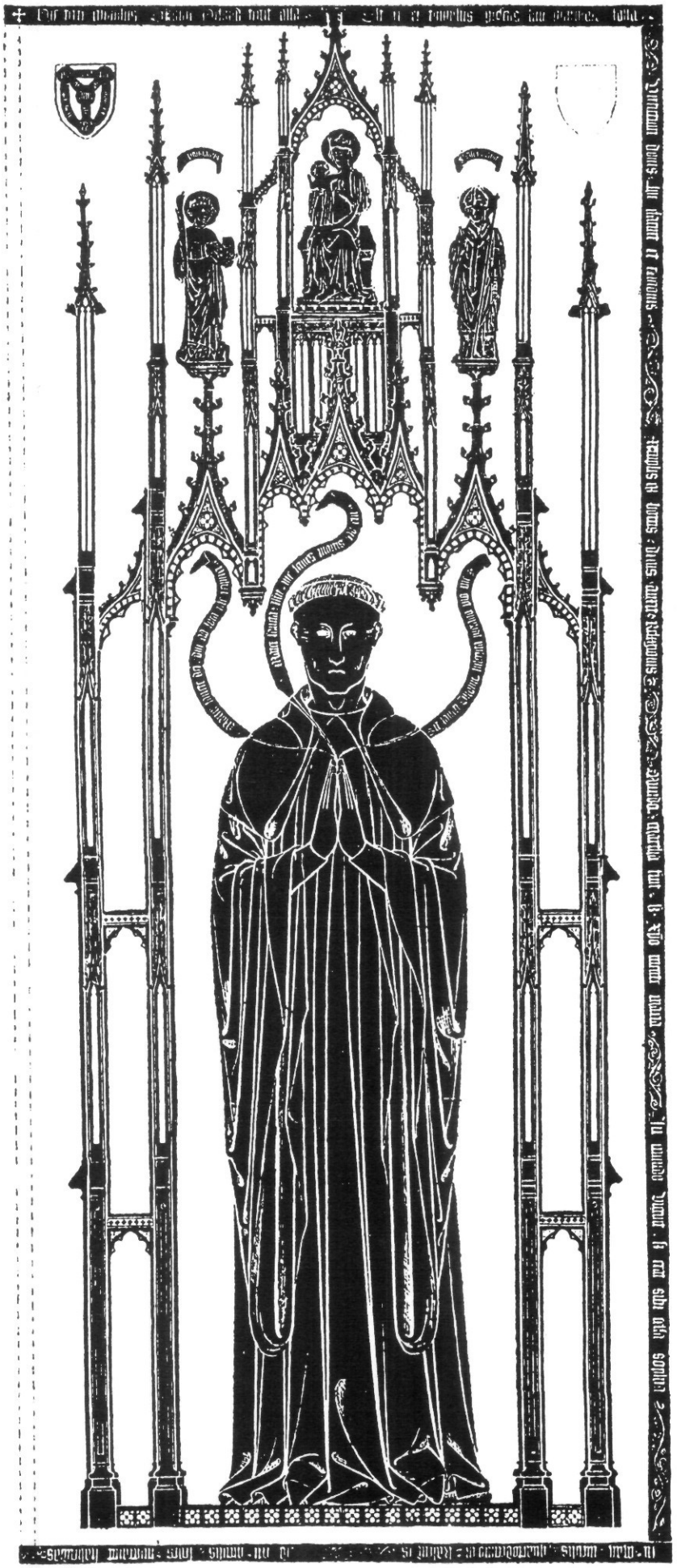
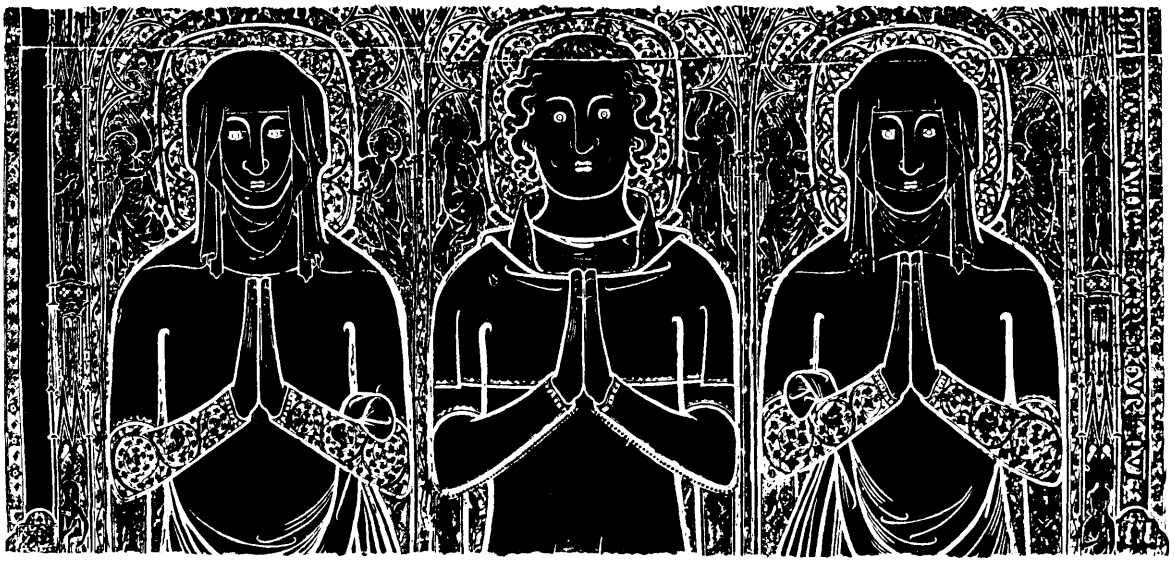


SACRED MUSIC

Volume 117, Number 1
(Spring) 1990



Robert Braunche and his wives, Laetitia and Margaret, 1364, Norfolk

SACRED MUSIC

Volume 117, Number 1, Spring 1990

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Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publications: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602

Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

Membership, Circulation and Advertising: 548 Lafond Avenue, Saint Paul, Minnesota 55103

Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, $12.50 annually; subscription membership, $10.00 annually; student membership, $5.00 annually. Single copies, $3.00. Send membership applications and change of address to SACRED MUSIC, 548 Lafond Avenue, St. Paul, Minnesota 55103. Make all checks payable to Church Music Association of America.
Second class postage paid at St. Paul, Minnesota.
Library of Congress catalog card number: 62-6712/MN
Sacred Music is indexed in the Catholic Periodical and Literature Index, Music Index, and Music Article Guide, Arts and Humanities Index.
Front cover: Thomas Nelond, Benedictine prior, 1433, Sussex.

ISSN: 0036-2255
474960

FROM THE EDITORS

Needed: A New Book on Ceremonies

"Adrian, thou shouldst be living at this hour; thy Church hath need of thee. . ." With due apologies to Wordsworth, every master of ceremonies whose native language is English must at some time or other since 1969 have echoed those sentiments as he attempts to bring into reality the "new" Mass of the post-Vatican period.

