as well. Beyond that they were taught "prick song" or polyphony. An important element of their training was learning to read or be "eloquent" in music. Before the renaissance the ability to read music was a rather vocational skill possessed by few amateurs.

Besides the brighter sons of the lower orders, chapels also recruited singers among gentle scions. Before the rise of the great public schools like Eton, the sons of noblemen and gentlemen were sent to a noble household for their education. Those with a voice might receive some musical training in the chapel and gain their liturgical learning from the household chaplain. The rest of the day they might exercise the martial arts or ride to the chase or delve into the mysteries of accountancy or estate management or do ceremonial chores such as holding milord's wash basin at meals.

But if the post-Tridentine private chapel became merely the *locus in quo* for a *Missa lecta* outside of *festa solemniora,* the medieval private chapel was a more vibrant musical center. Daily Mass was common in medieval private chapels and, moreover, most household members apparently attended. The Northumberland household ordinance laid down that all attend daily Mass as well as meals in common. The importance of the chapel can be deduced from the household accounts, for a third of the candles consumed in households were used in the chapel.

That feasts and fasts of the church year were observed by households is again apparent from the household accounts. Provisions records show that almost all households abstained from eating meat on Fridays and some adhered to the Wednesday abstinence recommended by the Church in England as well, just as Anglican Use Roman Catholics do today. The more solemn feasts—Annunciation , Easter, Ascension, Pentecost, Trinity, Corpus Christi, Saint John the Baptist, Assumption, Saint Michael, All Saints, All Souls and Christmas—were marked by feasting and chapel music sometimes by imported musicians. Patronal feasts of the lord and lady were

also solemnly observed. Notably, all these observances were without reference to the parochial services.

Besides the Eucharist, other sacraments were celebrated in private chapels. There were christenings, for example, like that of John Stonor which occurred in 1482 in the Stonor private chapel. This baptism, moreover, was organized by the chapel and several of the twelve priests in attendance were household chaplains. The Northumberland household book laid down detailed rules for baptisms in the chapel. Before Trent, no ecclesiastical witness was necessary in the Latin Church for a valid marriage. Not surprisingly then, many a wedding took place in the household chapel of the bride's father. The Northumberland household book laid down detailed rules for the marriage of the earl's daughters. Funerals also occurred in private chapels.

All of these ecclesiastical functions, as well as Mass and the liturgy of the hours, held an important place in the everyday life of the noble household. Often household members were enjoined to attend matins, Mass and evensong, as were the members of the household of George, Duke of Clarence. Moreover, the duke's household was required to prove that each had made his Easter duty or face dismissal. Chapel was perceived not only as part of the life of a noble household but also as part of its wholesome discipline. Chapel attendance, Clarence said, was needed for "pollytique, sadde, and good rule" of a household.[7]

This, then, is an outline of the history of sacred music in the private chapels of England in the middles ages. Recalling this rich history helps us to contemplate the liberty accorded to music and musicians by the new canon law.

DUANE L.C.M. GALLES

NOTES

1. Many, *Praelectiones de Locis Sacris* (Paris, 1904), p. 146.
2. Galles, "Roman Catholic Church Records and the Genealogist," *National Genealogical Society Quarterly* (December 1986), pp. 271-277.
3. *Codex Iuris Canonici Pii X Pontificis Maximi Iusu Digestus Benedicti Papae XV Auctoritate Promulgatus* (Westminster, 1954) cc. 462, 822, 1189, 1193, 1194, 1195, 1265(2); *Codex Iuris Canonici Auctoritate Ioannis Pauli PP. II Promulgatus* (Libreria Editrice Vaticana, 1983) cc. 294, 518, 530, 564-572, 1227, 1228.
4. Mertes, *The English Noble Household, 1250-1600: Good Governance and Politic Rule* (London, 1980) pp. 46-47, 140-146, 151, 218; Frank L. Harrison, *Music in Mediaeval Britain* (New York, 1959), pp. 19-26, 247.
5. *Ibid.*, p. 19. Wealthy lay men often endowed collegiate churches to provide founded Masses to pray for their souls and those of their ancestors. But collegiate churches had present advantages as well. The founder who endowed a canonry in a collegiate church thereby acquired certain rights of patronage, including the right to present a suitable cleric to fill the canonry when vacant. This was a strict canonical right and the bishop was required to institute the presentee, unless he could point to some precise canonical defect in the presentee. Endowing canonries (and other benefices) thus helped secure political alliances with neighbors and clients. It also secured the presence of a clerical staff who might provide the patron with chancery functions, for alphabetism was not a widespread skill outside clerical circles. L. Fanfani, De Jure Parochorum (Rovigo, 1954), pp. 116-119.
6. Stevens, *Music and Poetry in the English Tudor Court* (Lincoln, NE, 1961), pp. 303, 304, 309.
7. Mertes, *op. cit.*, pp. 30, 145-159, 178-179.

CHANT IN THE CITY OF THE ANGELS

With preparations underway at the music department of California State University, Los Angles, for the twelfth annual two-week session on Gregorian chant, the question continues to be asked, "Why is a thoroughly secular, state-supported school offering chant courses under the sponsorship of a Presbyterian musicologist?" The exact answer is quite simple: Liturgical and denominational matters are the churches' business, but Gregorian chant is the greatest musical monument of the middle ages and the preservation of art is any university's business. In short, if the Church does not want the chant, the universities have to save it.

Speaking as a Scotch Huguenot who directs these ventures, I must say that my interest in Latin music began with listening to my high school choir rehearse *Tenebrae factae sunt*, Palestrina's most famous motet by Ingegneri. On top of this, I received organ practice-time in return for playing wedding rehearsals for a very ecumenical chaplain who not only loved Latin anthems but insisted on hearing *The Bells of St. Mary's* from the organ at every rehearsal. The required course in music history at college did a lot to arouse my interest in music history, but the brand of musicology in vogue on the west coast in 1947 evidently did not think it was necessary to hear anything, so I heard no chant until graduate school.

My first revelations came from Gustave Reese in his marvellous medieval class at New York University. Musicology was different there. We not only used the text and the *Liber usualis*, but we listened to the monks of Solesmes singing under Dom Gajard. All of a sudden, chant was not history but rich, unison melodies that soared and dipped gracefully in the most unpredictable ways, like watching a swallow in flight. Sitting next to me was a young priest, Father Richard Curtin, who taught chant and who sang along with the records under his breath, an improvement over the records because there was no needle scratch. Unhappily, I did not know an introit from an anathema at the time and "gradual" was an adjective that had no possible application to the fancy melodies. I know now that chant is a sung prayer, but we cannot forget that the medium which delivers the prayer has a powerfully innate, affective, musical attraction.

Over the next quarter century of choral work in school and university my chant activities were limited to idle curiosity except for two summer sessions with the Gregorian Institute which, inspiring though they were while they lasted, were so short that I remained confused as to where the two's and three's in the rhythm belonged and fearful that misapplication might make me seem either ignorant or irreverent. But a wonderful coincidence happened in the fall of 1972. One of our graduate students who had entered the seminary asked me where he might study chant in the January mini-semester. Never thinking that he could actually go, I told him that the best place was Solesmes, to which he replied, "The cardinal might send me." A letter to Dom Claire, whom I had met at the abbey in 1971, brought his willingness to accept a student; the cardinal agreed to the expense; and the seminarian spent a month at the abbey with the world's top authority in chant interpretation. He also went with the obligation to ask Dom Claire if he would come to California State at Los Angeles for a chant session. The early music movement was causing local choir directors to express interest in chant, mostly because of the incipits to early sixteenth century motets, but I was unaware at the time as to how mild that interest was, not to mention my complete ignorance of the extent of the tugs-of-war that Vatican II and the conversion from Latin was causing in the Church.

Abbot Prou of Solesmes gave his permission for Dom Claire to be with us for the month of January, 1974, and about forty students had what could easily be the most

memorable course of their academic careers. We expected a brilliant and loving display of the chant, but our thoroughly secular student body was unprepared for a personality that not only exuded brilliance, but warmth, gentility, and a radiant devotion. One student who obviously knew nothing of Catholic protocol even asked the seminarian assistant if Dom Claire was an ordinary priest or a saint! He taught the chant mostly in the sequence of its historical development and the class learned interpretation by imitating his example. We did not count out any two's and three's, but I assumed that they were simply sacrificed to the shortness of time. The session ended with a Mass with 1,500 in attendance, and we all felt a great void when he left for France again.

We hoped for Dom Claire's return, but as a cloistered Benedictine he is very limited in the amount of time he can be away from the abbey. He urged us to invite a colleague, M. Clement Morin, a Sulpician priest who is emeritus dean of the faculty of music at the University of Montreal, former director of the choir of the grand seminary there, and the possessor of doctorates in both music and theology. He brought our first unabashed introduction to Gregorian semiology as detailed in the treatise by Dom Eugene Cardine, and we sang from the *Graduel Neumé* in which Cardine had added the old neumes from St. Gall to the usual square notation.

The class launched immediately into the interpretive directions that have proved to be inherent in the old neumes, something fascinating in itself to any music historian. After an introduction to the notes and the neumes we got a word-by-word translation of the text which quickly revealed the care that had put the old signs in place by underlining important words in an almost madrigalesque fashion, quite a departure from what the music history texts had told us. Then his theologian side took over to explain why the emphasis was as it was or even to point out a difference in medieval and contemporary thought as shown by the placing of the neumes. Over and over we found ourselves seeming to peer right into the mind of the middle ages. When I asked after the first class what had happened to the two's and three's, he simply said, "They're gone." Here was another effervescent, infectious chantmaster!

Since M. Morin was free to travel, we quickly made arrangements for his return and he has been with us for two weeks every summer since, leaving just in time to teach chant for the French ministry of cultural affairs at the Abbey Fontevraud. When he came back in 1980 we had two new texts. One was Solesmes' new *Graduale triplex* which has neumes from Laon and St. Gall added above and below the regular square notation. The other was my own hasty translation of Cardine's *Sémiologie Grégorienne* which relieved M. Morin of some of the explanations and gave the students access to the complete details of Cardine's discoveries. Even though he was a monk of Solesmes and a protégé of Dom Mocquereau, Cardine and his revision of Solesmes' sixty year old rhythmic system caused a flap among dedicated Gregorianists that was second only to Vatican II in its magnitude and left sincerely honest wounds in many of the chant's most ardent admirers. These new rhythmic theories are generally accepted in European chant circles but still have not made it into an American history text even though the treatise is important enough to be available in Italian, French, English, Spanish, German and Japanese.

The next improvement in our sessions came for the first time in 1981. With the whole-hearted approval of both M. Morin and Dom Claire, we moved the class to Solesmes itself and got "the best of all possible worlds." We had both of our prize chantmasters and added another to our team, Dom Jacques Hourlier, a brilliant lawyer who became a Benedictine and one of musicology's most respected paleographers. We not only had three instructors whose presentations displayed the beauty and spirituality of the chant in all its facets but we also heard the monks, themselves, chant the Mass, vespers and compline every day. Solesmes is a little village on the

Sarthe River which is completely dominated by the massive abbey and its special atmosphere. Besides our daily three hours of chanted services and four hours of chant classes we enjoyed room and board in the village's only hotel, a three-star jewel whose owner, Bertrant Jacquet, is a famed chef. The twilight after compline was usually spent strolling in the countryside and gathering for a night-cap at the *crêperie* next door. (Tourists beware! The book, *Musical Europe* sends people to the wrong Solesmes up by the Belgian border. The right one is just east of Sablé, between Le Mans and Angers.)

Since 1981 we have held classes on the Los Angeles campus on even numbered years and gone to Solesmes on the odd numbered ones. To celebrate M. Morin's tenth session in 1988, the university and the California arts council, in cooperation with the Huntington Library, sponsored a three-day session at the end of the regular two-week session which featured papers on chant and the Church by Monsignor Richard Schuler, Monsignor Robert Hayburn and Father Columba Kelly, musicological papers by Lance Brunner and Theodore Karp, plus a report on chant in Europe by Pierre Loiret of the *Choeur Grégorien de Paris* and Dordi Skuyggevik of Trondheim, Norway. In addition, M. Morin's summer schola sang a Gregorian *Requiem* in memory of Dom Cardine who had passed away the previous February. The Gregorian Schola of Los Angeles performed a completely troped twelfth century Mass which had been restored by Dr. Karp.

The Gregorian Schola of Los Angeles is a direct outgrowth of these sessions with M. Morin and Dom Claire. Its thirty members comprise a mixture of people who are interested in both church music and early music. Nineteen of the group are Catholic and the rest various kinds of Protestants. Eighteen have been once or twice to Solesmes. Thirteen are church soloists, eight are choir directors, five are organists and one is a lutenist. We have two nuns, a Lutheran pastor and a former priest. Affiliated with the Roger Wagner Center for Choral Studies at California State University, Los Angeles, the schola devotes itself primarily to singing programs of chant, usually intermingled with some medieval motets sung by small ensembles to add a bit of harmony for the unaccustomed ears in the audience. Although we sing occasional services upon invitation for members or friends of the schola, we do not seek invitations to sing Masses for several reasons. Not only are most of the members busy on Sundays with their own churches, but we prefer to maintain our separate existence as an early music ensemble and have no desire to interfere with the problems over Latin. We wear albs when we sing, but emblazoned on the front is the signature of the Emperor Charlemagne out of thanks for his nurturing the chant and causing its unification throughout Europe.

In short, we study and sing chant because we love doing it. It certainly is old, but Gustave Reese regularly reminded us that true art does not improve, it merely changes and chant is indeed a true art. In fact, thanks to Charlemagne's monks and their new notation, it is the earliest musical art that we can decipher and without their contribution we could not have had Bach, Beethoven and Brahms. Chant cannot help but convey a religious message, not only because of the text and its careful wedding to the melodies but because history has given us no parallel secular sounds to distract us. It has been the property of the Catholic Church down through the centuries, and we should remember that it was the music of the entire Christian Church in western Europe for over a thousand years before there even were any Scotch Huguenots. At this time in the twentieth century we should be able to admit an appropriate chant into any service in the same way that we would use Palesterina, Bach or Brahms, or any of the thousands of lesser talents who regularly do appear.