Pope Paul VI insisted that the Mass of the Roman rite as it was reformed by order of the Vatican Council is the same Mass as existed before the council. One might say that the Mass as reformed by the Council of Trent was the same Mass as that which existed before that council ordered its reforms. Surely the essence of the Mass and all its essential parts go back through history to the Last Supper Jesus celebrated with his apostles and at which He instituted the Holy Eucharist. During the subsequent centuries many ceremonies evolved to enhance the celebration; many prayers and actions have come and gone as the Church lived through succeeding generations. One might note, however, that the Sarum missal, about 250 years before Trent, shows an astounding similarity as regards the ordinary of the Mass, and particularly the canon, to the missal of 1962.

But through all the changes brought about by decree and by practice, a tradition has always endured, marking the Roman rite, carrying on the essential details and clearly identifying the Roman liturgy.

The texts themselves have the largest role to play in guaranteeing a continuing tradition, and the Roman rite is noble in the antiquity of its texts. But likewise important are the directions given for the performance of the actions, called the rubrics. The word means "red" and describes the directions which were printed in red ink. In the past twenty years rubrics have come to be almost despised and the word itself impugned because it destroyed a liberty that liturgists wished to exercise on their own, often even contrary to the clear statements of the official liturgical books. As a result, the Roman rite no longer enjoys a unity of performance even within a diocese, let alone throughout the whole world, as once was its boast. It is in somewhat the same state the divine office fell into in the nineteenth century.

Granted, of course, that local and ethnic reasons have introduced varients, but the essential framework and structure of the Roman rite should remain. It is only through the faithful use of the official texts and the careful observance of the rubrical directions that a recognizable unity can be achieved. The reasons for such unity are clear: the world is constantly becoming smaller as even inter-continental travel becomes more commonplace; international pilgrimages; exchange of students and cultural programs; international societies for all human needs and learning. The increasing unity of the human family needs a unified expression of worship, familiar and easily recognized. With the unity provided by the Latin language no longer to be found, there is all the more need for a liturgy with common actions to exist all over the globe.

The rubrics of the missal of Pope Paul VI are considerably limited in detail, leaving considerable *lacunae* in the description of the actions of the celebrant. When this is a true freedom, there is then no real complaint, as the celebrant may determine his procedure based on former practice and his own experience. But when the absence of direction only complicates the confusion of the priest who may not have any former instruction or tradition to fall back on, then the need for further directives is keenly felt.

An example of this is available in the simple action of incensation. The 1962 missal kept the 1570 instructions for incensing the altar—clearly expressed and very detailed. In 1978, an inquiry was addressed to the Congregation for Divine Worship (*Notitiae*, Vol. 14, Nos. 6-7, p. 201) as to whether this mode of incensing should still be followed. The congregation in its reply said in effect, "Where the rubrics of the Paul VI missal say nothing or only a little, it is not therefore to be inferred that it serves to keep the old rite." The response then goes on to give directions for incensing the offerings (as the deacon does at the gospel), and then, for incensing the altar, takes account only of a free standing altar, with no adequate direction to replace "the old rite." How many masters of ceremonies must have felt, *Heu, quid agam?*

What is needed is a book about the ceremonies, especially if the idea of more rubrics is not welcomed in many circles today. Granted that such a book of directions is personal opinion, but the quality and weight of such opinion rests on the writer who is presumed to be learned in the history and traditions of the Roman rite and surely more knowledgable than most celebrants. In the past one could turn to Fortescue, O'Connell or Wappelhorst or any number of even greater rubricists and ceremonialists who knew the Roman rite in its origin and development. But no one has come forward to produce a book detailing the proper performance of the *Novus Ordo Missae.*

H. H.

Ordinary of the Mass

That term, "ordinary of the Mass," is rarely seen today in liturgical writing, and yet it remains in musicological parlance as the classical description of a musical form which for a thousand years produced masterpieces of music in every period of western music history. For the music student, the term "Mass" indicated a composition of five or six movements based on the unchanging texts of *Kyrie, Gloria, Credo, Sanctus-Benedictus* and *Agnus Dei.* The immutability of the texts was contrasted to the variety of musical settings accompanying them. Every age left its treasury of compositions written by a multitude of composers who undertook to use the form of the "ordinary of the Mass" for the glory of God and the edification of the faithful. It is, for the most part, this immense library of polyphony which is meant by the "treasury of sacred music" that the Vatican Council refers to and orders to be fostered, used and further enriched by new compositions, both in Latin and in the vernacular languages.

And yet, the past twenty-five years have seen fewer attempts at composition in this form than any previous age since the fourteenth century. Both in the vernacular and in Latin the setting of the ordinary texts of the Mass has almost completely fallen off. The liturgists have discouraged the singing of those texts and have even eliminated them from the Mass. Composers have not chosen to write when their work would not be performed; publishers have not printed works for which there is no market for sales.

Why has this happened? Basically, it is because there is and continues to be an attack on the ancient *Missa Romana cantata.* The Mass as a musical form is a very Catholic and very Roman thing. There is no doubt that a false ecumenism, filled with an anti-Roman spirit, has been at the basis of much of the attack on the Roman liturgy, even if ostensibly its ultimate intentions were to extend the faith. In destroying the *Missa cantata* Christians in the west, both Catholic and non-Catholic, were

deprived of a cultural form that for centuries was their heritage. Innumerable people have been attracted into the Church through that musical heritage; to push it aside is a mistake as one can clearly see in the reaction (not only among the followers of Archbishop Lefebvre but more widely even within the Church) that the present interpretations of the conciliar reforms have produced.

On a personal note, I have experienced how the Latin Mass, celebrated with Gregorian chant and the masterpieces of polyphonic settings, has attracted great numbers to attend and many to become Catholics and some even to become priests. The presence at the solemn Mass on Sundays at my parish of university students and many young people demonstrates the attraction of music, ceremony and dignity in worship.

Involved also in the disappearance of the ordinary of the Mass is the false attack leveled against choirs and artistic choral music. If choirs are not to be allowed, then by whom will settings of the ordinary be sung? If they are not sung, then why publish them? This ridiculous notion that choirs interferred with active participation wrought incalcuable harm to liturgical music, and particularly to the singing of the ordinary parts of the Mass, the very core of most choirs' repertory.

There can be no denial of the unhappy state of the liturgical reform in the United States today. While few will admit it, the tremendous drop in Mass attendance must be laid in great part at the feet of the misguided liturgists; the Tridentine movement finds its cause in the abuses of liturgy foisted upon our Catholic people; parishes where a sound implementation of the reforms of the council has been accomplished are flourishing. The vocational crisis, the disintegration of orthodox catechesis, lack of preaching about the essentials of the faith, indeed a loss of reverence for the holy and a denial of sin can all be attributed to some degree to the failure to implement the liturgical decrees of the Second Vatican Council in this country.