ROBERT M. FOWELLS

REVIEWS

Organ

Complete Organ Works by Felix Mendelssohn Bartholdy. William A. Little, ed. Novello. 5 vols. $26.75 per volume.

Organists and scholars will herald this definitive edition of the organ works of Mendelssohn. The editor, William Little, has exhibited great scholarship and care in compiling and presenting his source material. The preface contains notes on editorial policy as well as biographical information on the life of Mendelssohn. Most important is the inclusion of extensive critical commentaries on each piece, addressing sources, text, revisions, various editions, and the composer's intentions. The musical score is clear, uncluttered, and easy to read. This edition is a valuable resource for all students and performers of Mendelssohn's organ works.

MARY E. LE VOIR

Fantasy on Two Old Scottish Themes by Jean Langlais. Theodore Presser Co. $6.25.

This work, composed in 1986, was first performed in Edinburgh in June of 1987, to celebrate the composer's eightieth birthday. The Scotch themes presented are the "Island Spinning Song" and the "Lewis Bridal Song." The piece is reminiscent of the French *Noel*, in which the initial presentation of the theme is followed by variations with increasing rhythmic subdivisions. What distinguishes it, however, is the high degree of chromaticism permeating every variation.

This piece is not without its performance challenges: accidentals are abundant, and both pedal and hands contain lengthy sixteenth-note passages. Despite its difficulty, this fantasy offers recital material of unusual brilliance and interest.

MARY E. LE VOIR

Organ Music for Funerals and Memorial Services: Book II. Compiled, edited and arranged by Wilbur Held. Augsburg Publishing House. $5.75.

Ten arrangements of mainly baroque chorale tunes and orchestral movements make up this collection. The settings are brief and easy to read, with minimal pedal. Manual changes and registration suggestions are provided. With the exceptions of "O Lord, Now Let Your Servant Depart in Heavenly Peace" and two settings of "O World, I E'en Must Leave Thee," these pieces would be suitable for any service use, including weddings.

MARY E. LE VOIR

Final by Louis Vierne. United Music Publishers, Ltd. (agent: Theodore Presser Co.). $10.50.

Organists will welcome this new edition of the "Final" from the First Symphony, Op. 14. Its features include a firm cover, editorial notes, and a clear, well-spaced score. In addition to being an excellent performing edition, the quality of editing enables its use as a reference score.

MARY E. LE VOIR

Three Pieces for Organ by Herbert Howells. Robin Wells, ed. Novello. $8.75.

The orchestral style of organ composition, rich in texture and harmony (the hallmarks of Herbert Howells), are exemplified in these newly published pieces. The *Three Pieces* are not a set, but are merely a compilation by the editor. Their character and harmonic interest are reminiscent of the popular sets of psalm preludes, but on a small scale.

The first piece in the set, "Intrata No. 2," is a melodic solo-accompaniment arrangement, which is easy to play and very lovely. "Flourish for a Bidding," the second piece, is more integrated, with active sixteenth-note passages in both hands and pedal, and frequent syncopation. It is the most difficult of the three. The last piece, "St. Louis Comes to Clifton," was discovered in a private publication. The piece is based on a 15th century French tune, which lends itself to a highly chromatic, free, and somewhat esoteric setting.

The publication of these pieces presents a wonderful opportunity for the performance of Howells' compositions. In particular, these pieces are accessible to organists who have chosen not to tackle the larger organ works published earlier.

MARY E. LEVOIR

Six Short Pieces for Organ by Herbert Howells. Robin Wells, ed. Novello. $10.50.

The sources for these previously unpublished pieces are derived from various manuscripts housed in the Royal College of Music. The composer's intention was to produce a set of six short pieces, but only pieces I and IV of the original scheme exist. The editor has added the remaining four.

The one feature these works have in common is their brevity; each is just a few minutes in duration. The styles and general levels of difficulty show wide variation. Pieces I and III are very simple, with lyric phrases supported by lush harmonies. Pieces II and IV have fast tempi, disjunct sixteenths, syncopation, and active pedal parts. The other two are slow, chromatic character pieces.

The diversity of the collection is part of its charm. It presents a unique introduction to the writing of Howells, both from a teaching and a performance standpoint.

MARY E. LE VOIR

Two Slow Aires for Organ by Herbert Howells. Robin Wells, ar. Novello, $5.75.

Both pieces of this set are arrangements of compositions originally written for violin and piano. The adaptation is well-suited to the organ, and the lyricism of the violin part is maintained. The settings are simple but rich in color and sonority—more like art-songs than organ music. These little musical gems promise to be favorites.

MARY E. LE VOIR

Choral

Missa Brevis by Peter Matthews. SATB, organ. Southern Music Co. $3.95

This unusual and lovely setting of the Mass was commissioned in 1988 for the choir of Saint Thomas Aquinas Church in Dallas, Texas. Perhaps the most interesting feature of this Mass is that the text is Latin! Scored for SATB and organ, the performance requirements are well within the capability of most church choirs, although the soprano line tends to be a little high at times.

The music itself is diverse and interesting. The *Kyrie* presents static vocal lines over a richly harmonic, ostinato accompaniment. Fanfare motifs, running passages, and references to Lydian and Mixolydian modes highlight the *Gloria.* The *Sanctus-Benedictus* is chordal and sustained in both choral and organ parts, with an emphasis on major seventh chords. Finally, the *Agnus Dei* is striking for its use of open, parallel harmonies. The *Credo* is not set.

The Second Vatican Council called for the use of the Latin language in the liturgy, and Pope John Paul II recently reiterated that call. Efforts such as this commission for a Latin Mass deserve support and commendation.

MARY E. LE VOIR

Alleluia! Alleluia! by Stan Pethel. SATB, organ and optional brass quartet. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). $.95.

A very festive Easter anthem, this provides no difficulties and will make a great impression. Two minutes in duration, the text is by Christopher Wordsworth (1807-1885).

He is Risen, Christ the Lord, is Risen ar. by Robert Carter. SAB, organ. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). $.95.

A French carol set to three-part traditional harmony, the text dates to the 8th century and is translated by John Mason Neale. It is easy and effective. The final section has a descant.

Jesus, Our Lord, is Risen Today by Melchior Vulpius, ar. by William Livingston. SSAATTBB, optional brass. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). $.95.

This seventeenth century work for double choir can be most effective when performed with choirs spaced apart. The writing is easily mastered, and the use of trumpets and trombones will provide a most festive piece for Easter. The brass can substitute for the second choir. The instrumental parts are provided with the choral scores. An organ part for rehearsal is given.

Christ the Lord is Risen Today ar. by Michael Cox. SATB, organ. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). $.95.

This Easter hymn is taken from *Lyra Davidica* which dates from 1708. The text is by Charles Wesley. The familiar melody is interestingly set and an independent organ part offers sufficient support. It is not difficult.

Before the Easter Dawning ar. by Austin C. Lovelace. SATB, organ. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). $.90.

A Catalonian folk song, the piece opens with a unison setting, followed by two-part and finally a four-part section. The part-writing is not difficult.

Our Lord is Risen Today by George Frideric Handel, ar. by Robert Sumner. SA, Mixed, or TB, organ. Coronet Press (agent: Theodore Presser Co, Bryn Mawr, PA 19010). $.90.

Useful for smaller groups, either of men or women or both, this is typically Handel. It is easy.

The Lord is My Shepherd by Antonin Dvorak, ar. by Arthur Frackenpohl. SA(T)B, organ. Foster Music Co., Box 4012, Champaign, IL 61824-4012. $.70.

From Dvorak's *Biblical Songs*, this setting of Psalm 23 can be very useful for a variety of occasions when that text is called for in the liturgy, not least for funerals. It is very tender and easily grasped. There are no choral problems.

Out of the Depths by William Boyce, ar. by Austin C. Lovelace. SATB, organ. Mark Foster Music Co., Champaign, IL 61824-4012. $.90.

A setting of the *De profundis*, this can be useful for many occasions, particularly funerals. The writing is easy and can be done with or without the organ part.

Give Thanks to the Lord by Carl E. Baum. SATB, organ. Aiken Printing Co., 1112 3rd St., N.W., Albuquerque, NM 87102. The text is Psalm 136. The anthem is festive and useful for great occasions. The writing is not difficult for either choral members or the organ. A variety of tempos adds variety, and the organ offers sufficient support to the voices.

R.J.S.

The White Island by Donald Martino. SATB, chamber orchestra. Danatalian, Inc, 11 Pembroke St., Newton, MA 02158.

Donald Martino, born in 1931, is a master of 20th century literal narrativism. He is internationally recognized as an outstanding scholar, a prolific composer of concert, jazz and commercial music, and an accomplished performer. In his choral music, he creates instrumental backdrops which, in turn, adroitly set the stage for the vocal line. An example of this form can be clearly heard in *The White Island*, his settings of devotional texts by the 17th century poet, Robert Herrick.

Commissioned by the Boston Symphony Orchestra for its centennial, *The White Island* is a compilation of Herrick's moving, brooding poems of realization, an exploration into the sudden fear of recognized mortality and the desperate quest for reconciliation with God. Herrick has created vivid allusions to the tossing and turning of man's soul as he approaches his "undoing," and the reader is caught in the melancholia of the moment. For the listener, Martino has created a mystical journey through this melancholy, weaving musical allusions to pace the emotion of the text. He has created exciting choral nuances and has wonderfully demonstrated the capabilities of a chorus as an instrument.

What is immediately evident in this work is the inevitability of the musical idea. The listener knows almost from the tenth measure of the first movement that the chorus will lead the way through the poetry, leaving little for the listener to interpret.

This is the heart of literal narration; the music gives the listener the meaning. Haydn gave us babbling brooks, snow, rain and animal references in *Die Schopfung*. In *The White Island*, nature is not made so explicit; rather it is the psychology of humanity which is Martino's tapestry. He presents us with high drama wherein both the musical line and the text support the poet's meaning. One need not search long to identify the somber brooding dread of "The Bell-man," the opening movement of the five making up this piece. As with Wagnerian mysticism, here too, percussion evokes the moment of the held breath, only to be followed by the starkly anticlimatic desolation of inevitability. "Death will come and you must pay," says the Bell-man, and Martino's music reflects this fate. The Bell-man's hand is outstretched for paiment (sic) as the choir and orchestra present an exciting yet haunting juxtaposition of forces. The listener cannot be contemplative here, for we are swept along what proves to be a highly predictable musical river to the end.

Martino at first finds Herrick's notion of fleeting time somewhat jocular, as he provides an accelerando into the second poem, "Upon Time." Time is on the wing, and so is Martino who has created a taunting, sarcastic musical line. The listener must contemplate paying back what "nature has lent" to the strains of a mocking Time. The sands of our glass are few and we are faced with a running, taunting Time. In this second movement, Martino deftly demonstrates his excellent use of choral dynamics to support the flow of emotional meaning in the poetry.

Yet, true contemplation is not really permitted until the third movement, "His Letanie, to the Holy Spirit." Here Martino presents us with a superb molding of choir to words: the male voices chanting the desperation and bitterness of a dying soul, whose thoughts run from useless doctors, to a dark, uncaring, sleeping world, to the toll of the death bells, again metaphors to the inevitable. This third movement, like its poetic heart, does not move. It is concretized, fixed in a moment haunting and desperate and, indeed, melodious when the upper voices are superimposed over the bass chant. "Sweet Spirit, comfort me!" they plead as the chant drones on. The listener is stirred as the plea for comfort is repeated again and again until it culminates in the next movement, "The Goodnesse of his God."

It is in the fourth poem that the light of God is finally revealed to Herrick's darkened soul. The triumph of faith yields a serenity amidst depair. Here, the women's voices provide the narrative while the male voices respond with an oasis of melodic strain. The shrill fear of the women's line attempts to pull the listener back into the terror, but the male voices console and assure.

Finally, the listener is again transported by the now-familiar etherial musical figure toward the "White Island," the isle of dreams where, despite the ever-present fear of fallikng back into terror, we are at the same time becalmed in this ocean. Martino tells us this in his gorgeous *andante cantabile* where beautiful flowing harmonies give us some rest. It is disturbing while supportive, for we are now painfully aware that at any time we may slip overboard once again. As with medieval thought, we teeter between heaven and hell and our perception of a restful homeostasis is, at best, fleeting. Again, we are reminded that all is transitory and, in the end, inevitable.

The modern idiom requires first-class vocal and instrumental forces. A vocal score, a study score and a tape recording of the work are available.

ANDREW BELLENKES

Hymnals

Gate of Heaven. Nicholas + Maria Publishers, 1131 Guilford St., Huntington, IN 46750.

Gate of Heaven is a new hymnal published in response to the needs of Catholics searching for meaningful and reverent church music. The hymnal is unique in that it focuses exclusively on Catholic tradition. For example, the thirty-two hymns included in the collection contain ten hymns to the Blessed Mother, the prayer to St. Michael the Archangel, a hymn to St. Joseph, a *Magnificat*, a setting of the complete English text of the Hail Mary, and numerous psalm settings.

The melodies are simple and singable. Straight meters of 3/4, 4/4 or 6/8 time, together with a single key and a moderate pitch range, should facilitate congregational participation. Recordings of the hymns are available in addition to the printed music.

The role of church music as a source of inspiration and Catholic teaching has been lost for many parishioners confused by difficult hymns and the abandonment of tradition. *Gate of Heaven* offers an opportunity to provide appropriate, Catholic music for the liturgy.

(Elsewhere in this issue, in an article, "'Contemporary' Music," one of the editors of this hymnal gives a description of the purpose behind its publication.)

MARY E. LE VOIR

Magazines

BOLLETTINO CECILIANO, Vol. 84, No. 4, April 1989.

Massimo Berzolla has an article, "The Musician at the Service of Community Celebration." It is the old discussion of the relation between art and the faith, here treated under three headings: a) the sacredness of music; b) the musician and sacred music; c) music and the assembly. The various events in the musical life of the Italian church music society and several separate sections given over to particular groups (seminarians, young priests, organists) complete the issue.