It is naive to think that a restoration of the Tridentine Mass will bring about a thorough renewal of the Church. It is equally naive to think that a revival of choirs and the composition of more settings of the ordinary parts of the Mass will cause such a renewal either. But all these things together can start a new beginning. Only when the decrees of the Second Vatican Council are seriously and conscientiously implemented *in toto* will we see the flowering the Church so earnestly seeks.

The history of the Church records a gradual development with each generation building on the work of the previous ones. The great challenges of the reforms of Vatican II were intended to rest on the past. The Mass is indeed "for all times" and our Mass today is the same as that of the Council of Trent and the early middle ages, indeed of all the centuries of the Church's life. We need not throw out the past to achieve our goals. In fact, it is only upon the tradition of the past that the present and the future can be created. Left without tradition, new efforts can only fail, as we have so painfully learned.

R.J.S.

Is The Church Music Association Dead?

Monsignor Francis P. Schmitt thinks so, and says so in his address delivered at Duquesne University in Pittsburgh, Pennsylvania, on the occasion of the gift of the Boys Town music library to the university. He thinks the CMA is "as dead as Marley's ghost." (See p. 13.)

Definition of death, even human death, is under great discussion today medically and morally. Death of an organization is even harder to determine. All institutions pass through periods of greater and lesser activity. A good example of that is the history of the Caecilian movement in the United States, which flourished in the late nineteenth century, but almost disappeared in the early twentieth century.

So perhaps the Church Music Association is no more dead than its predecessors: the Society of St. Gregory of America and the American Caecilian Society. Except for initial gatherings, neither of these mounted large national meetings or sponsored impressive study weeks, chiefly for the reason that the costs of such activities made them impossible. And the same reasoning exists today.

National conventions of most educational or learned societies have been considerably curtailed because those who belong are unable to pay for hotels, dinners, air fares. Regional meetings have replaced many national gatherings; some societies simply gave up meetings. The remuneration of church musicians has never been generous. Experience in Detroit, Boston, Saint Paul and Pueblo showed clearly that the Catholic church musician could not afford such expenditures as those demanded by travel and lodging away from home.

Thus, for the past two decades, the chief activity (and activity does show life!) of the Church Music Association of America has been the publication of its journal, *Sacred Music*. It has been a forum, and many have found in its pages a welcome expression of the ideals proclaimed by the Church for the liturgy. Interestingly, this fact of life (even an association's life!) was clearly grasped when the editing of *Sacred Music* was moved to Saint Paul, Minnesota, in 1975. At that time, an editorial expressed the purpose of the journal as a voice of the association. Today, even without any national meetings, the journal continues to express the purpose of the association. It is alive and functioning (chiefly because all its editors and contributors work without any remuneration). That editorial is reprinted here, fifteen years later:

> The policy of *Sacred Music* cannot be described by the words conservative or liberal. Rather it is Catholic—Roman Catholic—bound to the directions given by the Church. Nor can it be called traditionalist or progressivist, since it upholds the directives of the Second Vatican Council that the traditions of the past are to be maintained and fostered at the same time that new directions and styles are encouraged. Nor is it committed to the old and not the new, or the new and not the old in music.
>
> In primacy of place always we put the Gregorian chant as it has been ordered by the council and re-issued in the latest Roman chant books. Likewise according to the direction of the council, we value and foster the polyphonic developments in music through the thousand years that the Roman *Missa cantata* has been the focus of great musical composition, both in the *a cappella* tradition and with organ and orchestral accompaniment. We heartily encourage the singing of our congregations as the council demands, but we just as energetically promote the activities of choirs as the council also ordered. Finally, as men of our own century, we welcome the great privilege extended by the Vatican Council for the use of the vernacular languages in the liturgy along side the Latin, and so we encourage the composition of true liturgical music in our own day in both Latin and the vernacular. We see no necessary conflict between Latin and English, between the congregation and the choir, between new and old music; there cannot be, since the council has provided for both.
>
> Knowledge of what the Church wishes and has decreed, both in the council and in the documents that have followed its close, is of the utmost importance to both composers and performers, to musicians and to the clergy. So much of the unhappy state of liturgy and sacred music in our day has come from a misunderstanding of what the Church in her authentic documents has ordered. Too much erroneous opinion, propaganda and even manipulation have been evident, bringing about a condition far different from that

intended by the council fathers in their liturgical and musical reforms. *Sacred Music* will continue to publish and to repeat the authentic wishes of the Church, since the regulation of the liturgy (and music is an integral part of liturgy) belongs to the Holy See and to the bishops according to their role. No one else, not even a priest, can change liturgical rules or introduce innovations according to his own whims.

But beyond the positive directions of the Church for the proper implementation of her liturgy, there remains always the area of art where the competent musician can exercise his trained judgment and express his artistic opinions. While the Church gives us rules pertaining to the liturgical action, the determining of fittingness, style and beauty belongs to the realm of the artist, truly talented, inspired and properly trained. Pope Paul himself made a very useful distinction on April 15, 1971, when he addressed a thousand Religious who had participated in a convention of the Italian Society of Saint Caecilia in Rome. The Holy Father insisted that only "sacred" music may be used in God's temple, but not all music that might be termed "sacred" is fitting and worthy of that temple. Thus, while nothing profane must be brought into the service of the liturgy, just as truly nothing lacking in true art may be used either. (Cf. *Sacred Music*, Vol. 98, No. 2 [Summer 1971], p. 3-5.)

To learn the decrees of the Church in matters of sacred music is not sufficient. Education in art—whether it be in music, architecture, painting or ceremonial—is also necessary. For the composer talent alone is not sufficient; he must also have inspiration rooted in faith and a sound training of his talents. When any one of these qualities is missing, true art is not forthcoming. So also the performer, in proportion to his role, must possess talent, training and inspiration.

A quarterly journal can never attempt to supply these requirements for true musicianship. It can only hope to direct and encourage the church musician who must possess his talents from his Creator, his training from a good school of music, and his inspiration in faith from God's grace given him through Catholic living. But through reading these pages, information on what is being accomplished throughout the Catholic world, directions from proper authorities, news of books and compositions can serve as an aid to all associated with the celebration of the sacred liturgy.

Hopefully, some day, more vigorous life may be found in the Church Music Association of America. Until that utopia arrives, our journal, *Sacred Music*, must continue to bear the burden of the association. The journal can be found in libraries on all the continents; it brings a great volume of correspondence to its editors; it will remain an historical record of these troubled times. It is the spark that glows and from which a stronger and more vital society may some day emerge. Surely all blood transfusions, organ transplants and other life-sustaining procedures are most welcome.

R.J.S.

The Brasses Of England

The illustrations for Volume 117 of *Sacred Music* are reproductions of rubbings of engraved memorial brasses created for churches in England during the medieval and early renaissance period.