R.J.S.

BOLLETTINO CECILIANO, Vol. 84, No. 5, May 1989.

The first article is "The Religious Spirit and Mysticism in the Organ Works of Messiaen" by Antonio Ardito. Celebrating his 80th birthday with a great gathering in Notre Dame Cathedral in Paris, Messiaen received the Paul VI award from Cardinal Lustiger. He followed the theologian Hans von Balthasar who received the distinguished award a year ago. Messiaen is compared to Bruckner, Reger, Franck and Mahler. He has established a theology of glory and a theology of the cross in his mystical treatment of Christ's Nativity, Transfiguration, Resurrection and Ascension. Alberto Brunelli writes on Buxtehude's organ works, and Sante Zaccaria reports on the 29th congress of choirs at Loreto in March 1989. Seventeen choirs from all parts of Europe and the Philippine Islands took part during the five days of concerts. Listing of various activities of the Italian church music society and reviews of music, records and journals complete the issue.

R.J.S.

BOLLETTINO CECILIANO, Vol. 84, No. 6, June-July 1989.

Sante Zaccaria summarizes and comments on the apostolic letter, *Vigesimus quintus annus*, issued May 14, 1989. Archbishop Virgilio Noe writes on Christian praise of God, which is given most perfectly by Christ Himself whom he calls *cantore unico*. He discusses vespers and lauds and the symbolism of light and darkness. Sergio Marciano considers the characteristics of liturgical music and how to create a new song. The usual reviews complete the issue.

R.J.S.

BOLLETTINO CECILIANO, Vol. 84, No. 8-9. August-September 1989.

The second installment of Archbishop Noe's article on lauds and vespers continues the analysis of those hours as the praise of God. Alberto Brunelli writes about Vincenzo Petrali (1832-1889) who worked in Cremona, Bergamo, Brescia and Pesaro. He was active in both church music and concert performance. Aldo Bartocci contributes an article *in memoriam* for Padre Egidio Circelli, O.F.M., who was born in 1920 and was long associated with the Pontifical Institute of Sacred Music in Rome.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 15, Series 2, No. 49, January, February, March 1989. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

Most of this journal is always given over to musical examples, nearly always with Portugese texts. An editorial notes that this issue completes the fifteenth year of publication, and also informs the readers that the Archbishop of Lisbon has recently restructured the diocesan music commission. A long article, begun in the previous issue, by Fr. Raimondo Frattallone, S.D.B., studies the theological and liturgical requirements ordered by the II Vatican Council, stressing the pastoral aspects.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 16, Series 2, Nos. 50-51, April-September 1989. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This is a double issue of 50 pages, all but four of which are given to musical examples. The editor rejoices in the publication of the fiftieth issue of his journal. Fr. Raimondo Frattallone's article on the theological and liturgical foundations of sacred music is concluded. The words of the Holy Father to the members of the Harmonici Cantores, December 23, 1988, are reprinted (for the English text, cf. *Sacred Music*, Vol. 116, No. 2 [Summer 1989], p. 29). A reprint of an article from *L'Osservatore Romano*, Portugese edition, December 25, 1988, describes the "Days of Choral Music" organized by the Consociatio Internationalis Musicae Sacrae to observe the 25th anniversary of its foundation by Pope Paul VI. Plans are being made to commemorate the ninth centennial of the Cathedral of Santa Maria Braga with music by the archdiocesan choirs. Several foreign church music publications received by the journal, including *Sacred Music*, are summarized.

R.J.S.

GREGORIANA. No. 16. October 1989.

This is a special issue on Gregorian chant in Quebec. It includes sections on the history of the Church in French Canada, religious music in New France, plain chant among the Amerindien people, and plain chant in Quebec in the nineteenth century. With this issue *Gregoriana* celebrates its fourth anniversary of publication.

V.A.S.

UNA VOCE (France). No. 148. September-October 1989.

This issue continues the subject of the French revolution on the occasion of the feast on September 2 of the 191 priests killed by the revolutionaries in 1792 on that date. It makes the point that it is hard to talk about a good and bad revolution; the good revolution of 1789 and the bad revolution of the reign of terror. The revolution was all of a piece and involved a deliberate attack on Catholicism.

There is also an article on revolutionary songs and singers. While the street singers in Paris during the revolution promoted the revolutionary cause, there were some counter-revolutionary songs, even though they could only be sung in private. One of these songs is based on the *Popule meus* of Good Friday and presents the words of the king, Louis XVI, to the French: "My people, what have I done to you?/ I loved virtue and justice,/ Your happiness was my only goal,/ And you dragged me off to punishment, etc." In another song the French people ask pardon of the king. Both of the songs were sung to the melody of an anonymous romance, *Pauvre Jacques.*

From the international press, *Una Voce* picks up the campaign of *The Wanderer* to stop any authorization by the Vatican of altar girls.

Una Voce celebrated its twenty-fifth anniversary on December 2, 1989, with a Mass at the Church of St. Odile in Paris.

V.A.S.

OPEN FORUM

A Roman Journey

During the past few weeks, I have received from a number of countries including your own, requests for information regarding an event being advertised as the Third World Congress of Choir Members. The literature being distributed states that this event "arose out of the increasing interest on the part of numerous choirs from all over the world to take part in the solemn liturgy celebrated in the Basilica of Saint Peter in the Vatican." The gathering proposes to "delve into the postulates of sacred music at the service of divine worship"—but only "after considering the possibility of having one's choir take part in the solemn liturgy celebrated in the Basilica of Saint Peter in the Vatican."

This frank and open statement takes us to the heart of the matter, and the conclusion of the travel agent's brochure offers the final proof: "All inclusive from New York, $800, sharing a room, fully refundable to you when you bring your choir in future." We are thus dealing with a sales promotion, and nothing more really need be said.

Other aspects of this promotional venture are, however, disconcerting to say the least. One can perhaps pass over in silence the embarrassing paucity of qualified persons among the "honoraries" listed, though it seems clear that the Chapter of Saint Peter's is the apparent beneficiary of this action, and not any international church music organization authorized by the Holy See to hold international congresses. More puzzling is the lack of professional qualification in several of the other personalities involved, some of whom are not even musicians.

Curious, too, is the qualification of the international College of Saint Monica (which is also the seat of the Augustianianum Patristics Institute run by the Augustinian Fathers), as a "pontifical institute," doubtless chosen because of its convenient location adjacent to the Rome office of the travel agent sponsoring the event.

In view of all this, it seems questionable whether the congress registration fee of $180 in fact represents a good investment for any choirmaster not already considering a Rome junket.

I hope that this information will answer any queries which your readers may have.

VINCENT ALVARES
Rome
December 15, 1989

For Church Musicians Only

I thought you might pass these humorous ideas along to your readers, who as church musicians must truly have had a sense of humor to have survived the past few years.

1. Q. What is a liturgist? A. Someone whom God raises up to allow those who have not as yet had the opportunity to suffer for their faith to do so.

2. What is the difference between a liturgist and a terrorist? A. One can reason with a terrorist.

3. Another item which I came across in the Dartmouth alumni news is a statement attributed to Father George W. Rutler of New York, a graduate of Dartmouth. He is reported to have said: "The liturgical reform will begin when the last guitar is smashed over the head of the last Eucharistic minister."

I hope you and your readers might enjoy these.

S. A. Roth

More About the Use of Latin

In my youth, I wracked my brains learning the Latin liturgy. I remember myself in tears the night before we new altar boys were to be tested on our Latin because I simply could not get that long list of saints in the old *Confiteor* straight. The next day, I went to the altar boy meeting prepared to do my best only to hear that learning the Latin would no longer be necessary. From now on the Mass would be in English.

That, as unlikely as it may seem, is probably where my love for the Latin liturgy came from, though it was effectively the beginning of the end. Latin was something out of the ordinary, something set apart for sacred purposes. It took a certain amount of effort (even pain) to learn it, which made it feel all the more valuable.

In the years that followed I witnessed the nearly complete disappearance of Latin, widespread liturgical abuse, disregard for liturgical regulations and the loss of the sense of the sacred that went with these.

On reading Karoly Köpe's recent article, "About the Use of Latin" (*Sacred Music*, Volume 116, #3, Fall 1989), I was forced to wonder again about the significance of the events I have witnessed affecting the Roman Catholic liturgy. The thoughts which follow grew out of my reading of that article. It should be pointed out from the start that my intent is not to try to make a case for or against the use of Latin but to consider, from a spiritual perspective, the significance of the demise of Latin and the loss of the sacred.

Certainly at the time of Christ the Latin language was considered anything but sacred. At that time Latin was not even considered universal. The authors of the books of the New Testament wrote in Greek in order that the good news would reach as many as possible.

When Saint Ambrose wrote his beautiful hymns he used Latin because it was the language of his people, just as Saint John Chrysostom and Saint Basil the Great wrote their liturgies in Greek. In these cases, the liturgical language was chosen for the very practical reason that it could be understood. Later when Ss. Cyril and Methodius evangelized the Slavic lands the liturgies and scriptures were translated into Slavonic for the same reason.

Thus, while it is true that Jews learn their prayers in Hebrew and Moslems learn theirs in Arabic, the ancient Catholic traditions chose the languages of the people converted for their liturgies. The emphasis appears to have been placed on understanding the words spoken and heard rather than on following an authorized norm.

However, through time Latin naturally became the language of the western Church because it was the common language of the western parts of the Roman Empire. As a result, a vast treasure of sacred texts was composed in Latin. The debt owed to the Latin language by western sacred music is beyond measure.

By the late middle ages, Latin had become the language of the Church and the language of science. The languages of the Latin peoples of western Europe, however, had long since ceased to be Latin. It is perhaps this change of common languages from their ancestral Latin into the various Romance languages and dialects, while ecclesiastical Latin remained the same, that created the impression that the Latin language was, in some sense, itself sacred.

In his article, Köpe wrote "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." This statement may be true, but the feeling of which Köpe speaks is a misconception and untrue. The eastern rite churches had always worshipped in their original languages. Latin had no particular significance to the Ukrainians, Melkites, Maronites, et al. Later in the same paragraph Köpe writes, "as Moslems around

the world pray in Arabic. . .so did Catholics feel a special closeness to Latin, Byzantines to first-century Greek, Russians to Slavonic." Here again, the statement is only partially correct. Catholics worshipping in Slavonic (Carpatho-Ruthenians, Ukrainians) felt no special closeness to Latin. The same was true of the Melkites, Maronites, Armenian Catholics, Coptic Catholics, Greek Catholics, Syrian Catholics and Chaldean Catholics.

This brings up a most important point. Without a doubt, these many eastern rite churches are every bit as Catholic as the Church of Rome. Yet, in Köpe's article they are apparently dismissed as something other than Catholic. This may or may not have been intentional on Köpe's part, but it points to a very serious error that had over the years crept into Roman Catholic thought. That error is the idea that "Catholic" means "Roman." Obviously, the Church cannot be truly Catholic (universal) if it is limited to one out of many cultural expressions.

But the real problem here is not simply one of semantics. The real problem is that the belief that only Roman Catholics are really Catholic is divisive and harmful to the Church. The Church cannot be universal if it excludes people on the basis of variations of rite. Furthermore, the warm feeling of being "instantly at home in any church anywhere is the world" described by Köpe is not exactly genuine for it seems only to apply to Roman Catholics and Roman Catholic churches. As such, it reflects the false belief that non-Romans are non-Catholics.

Köpe writes, ". . .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."

Because it is false to state that the Latin liturgy could be heard in all Catholic churches on earth, it cannot be stated that such an occurrence was undoubtedly good for Catholics and Catholicism. However, if it is (or was) truly believed that the Latin liturgy could be heard in all Catholic churches, then it is completely false to state that such a situation was undoubtedly good. If we believe that Catholics could really enter any church on the globe and hear a Latin liturgy then we believe that the non-Roman churches are not really Catholic. This is undoubtedly a very bad thing for Catholics and Catholicism.

There is, of course, no way to answer this question, and it may well be that it drove no one away. However, it is possible that it did something equally bad. As Köpe writes, "Statistics tell us only that today's great defections coincided with, among other things, a complete turnabout in which, after almost two millennia, Catholics abandoned what was once their common tongue of worship."

I think almost all practicing Roman Catholics know other Roman Catholics who have stopped attending church because of the demise of Latin. It is very common to hear those who have left the Church say something like, "All of mystery was gone when they took away the Latin." While one can easily sympathize with this feeling and understand the sense of alienation that many were left with when the Latin went, it also must be said that the decision to leave the Church was entirely wrong.

Furthermore, this business of "losing the mystery" reflects a complete lack of understanding of what the liturgy and the Eucharist are all about. If the great mysteries of our faith are nothing but words in a language we don't understand, then our faith is worthless. This attitude reduces the real mystery of our faith to empty ritual.

It reflects a terrible lack of understanding of what Christian mysteries are. If there was no mystery after the Latin was gone, there was no mystery to begin with, but only words not understood.

Along with the loss of Latin the Church has experienced an apparent loss of the sense of sacredness. There are countless examples of this in the form of liturgical abuse, trite and just plain bad liturgical music and, above all, in the trivialization of the Eucharist. The fact that this apparent loss of the sense of the sacred followed so rapidly the demise of the Latin liturgy gives the impression that the latter was somehow the cause of the former. But this is not necessarily the case.

The rapidity with which the sense of the sacred withered away following the loss of Latin suggests that it was really not very strong to begin with. It was like the seed on the stony ground; it had no root and so shriveled quickly in the heat of the day.

Perhaps the sense of the sacred which was apparently lost was a false sense of the sacred. Just as "all the mystery" was gone for those who did not understand what the mystery was, so was the sense of the sacred gone because it was not a sense of what was truly sacred. If the sense of the sacred left with the Latin, then perhaps the language itself was believed to be sacred rather than the underlying mysteries of our faith. The sense of the sacred may have been lost long before the demise of Latin. It is possible that the continued use of Latin created a false or misplaced sense of the sacred. It is possible that the real sense of the sacred may have been lost long before the Second Vatican Council. Indeed, was this not part of the reason the council was held? It is possible that the use of Latin masked the erosion of the sense of the sacred to the point that that erosion was not fully recognized until the Latin was removed.