These memorials to the dead represented nobility, clergy, wealthy merchants, and in the later periods, brasses of people from all levels of society. While the faces were

not actual portraits before the Elizabethan time, the accurate and detailed dress of the lay figures makes it possible to date the brasses rather easily and also provides an accurate pictorial documentation of armour and styles of dress. It is less easy to date the brasses representing the clergy if an inscription is not present, because there was little variation over the years in the vestments in which the priests and hierarchy were clothed.

The material on which these engravings were made was not brass at all, but a metal formed of 60 parts copper, 30 parts zinc, and 10 parts lead and tin. Until the mid-sixteenth century this metal called latten was imported from the continent where it was manufactured in Flanders and Germany, especially in Cologne. The substance was particularly hard and therefore was excellent for deep engraving and was extremely resistant to rough usage. This explains the fine condition of some of the earliest brasses. The metal manufactured in England and used in the Elizabethan brasses was inferior in quality, rolled quite thin and resulted in brasses that in no way equalled the earlier examples.

When studying memorial brasses, scholars divide the work into six periods. The first period was during the reigns of Edward I and II (1272-1327). The earliest existing brass in England dates from 1277. At the beginning of the period of Edward II, the figures were placed in architectural canopies and showed a bold and effective artistic treatment with dignity and breadth of feeling.

The second period, that of the reigns of Edward III and Richard II (1327-1399), is called the golden age of brass memorials. This period corresponds to the flowering of Gothic architecture in England with the construction of York minster and of the lantern of Ely cathedral. Brasses were more numerous in this period than in the preceding one; 140 are known today. They began to include memorials to important bourgeois and lesser nobility and the members of the priesthood. There are also small and simple brasses of unknown civilians. The brasses of this era represent complete costumes and architectural accessories at their best.

A decline in the quality of the brasses can already be detected in the third or Lancastrian period (1400-1453). The engraving has become stiff and conventional. However, this period is interesting because it shows the rapid development of arms and armour during the Hundred Years War. In earlier periods inscriptions had been in Latin and French, but in this period French was replaced by the English of Chaucer.

The fourth period dates from 1453-1485 and the armour represented reflects the changes that took place during the War of the Roses. The brasses of the fifth or Tudor period are vastly inferior to those of preceding periods. They are more widely used at all levels of society and include special classes of brasses such as chalice brasses for priests, heart brasses, shroud figures. In the sixth or Elizabethan period there was a revival in the use of brasses, but as previously mentioned the metal and workmanship was very inferior to preceding periods. In the eighteenth century the art died out altogether.

The covers for the four issues of this volume represent pre-reformation medieval clergy. There are 450 ecclesiastical brasses extant in England depicting priests and bishops, most often dressed in Mass vestments. While the vestments remained quite the same over the years, there are variations in the embroidery and details as well as in the treatment of the drapery and in the hair styles of the clergy. These details help scholars date the ecclesiastical brasses if there is no dated inscription.

V.A.S.

HISTORY OF MUSIC AT BOYS TOWN: SIGNIFICANCE OF THE BOYS TOWN COLLECTION OF SACRED MUSIC

(This paper was delivered at Duquesne University, Pittsburgh, Pennsylvania, March 24, 1990, as part of the ceremonies for the presentation of the Boys Town music collection to the university.)

Should you think the above assigned topic an easy one for me to essay, you would be quite wrong. The nature of the subject, I fear, suggests a cross between an apologia and an obituary, both of which tend to be self-serving. Indeed, presenting this paper before so many earstwhile colleagues is accountably akin to a clip from Thornton Wilders's *Our Town*. For many of you, however, it may seem strange that any child-care institution should be suspected of having a history of music or a music library of any significance (still, there was the orphanage which Gregory the Great established at the Lateran for the education of future members of the choir, and the orphans of Vivaldi's Pieta in Venice): a notion reflected by Thomas Day in a 1978 *Commonweal* review. "In the late 1960's," he wrote, "a distinguished German musicologist and a no less prominent member of a pontifical institute of music made a grand tour of the United States. Near the end of their trip they reported to a friend that they were appalled by most of the liturgical music they heard, whether it was folk or what was passed off as traditional. They did admit, however, that they were deeply impressed by the music they heard in, of all places, *Boys Town*, Nebraska."

That music was a strong and perhaps unusual part of the Boys Town fabric cannot be said to have been an accident. It was a part of what some people have called the Flanagan dream. Father Flanagan was neither musician, athlete, craftsman nor scholar, but he desperately wanted, and had an eye for, excellence in all fields. In the very beginning, 1917, he acquired the voluntary services of Omaha's first-class, black musician, one Dan Desdunes, to teach a little band. By the time Desdunes died, in 1929, his band would sport photos with John Phillip Sousa, Paul Whiteman, Calvin Coolidge and God-knows-who. He also wrote a piece which is perhaps the original item in the Boys Town music library. It was a song called "Dividends of Smiles," and it was a part of a 1927 drive to pay off the mortgage on the Home. "Buy bonds of happiness," it ran, and it may well be that smiles were the only dividends those bonds ever paid.

The band eventually sparked a whole series of road shows which included singing, elocution and all sorts of juvenile theatre. These have sometimes been labelled money-collecting ventures, but that is a dubious judgment. The most ambitious of them, an instrumental and choral extravaganza that went out on the Orpheum circuit in the mid-thirties, went broke and had to be baled off the road. They were certainly valuable PR however, and that PR was already well-placed by the time MGM came along with Spencer Tracy and Mickey Rooney. I have always suspected that unnumbered little old ladies who hadn't seen a movie since Birth of a Nation, went to see Boys Town, because for more years than they cared to recount, they had been depositing quarters and nickels and dimes in the green metal "Homeless Boy" coin boxes that could be found on friendly counters all over the country.

But neither PR, nor finance, nor any fool notion of therapeutic underlay Flanagan's vision of the place music might have in his Home. It is true that he liked to show his boys off, and he could be cranky if they didn't show well, but that was

secondary to the substance of what they had to show. He wanted for them every fine thing other boys had and more. He wanted to enrich them, and "rich" was the adjective he customarily used to describe what he judged to be good music. When a degree of the excellence he envisioned was achieved, he would say: "Hah—and they told me it couldn't be done!" I have an interesting letter which he wrote to Walter Brown of the Columbia Concerts organization around the time of the choir's first national tour in 1946. "When I was a little boy in Ireland," he wrote, "at the college (Sligo) there were some of the older boys who were studying for the Church. . .who would make fun of other boys who would go to choir, which was given vocal training by a very famous voice teacher who came to the college several times a week." All that showed, he said, was that they were suffering from an inferiority complex, and he would not tolerate anything like that at Boys Town. (A school-mate at the same Sligo college was John McCormick, whom he often visited backstage years later, cautioning him, among other things, about his drinking.) The population of Boys Town was never so large that one might not be at once a state boxing champion and a bass, a quarterback and a tenor, an Olympic miler and an ex-soprano.