These thoughts have covered a number of separate topics, but in one sense they are related. In each of the topics discussed the use of the Latin language is portrayed as a possible cause of problems within the

Church. In the first case, the problem is the confusion caused by the idea that the Latin language was, in itself, somehow sacred. In the second case, the problem is the exclusion of the non-Roman but nonetheless Catholic churches from what might be called the "real Catholic Church" in the minds of many Roman Catholics. The third problem is the confusion between a misunderstood and therefore "mysterious" language with the true mysteries of the faith. The fourth problem is related to the first, it is the confusion between the language of sacred texts and the sacred mysteries of the faith.

Jesus Christ promised that He would not abandon His Church. He promised and sent the Holy Spirit to guide and teach and console His Church. Therefore, I must believe that what the Church has experienced over the years since Vatican II will in the end prove to be beneficial, no matter how far it may seem from that now. I do not claim to know how the Holy Spirit works; I only suggest that from all that looks so deplorable a great flowering of the Church should be expected.

Therefore, I offer these conclusions for all who may wish to consider them. Perhaps it was necessary for Latin to fall into disuse (temporarily?) in order to remind us that there are many Catholics of great faith who are not Roman. Perhaps it was necessary for Latin to fall into disuse in order that a decaying sense of the sacred be revealed in full light. Perhaps in this sense the use of Latin had masked a long process of the erosion of the sense of the sacred and the understanding of the true mysteries of the faith and, therefore, had to be removed. Perhaps it was necessary that the liturgy be stripped bare in order to remind us of the distinction between what is truly sacred and what is incidental.

Many believe that the sense of mystery and the sense of the sacred that was once present in the Roman liturgy were both lost with the disuse of Latin. However, it may be that the liturgy had to be without Latin in order that a misplaced sense of the sacred and an erroneuous understanding of what the real mysteries of our faith are be recognized. Perhaps it was necessary that Latin fall into disuse precisely so the Church could gain a deeper and fuller sense of the sacred and the mysteries of the faith, and return to the proper and complete devotion to Jesus Christ in the Eucharist.

MICHAEL MC GOWAN
Milford, New Jersey

EDITOR'S NOTE

Unfortunately, Mr. McGowan confuses "Roman" and "Catholic" and "Latin." All true Catholics are Roman Catholics, which means that they are in communion with the Holy Father. They may be and are part of various rites using a variety of languages, the largest of which is, of course, the Latin rite. Thus the Ukrainians worship in Slavonic as part of the Byzantine rite, but they pride themselves on being Roman; the Maronites use Arabic in the Antiochean rite and are insistent on being called Roman Catholics. What Mr. McGowan seems to mean is that not all Catholics are "Latin." But all true Catholics are Roman, i.e., in communion with the pope, regardless of the language of their liturgy.

R.J.S.

"Church Bells"

I was particularly impressed with your "Church Bells," in the Fall issue of *Sacred Music*. As your article implies, one really must travel abroad (in a "Catholic" country or in "Anglo-Catholic" England) to hear true church bells and experience their deepest impact. It was thrilling to be a student before Vatican II in Quebec City, where deep-toned bells were always heartily ringing in the "Upper Town" or in the "Lower Town," or in Levis, directly across the Saint Lawrence River. All but the smallest of the multitude of churches had at least three bells which began in series and ended in chorus. Regardless of the season, Quebec is constantly swept by vigorous winds that magically enhance the sound of the bells, wafting their tones through the air into a limpid sky. Nowadays, however, these wonderful bells ring considerably less than formerly (although the Anglican cathedral has an hour of change-ringing every week). It is as if the Church wanted to be less "audible" at the same time it has opted to be less "visible" with the disappearance of the infinite variety of religious habits seen on the streets of pre-conciliar Quebec. Such secularization has robbed this unique city of an appreciable portion of its distinctive charm. But perhaps not irrevocably: the bells are still there, still fill the air with the authentic tones they sent forth for decades before Vatican II; the future might well find as much use for them as did the past.

GEORGE MARTIN
New York, N. Y.

CONTRIBUTORS

Reverend Stephen Somerville is director of the Toronto Pastoral Centre for Liturgy, a composer, and conductor of the Archdiocesan Repertory Choir in Toronto.

Duane L.C.M. Galles is both a civil and a canon lawyer, living in Minneapolis, Minnesota. He has studied at Saint John's University in Collegeville, Minnesota, the University of Minnesota in Minneapolis, George Washington University in Saint Louis,

Missouri, and Saint Paul University in Ottawa, Canada.

Robert M. Fowells has retired from the music department of the State University of California at Los Angeles. He is translator of Dom Eugène Cardine's *Sémiologie Grégorienne*, and director of numerous workshops in Gregorian chant.

Mary Oberle Hubley and her husband operate Nicholas + Maria Publishers, 1131 Guilford Street, Huntington, Indiana 46750. Their first work is *Gate of Heaven*, a collection of thirty-two hymns and sacred songs mainly for congregational use.

NEWS

Paul Salamunovich celebrated the fortieth anniversary of his work in music at the Church of Saint Charles Borromeo in North Hollywood, California, October 15, 1989. A solemn Mass was celebrated by Monsignor Thomas A. Kiefer, pastor, and the music was chosen to reflect various milestones in the history of the Saint Charles Choir under his direction. The processional was Paul Sjolund's *Festival Hymn of Thanksgiving;* the *Kyrie* was taken from Roger Wagner's *St. Francis Mass;* the *Gloria* from Vaughan Williams' *Mass in G minor;* the *Credo* was an arrangement by Richard Keyes Biggs; and the *Sanctus* came from Hassler's *Missa Secunda. Sicut cervus* of Palestrina and *O quam gloriosum* of Vittoria were also sung. A commemorative program with many photographs was published.

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The Cathedral of Saint Paul, Birmingham, Alabama, sponsored a series of sacred music programs, beginning on October 18, 1989, with the Capella Cracoviensis of Cracow, Poland. Organ recitals have been scheduled by Giordano Giustarini of Siena, Italy, on November 20, 1989; John Marberry of the cathedral staff on February 25, 1990; Gordon Atkinson from Australia on May 6, 1990; and Sarah Heaslett on May 27, 1990. Calvert Shenk, organist and director of music at the Cathedral of Saint Paul is programmed for March 25, 1990, in a recital of music for lent and passiontide. Under his direction the cathedral choir sang Mozart's *Missa Brevis (K 275)* for Christmas and solemn vespers of the Blessed Virgin, including the *Litaniae de Beata Virgine (K 109)* by Mozart on May 15, 1990.

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The Oratorio Society of Washington under the direction of Robert Shafer presented Russell Woollen's *The Hound of Heaven* at St. Ann's Church, Washington, D.C., June 23, 1989. The program also included four settings of the *Ave Maria* by Vittoria, Verdi, Stravinsky and a chant version sung by Musica Viva under the direction of Giselle Becker. Organist Robert Bright, music director at St. Ann's, performed works by Vierne and Duruflé.

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Cantores in Ecclesia of Portland, Oregon, performed the following works at solemn Latin Mass at Saint Patrick's Church in Portland during January and February 1990: Lassus' *Dextera Domini* and *Proba me, Deus;* Britten's *Missa brevis;* Mendelssohn's *Laudate pueri;* Holst's *Nunc dimittis;* William Byrd's *Mass for Five Voices;* Monteverdi's *Missa in illo tempore;* Viadana's *Missa dominicalis;* and Allegri's *Miserere mei, Deus.* Dean Applegate is director and Delbert Saman, organist. Father Frank Knusel is pastor.

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An extensive program of choral music for the Sunday Masses at the Church of Notre Dame in New York City was announced for 1989-1990 by Reverend Christopher Maloney, pastor, and David Schofield, director of music. Among the compositions scheduled are: Byrd's *Mass for Four Voices;* Victoria's *Missa O quam gloriosum;* Joseph Haydn's *Missa in hon. St. Johannis de Deo* and his *Missa Desuper caeli;* and Britten's *Missa brevis.* Motets by Palestrina, Croce, Mozart, Byrd, Hassler, Faure, Duruflé and Tallis are also programmed.

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Midnight Mass for Christmas at the Church of the Immaculate Conception, Spotswood, New Jersey, included Victoria's *O magnum mysterium,* Hassler's *Verbum caro factum est,* several Christmas pieces arranged by Philip Clingerman and Gustav Holst. Organist was Gloria Clingerman. Philip Clingerman is director of music at the church.

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Christmas at Holy Family Church, Nazareth, Pennsylvania, was celebrated with music by several choirs. The children's choir sang carols and the St. Cecilia Choir the *Gloria* by Peloquin and *Agnus Dei* from Faure's *Messe Basse.* The adult choir sang Gounod's *Messe Brève in C Major and* Handel's *Hallelujah.* Ann Weinhofer was organist and Martha Nowik conducted.

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Pueri Cantores has announced its 1991 congress which will be held in Salamanca, Spain. The American headquarters for this international federation of children's choirs is at 1747 Lake Avenue, Wilmette, Illinois 60091. Membership dues are $10 annually. Information about the congress can be obtained together with the music to be sung at the international meeting in Spain.

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The new Flentrop organ installed in Holy Name Cathedral in Chicago, Illinois, was dedicated with a series of events, July 19-23, 1989. Over three thou-

sand people were in attendance. Joseph Cardinal Bernadin, Archbishop of Chicago, blessed the organ of four manuals, 71 stops and 117 ranks. The donor, Alice O'Malley Robinson, who was also celebrating her 101st birthday, was presented with the papal *Pro Ecclesia et Pontifice* award, and Johannes Steketee, president of Flentrop Orgelbouw, received the archdiocesan gold medal. Music was provided by the Chamber Singers, the Gallery Singers and a brass ensemble, directed by Richard Proulx, director of music for the cathedral. Organists were Lawrence Tremsky, Randall Swanson and Jan Jongepier. The choirs of the cathedral sang Sweelinck's *Psalm 134*, Gerald Bales' *Psalm 100*, Peter Philips' *Cantantibus Organis, Magnificat* by Hermann Schroeder and *Festival Te Deum* by Britten. Dedicatory recitals were played by Jan Jongepier, David Craighead and Bernard Bartelink.

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Archbishop John F. Whealon of Hartford, Connecticut, presided at a Latin Mass according to the Tridentine missal, January 14, 1990, at Sacred Heart Church in New Haven, Connecticut. The Schola Cantorum of the Saint Gregory Society sang Palestrina's *Missa Papae Marcelli* and the proper parts of the Mass in Gregorian chant.

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Holy Family Church, Auburn, New York, has installed a new Schlicker organ. It replaced a Tellers organ installed in 1923, which in turn had replaced one built by E. G. Jardine in 1861. The dedication recital on the two-manual instrument was played by Will Headlee, November 12, 1989. His program included works by Couperin, Boyce, Bach, David N. Johnson, Gigout, Roger Nyquist and Vierne.

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The Washington Capella Antiqua has announced its program of chant and early polyphonic music scheduled for presentation in various churches in the Washington, D.C., area for 1989-1990. Among the compositions listed are: Tallis' *In manus tuas*, Dufay's *Ave regina caelorum*, Victoria's *O quam gloriosum* (both the Mass and the motet), Byrd's *Ave verum corpus*, Tallis' *Magnificat, Alma Redemptoris mater* of Palestrina, *Mass in Mode IV* by Johannes Ockeghem, *Veni creator Spiritus* by Dufay and many Gregorian, Ambrosian and Visigothic chants.

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At Saint Thomas Aquinas Church in Dallas, Texas, music for the fall and early winter included these works: César Franck's *Mass in A Major*, Steffano Bernardi's *Missa "Praeparate Corda Vestra,"* Herbert Howells' *Coventry Mass (1968)*, Byrd's *Mass for Four Voices*, Charpentier's *Messe pour le minuit de Noël*, Jean Langlais' *Missa in Simplicitate*, and Mozart's *Coronation Mass*, along with motets by Fauré, Ockeghem, James Gardner, Richard P. De-Long, Isaac, Handl, Bach and Poulenc. Reverend Stephen W. Bierschenk is pastor; Paul Riedo, choirmaster and organist; and Paul Caldwell, assistant.

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The mixed choir and chamber singers of Saint Agnes High School, Saint Paul, Minnesota, sang Joseph Haydn's *Little Organ-solo Mass* for the patronal feast of Saint Agnes, celebrated on January 24, 1990. Under the direction of William E. White, the group was assisted by members of the Minnesota Orchestra. Mary E. LeVoir was organist.

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Christmas was celebrated at St. Ann's Church, Washington, D.C., with vespers and solemn Mass. Music for vespers was by Claudio Monteverdi. Following a procession to the crib, the choir sang the *Kyrie* and *Gloria* from Mozart's *Coronation Mass* at the midnight Mass. *The Shepherds at the Manger* by Joseph Rheinberger was sung at the offertory, and the *Sanctus* was from Franz Schubert's *Deutsche Messe.* Monsignor William J. Awalt is pastor, and Robert N. Bright, director of music. Wayne Jones is cantor.

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The music library of Father Flanagan's Home in Boys Town, Nebraska, has been donated to Duquesne University, Pittsburgh, Pennsylvania. The collection consists of more than 6,000 volumes of bound, single copies of sacred choral music, a number of rare editions, and a working library of music used by the Boys Town choirs. The collection was assembled by Monsignor Francis Schmitt, director of music at Boys Town from 1941 to 1975. Formal dedication ceremonies at Duquesne will be held March 23-25, 1990.

R.J.S.

EDITORIAL NOTES

Renewal of Subscriptions

Again, with the last issue of this volume (116, #4), we are asking you to renew your subscriptions. They fall due at the *beginning of each volume*. To simplify our bookkeeping, all subscriptions are figured from the first issue of each volume. If one decides to subscribe in July, we send the issues for the current volume. The payment is considered membership in the Church Music Association of America which is due each year. Occasionally someone does not understand the system and thinks he is being billed too soon.