If, apart from the Dan Desdunes period, the early history of music at Boys Town is one of fits and starts, that was the fault not of interest or vision or will, but of growing pains that seemed endemic to the larger task of corralling sufficient forces to contain an idea which kept surpassing itself. Although teachers came and went, the idea of music as part of the Home was never lost sight of. As far back as anyone could remember, a boy might avail himself of piano lessons from Winifred Flanagan, a sister-in-law, and one of only a couple associates of the Omaha A.G.O. I would guess that had funds been at hand, a music hall, with its accompanying educational facilities, would have been as much a part of the Flanagan plan in 1928 as it was in 1948.

By 1948, however, there were many programs in place, and others starting, to utilize such a facility. It is sometimes said that I started the Boys Town Choir. (For that matter, it is often said that Flanagan started it—they have seen that fetching picture of him faking a song with his boys.) I did not. I inherited a group which, though its number was declining, formed a willing and pliable foundation to build upon. There is a play-by-play statistical account of music at Boys Town in a doctoral thesis prepared by Mildred MacDonald and accepted by the University of Colorado, and we may leave detail to it. I will only relate that over a long period the department served a large segment of the population. A variety of courses, available throughout a three semester arrangement, encompassed two bands, string instruction at individual and quartet levels, piano students enough to occupy two teachers, obligatory public school music at the primary level, forays into what was then call "music appreciation," music history and Gregorian chant, and concert, repertory and chancel choirs.

The latter, comprising some 200 boys, came near as we reasonably could to the choir school idea. Because of scheduling difficulties, church and performance obligations, all of which sometimes tended to be raided by others' priorities, Flanagan had early on allowed that I asuume responsibility for the home supervision as well as the instruction of my wards. The Home was anyway growing so that it needed to be broken into manageable divisions. There were at first four and then eight in all. Each had its share of glory, its winning politicians, all-state athletes and intra-mural champs. It should be said here that Monsignor Nicholas Wegner, who succeeded Father Flanagan in 1948, was quite as supportive of all this as was his predecessor. A ready host to prestigious musical events, he might also be about the only adult in attendance at a beginniner's piano recital.

The collection of sacred music is understandably bound up with the fortunes of the choir. I remember its beginnings more clearly than I do the years of gradual acquisition. We had, I believe, only a batch of spanking new copies of the *St. Gregory Hymnal*, which Winifred Flanagan, the sister-in-law, had recently installed, and a small number of copies of the *Liber Usualis*, which I had begged and borrowed from classmates, who, I was pretty sure, would never use them again, when the Joslyn Art Museum invited us to do a vesper service marking its tenth anniversary. It was to be our first public appearance and I had ordered a quantity of items from C. C. Birchard, Boston. When the order didn't arrive, the secretary to the Home's penurious purchasing agent volunteered: "Father, you'll never get that stuff, unless Birchard gives it to you." I took the matter to Flanagan, and that was the end of any music budget problems, and, in a sense, the beginning of this library.

For the library grew, to begin with, with our needs. And our needs grew with our own musical growth. I had to grow too—I even had to grow into the depth of the first Christmas present Flanagan gave me, December 1941, when I had only known him six months. It was a first edition of Gustave Reese's monumental *Music in the Middle Ages*. How on earth he hit upon it, I have no idea. Our first needs were, in the nature of things, liturgical ones, and it would be awhile before we grew from the *St. Gregory Hymnal* and my own background in late 19th and early 20th century Caecilian fare and ersatz male-voice settings of Palestrina to a sure foundation in Gregorian chant, authentic polyphony and the exciting new contemporary church music that was then just over the horizon.

Our concert tours, with which we were engaged each fall (starting in 1946 and for some thirty years thereafter) would also figure in the library picture. There is no call to bother you with the vagaries of all that travel which took us pretty much to the ends of the continent, to Havana and Tokyo. It was not something that we had particularly set out to do—national hearings having been restricted to seasonal network radio—but one cold January day, Columbia Concerts sought us and signed us up. Though we were occasionally viewed as a travelling social experiment (the *New Yorker* declared that we exhibited the best team-work of the season) we were mostly accepted, for weal or woe, as a bona fide musical group. I remember with particular warmth Glenn Dillard Gunn writing in the *Washington Times-Herald* of our Fauré *Requiem*: "The interpretation given this masterpiece must be listed with the significant events of the season." (Ours were the first blacks to grace Constitution Hall. I was told that Columbia's intelligence was that the DAR was not about to fight Flanagan.) And years later, Seth Bingham in the old *American Organist*: "Something exquisitely fresh and clear was heard in Town Hall. It came from the finely balanced ensemble nationally known as the Boys Town Choir."

I have vivid memories of our first appearance in Pittsburgh, at the Syria Mosque. There was a hotel strike in town and we were offered lodging right here at Duquesne. I wish I knew the name of the priest who helped us bed the kids down, or where precisely the sleeping arrangement was. I assume it was somewhere near the chapel for our chores done, he looked at me and said; "You look like you need a drink." He found a bottle but no glasses, so we had our night-cap in vigil lights. The next night, after the concert, I was accosted by a priest who asked peremptorily why we had not sung an encore—I guess I was still not feeling well—for the audience had expected one. It was none other than Father Carlo Rossini. He confided that he had really come to enjoy making fun of our endeavor, but that we really had deserved to sing an encore, and he had already lost a lot of friends, and maybe we should get acquainted.

Not that there were no down slips. The one I took least exception to did not appear in print, but came in a series of letters from a redoubtable Westchester matron:

First, you use your boys entirely too much. Change your program to about three songs together, then two groups separately, then a few together and so on. Second, you make a complete boob out of your accompanist. He just sits there and goes da-do and then you go on with the boys to sing. Work out your program so that he plays the entire song or if you just need a da-do then use a pitch pipe.

Fifth, the little dance was atrocious, and their hats were not even clean. . .Your ending was great but how about *Holy God We Praise Thy Name* either before or after, whichever is correct.

Tenth, why not give about twenty records as door prizes—although I have never heard a record so I don't know if they are good or not. . .In speaking with a friend she said the whole concert was over my head and I said, "Why should it?"

The third thing that contributed greatly to the growth of the library, and to ours, were church music workshops. This is my friend Dr. Bichsel's territory, but I must allude to it insofar as it touches upon the library. This too was not something we had set out to do. As it happened, the year 1953 marked the 50th anniversary of Pius Xth's *motu proprio* on church music, and Clifford Bennet and his Gregorian Institute were unleashing fifty workshops on mostly unsuspecting bishops and abbots. By that time, officialdom agreed, we were in a position to run one of our own. It was a project that continued for seventeen or eighteen years and eventually grew into an ecumenical adventure. Searches for exemplary material quite naturally enhanced our collection.

So the library was nothing that we set out to do either. Truthfully put, it just grew up like Topsy, or little Eva, or whoever it was who grew up. At bottom were the exigencies of vast repertoire—repertoire for study as much as performance. Publicity which accrued both to the choir and the workshops occasioned increasing contributions from publishers with whom we did business, as did the editorial offices of *Caecilia*, which for ten of those years were located in our department. I must add that budgeting for music purchases presented no problem, because there wasn't any budget. I think Father Wegner didn't trust budgets. It was a day before multi-layered bureaucracy and while he respected his colleague's judgment, he was also still in a position to call a halt if things appeared to be getting out of hand. Better an arrangement like that, he thought, than people padding budgets so as to blow the surplus on frills (I recall running into him as I came out of the De Santis music store one time when we were in Rome together, and telling him that they had a complete edition of Palestrina in there. "Why don't you go buy it?" he said.) Father Flanagan harbored a similar feeling about contracts. He considered a request for one a personal affront to his integrity. I only ever knew of two that were consummated. Finally, there were many gifts, and some bequests, starting with valuable chant materials left us by Father Joseph Pierron, who had studied with Peter Wagner at Fribourg at the turn of the century. I would be remiss if I did not mention Dr. Eugene Selhort of Eastman and the old Cincinnati College of Music, Ben Grasso, once of Associated Music Publishers, Louise Cuyler, musicologist, and Walter Buszin, sometime professor of liturgics at Concordia Seminary and editor of *Response*.

My topic requires of me a judgment on the "significance of the Boys Town collection of sacred music." I have meant to demonstrate that such a judgment hinges on the significance of the programs out of which it grew: the choir and the workshops. The latter attested to a rather broad interest in quality music in the decades preceding Vatican II—interest, it turns out, which did not run all that deep. It also attests to a sizable array of significant contemporary sacred composition of the same period, now all but vanished from the scene. The choir, I hold, attested to the possibility of a fine-honed musical and liturgical catechesis, to the possibility of youngsters—they are men now—standing over against the giddy guardians of the cheap. Everywhere,

these days, it is suggested that it can't be done, and I can hear Flanagan saying: "Hah, that's what they said." John Finley Williams used to say—in particular reference to the Roman Church, I think—that you can't legislate taste. Still the Church has an obligation to establish canons within whose parameters taste can be created.

I have not been sure, these past twenty years, whether those parameters are in place. Cardinal Ratzinger rightly finds it astonishing that someone as eminent as Karl Rahner can deduce from conciliar documents the practical banishment of what, for the better part of two millennia, we have thought of as sacred music. But one can be equally astonished at those who deduce from the same documents only, or nearly only, the enshrinement of the music and the language of the past. As a quondam consultant to the Vatican's post-conciliar commission on the sacred liturgy, I have been aware of the tensions that are not always solved in final drafts. Nor have commentators on the subject generally served up a balanced view. Too often it is one side railing against the other, unaware that both may be wrong. There is not much question which side dominates the argument, but I think that the Boys Town experience suggests that while Father Rahner and his kind may well speak for themselves, they have no right to speak for the butcher, the baker, and all those children for whom the treasures of the Church might prove to be as indigenous as kitsch is for them.

The programs which produced the collection might have been a party to one further development—again, not something we set out to do, but something circumstances positioned us for. An adjunct of the final (1969)[1] workshop was the founding of the Church Music Association of America. This was accomplished by the merging of the St. Gregory Society of America and the American Society of St. Cecilia, and the joining of their respective journals, *The Catholic Choirmaster* and *Caecilia* into *Sacred Music*. A lot of leg work and good will had gone into the effort, and the hope was that the new organization might prove to be a national vehicle for implementing conciliar reform. Indeed, Cardinal John Deardon had asked Father John Selner of the St. Gregory Society and myself to submit a slate of competent musicians which he might form into an advisory board for that purpose. Whether the CMA might have forestalled the unanchored efforts all about us can only be conjectured, for despite an auspicious start and forward looking initial convention prepared by Ted Marier in Boston,[2] it was then and there summarily torpedoed—not by itchy scavengers of the left, but by entrepreneurs of the right who seemed to me to be more interested in embalming tradition than in building on it. The CMA is deader than Marley's ghost.

In the end, the quality of our music will depend not so much on what the council said or did not say about it, but on our definition of liturgy. It is one thing to draw erroneous conclusions from the constitution on the liturgy, and quite another to draw no conclusion from it all, but to insist on something called amorphously "the spirit of Vatican II." Something which often has no relation to Vatican II or any other, but which is unabashed post-council, and sometimes post-Church. If the idea is to wallow in personal enjoyment of communal piety, if a cozy Sunday morning encounter, set off with a titillating "Polka Mass" to be followed by roast duck and dumplings is allowed to pass muster as liturgy, one or the other, then there is no use talking about music or liturgy. Just as there is no use talking about ecumenicism if basic Christological positions are bartered away.

"It would be an odd deception," writes Hans Urs von Balthasar, "if members of the community, assembled to praise and honor God, were to have any other purpose than perfect adoration and self-surrender: for instance their edification or some other undertaking in which they themselves, alongside their Lord, who should be receiving their homage, become thematic." Whatever we use as a vehicle for perfect adoration and self-surrender, it must be worthy, capable of carrying the worshipper

beyond aesthetics to the glory of God, beyond the beautiful to what he calls divinely glorious. "Cult," said the oft-maligned Ratzinger, in a lecture on priestly formation, "has to do with culture—the connection here is obvious. Culture loses its soul without cult, cult without culture mistakes its true worth."

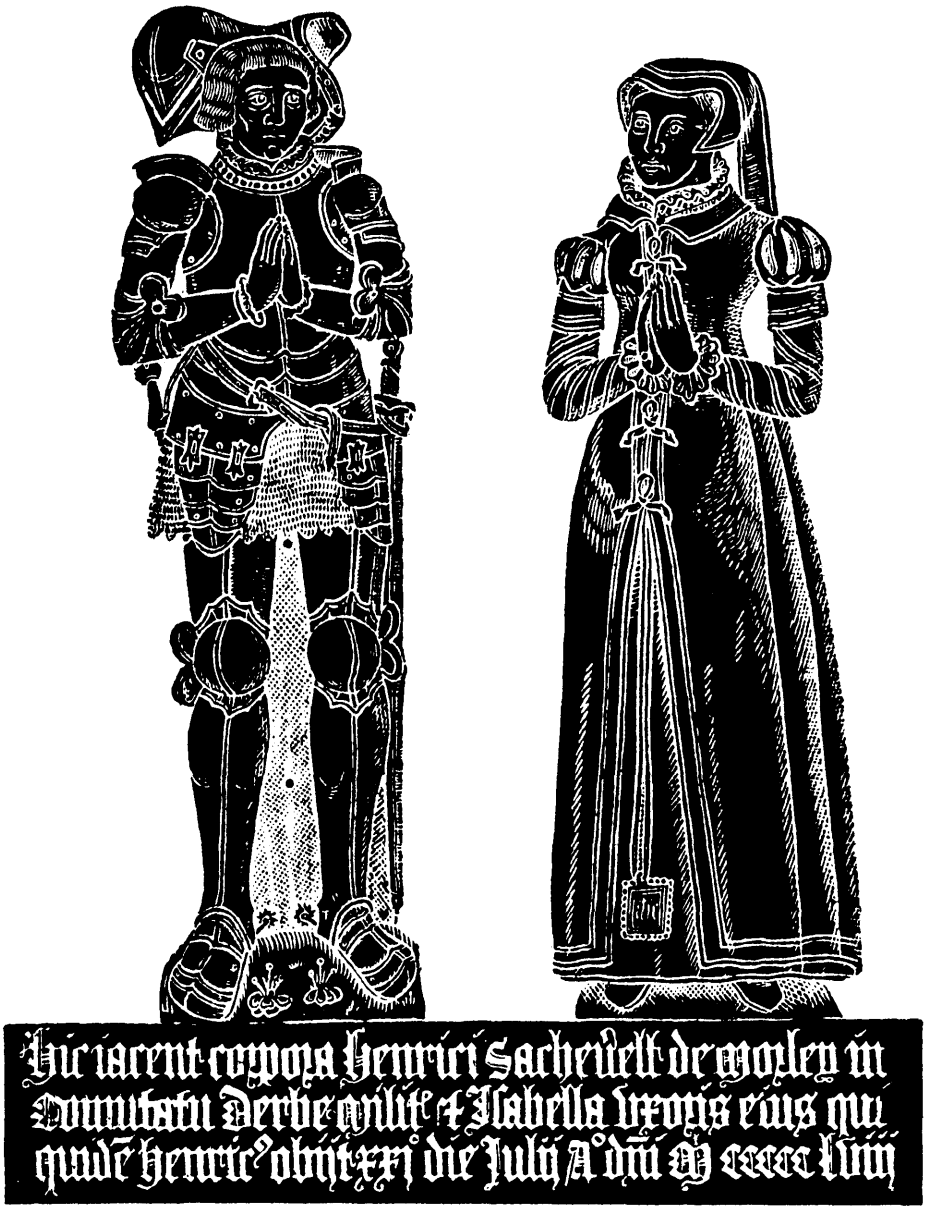
My judgment about the significance of the collection and the rest? I think it is significant simply because it *was*. There are those who have said that I lived in a dream world, but it was a fetching dream. And the thing about it was that it was alive. I keep thinking of Gilbert Chesterton's *Napoleon of Notting Hill*. Notting Hill was the London neighborhood of Chesterton's boyhood, and in the novel he fantasizes about re-capturing that treasured plot. The effort fails, and at the very end a voice speaks out of the darkness: "Notting Hill has fallen. Notting Hill has died. But that is not the tremendous issue; Notting Hill has lived."

I rejoice today that for Duquesne University our collection *is*.

MONSIGNOR FRANCIS P. SCHMITT

1. The Church Music Association of America was founded at Boys Town, Nebraska, on August 29, 1964. For an account of that event see *Sacred Music*, Vol. 109, No. 2 (Summer 1982), p. 11-12. (Ed.)

2. The first convention of CMA was held in connection with the Fifth International Church Music Congress, organized by the Consociatio Internationalis Musicae Sacrae, in Chicago-Milwaukee, August 21-28, 1965. The second national convention of CMA was in Detroit, Michigan, April 16-19, 1968. The Boston meeting to which Monsignor Schmitt refers was the third national convention, held April 1-3, 1970. Robert I. Blanchard organized the meeting. For a detailed account of these and other events of the conciliar reforms, see "A Chronicle of the Reform, Parts I-VII." *Sacred Music*, Vol. 109, No. 1,2,3,4; Vol. 110, No. 1,2,3. (Ed.)



Sir Henry Sacheverell and Isabel, 1558, Derbyshire

RENOVATION OF CHURCHES

One of the most visible and surely most controversial effects of the Second Vatican Council is the radical restructuring of existing churches, many of considerable historic and artistic merit. No action can stir up bitterness and create division within a parish more quickly and deeply than the announcement of plans to renovate the church. In the dispute that so often arises, both sides appeal to documents from the council, the post-conciliar period and from local bishops' conferences. Opposing positions both claim justification in legislation and decrees. But these official statements need a clear reading and interpretation.

For example, the *Third Instruction on the Correct Implementation of the Constitution on the Sacred Liturgy*, issued by the Congregation for Divine Worship on September 5, 1970, directs that ". . .all the churches should be given a definite arrangement which respects any artistic monuments, adapting them as far as possible to present day needs." A little thought about the syntax of that statment makes it clear that the preservation of artistic monuments is given priority over adaptation to present needs. A check of alternative translations into English gives no reason to alter that interpretation.

Perhaps the most telling statement issued from Rome is the relatively obscure circular letter, *Opera artis*, sent to the presidents of the national conferences of bishops by the Congregation for Clergy on April 11, 1971. That letter addresses specifically the care of the Church's artistic and historic heritage, and contains the following: "Disregarding the warnings and legislation of the Holy See, many people have made unwarranted changes in places of worship under the pretext of carrying out the reform of the liturgy and have thus caused the disfigurement or loss of priceless works of art." That same letter directs that ". . .bishops are to exercise unfailing vigilance to ensure that the remodelling of places of worship by reason of the reform of the liturgy is carried out with the utmost caution."

Finally, one is justified in deriving conclusions about the policy of the Catholic Church by observing the treatment of historically and artistically important churches in the direct control of the Vatican. In those churches, including the major basilicas of Rome, virtually no alteration has been carried out in response to liturgical reform, and, in fact, in some cases Mass is still said at the pre-Vatican II altar, with the priest facing away from the people. This is not cited to advocate that practice, but to demonstrate the conservative approach of the Vatican itself to liturgical renovation.

It seems to me that there is a simple answer to the apparent conflict between statements in various documents, and that is that directions concerning the appropriate character of worship spaces do not necessarily apply equally to new buildings and existing artistically and historically valuable churches. One searches in vain for "noble simplicity" (called for in *General Instruction of the Roman Missal*) in the basilicas of Rome, the baroque churches of southern Germany, or in the Victorian churches of the United States, but such churches should not be substantially altered. "Noble simplicity" is obviously an expression of a design ethic of our own time ("Less is More"), and as such may well be a valid goal for today's architects—or perhaps for the architects of twenty years ago, architectural theories being subject to change. Any attempt to apply the contemporary idea of "noble simplicity" to older buildings inevitably attempts to apply the design philosophy of our own day to the accomplished art of another, and that attempt is always a philosophical anachronism.

Admittedly, the documents cited above, especially the circular letter, are of lesser standing than the constitution on the sacred liturgy. But used as guidelines for interpreting the more important documents, and given that advocates of "radical renovation" find supportive material in what is called "generalization," we are free to point out that interpretation leading to radical renovation is directly at odds with the interpretation of the Vatican itself, as demonstrated in writing and in practice.

In conclusion, one must respect the past and its art as a heritage given to us to use and to preserve. New structures and new expression in all the media must reflect the need, the style and legislation of the present time, but to destroy the past in the name of liturgical reform is not only contrary to the legislation itself but to common sense as well.

WILLIAM M. WORDEN

CATHOLIC PAROCHIAL SCHOOL MUSIC

There is considerable evidence of concern among music educators and authorities on church music about a decline in the quality of Catholic church music, the failure to achieve good active participation in the liturgy by the youthful membership of a parish, and the probable decline in the quality of Catholic school music teaching and learning. All of these concerns are closely related and are of great interest to the music educator.

Some basic tenets of a well-rounded music education curriculum and practice can provide a foundation for study of the problem:

1) Every child must be given the opportunity to experience all kinds of music.

2) It is essential that the music used in school be always of the best quality. A poor quality of music is manifested, in one way, by its failure to require more than the most elementary (uneducated) expression, in the same way that an effective speech cannot result from inadequate content and an extremely limited vocabulary. For those who teach excellent sacred music, but *only* sacred, the students' needs for wider and more well-rounded kinds of expression have been overlooked.

3) Our society has come to place great emphasis on entertainment rather than exploring the deeper aesthetic values of music in school and in church. This encourages too many practitioners to limit the scope of music they use, rejecting the tried-and-true values of traditonal standards of excellence in the choice of music.

Since the Catholic Church requires attendance at Mass for students in its schools, this is an opportunity to study our problem in known situations and attempt to assign some responsibility for improvement. Is this requirement of church attendance an advantage to the school music program or is it a handicap? In many cases, students dislike music in school and therefore resist participating in the music of the liturgy in church. In some cases students dislike the church music and carry this attitude back into the school. It is believed generally that the school music program is at fault. Although a deficiency may be caused by other reasons, such as financial support for qualified music specialists and adequate materials, the fact remains that students do not participate in church music in large numbers or with desirable enthusiasm. This situation could be greatly improved if students experienced a wide variety of music in school, thereby gaining an appreciation for music of all kinds and purposes and incidentally gaining a tolerance for various kinds of musical expression. In short, a solid school program would make students' church music participation immensely more rewarding than it is at present in most places.

Many educators (whether or not they are music specialists) are unaware of the outstanding quality and quantity of suitable music that is available to them. They are unaware that *quality* in the composition being studied is essential to the achievement of successful musical results. They are further unaware that unfortunate situations can be easily remedied by fairly simple means. But unfortunately, many remain oblivious of the great body of traditional literature that is peculiarly Catholic in its origins and use, constituting a "standard repertoire" for the best musical organizations both in church and in school. "Standard repertoire" for a first-rate music teacher can be defined as material which enables students to achieve the most desirable objectives of music education.

The practice of selecting certain music for certain occasions has a long history. Disregard for this procedure is a phenomenon confined to recent decades. The ancient Greeks, particularly Plato and Aristotle, expressed themselves specifically and at length concerning the powers of music. In Plato's *Republic* and in Aristotle's *Politics*, regulations about music used for educating the young and the development of character are given. The constitutions of Athens and Sparta treated of musical

usage. Early Christian writers have been concerned about the use of music and its place in the lives of converts and in the liturgy. Dictatorships, both fascist and communist, in the twentieth century have attempted to control the musical activities of their citizens. Much has been written recently on the effects of rock music on both body and spirit among the youth of today. Music therapy is a new but growing area in the professional use of music. There is little wonder then that the Church is interested in the use of music by its members and in liturgical worship, and music educators must face up to the results that the teaching of music to young people produce in them spiritually and culturally.

No one can tell another what he must accept as good music, good art or good literature. Rather, a teacher must lead the student to discover for himself what is best by experiencing a wide variety of materials over a period of time. How can students make choices (which means developing discrimination) when they have had no exposure to a variety of possibilities and results? It is one thing for a church or school to be financially unable to provide a full-time trained music specialist. But it is another thing to *prevent* students from gaining broad musical experience by limiting them to a few songs from one book. The example most commonly found in churches across the country is the songbook, *Glory and Praise* (1980), which, among many other glaring faults, does not include one example of any of the musical styles recommended and required by music educators' professional training programs and by accrediting agencies. The effect of this disregard for a well-rounded musical experience is that we have turned young people away from the most effective means of worship by denying them access to music of proven value.

Commenting on the participation of young people in the liturgy, Monsignor Schuler wrote (*Sacred Music*, Vol. 115, No. 4 [Winter 1988], p. 5):

> School Masses are singularly quiet;. . .the repertory of hymns has faded away; small groups or combos perform to a passive audience. The decrees of the Vatican Council and the post-conciliar documents go unfulfilled and ignored. . .(In the past) children sang Gregorian chant, hymns, patriotic songs, and a variety of folk songs from many countries. . .Today, hardly any music is taught in our parochial schools and what little is used in the liturgy is inferior material unworthy of the church and beneath serious study as music.

Churches and parochial schools, dedicated to giving children the best foundation for the best future (and presumably doing this better than the public schools) are overlooking a key factor in shaping character and behavior in the selection and use of carefully selected musical materials to enhance worship and improve personal character. But for at least the last twenty years, great numbers of our young people have been denied even a minimal exposure to varied examples of tried-and-true music that is "standard repertoire" in better schools and churches.

Education implies a continually broadening experience with ever-expanding materials. Equally important to mastering these experiences is the development of discrimination in the students' appreciation. Given the means for judgment and choice, the student is led toward good choices and thereby to discern that is good and what is less than good. But so often one hears teachers and song-leaders say "Give the children what they want." This is a direct refutation of the basic purpose of education; it implies that students can make intelligent choices with no experience except with what is immediately at hand (most often, this experience is limited to television). So often students are permitted and even encouraged to choose music for their school Mass. Their selections are, quite naturally, from the few songs they know. But even with their own choices, so often they claim to be bored and to wish for something else. That frequently turns out to be rock music, indicating that to be the only other music they know. Too often this is the only music the teachers know as well.

In a recent survey of some thirteen parochial elementary schools in the Dayton, Ohio, metropolitan area, students in the seventh and eighth grades were questioned concerning their attitudes toward church music and their experiences in music classes in school. Questions asked included: "I like music at Mass," "At Mass I would rather listen than sing," "I enjoy singing at Mass," "Music is important for worship at Mass," "There should be a different atmosphere in church than other places I go," and "Music at Mass is boring." Teachers were also questioned about their preparation and the materials used in their classroom instruction.

This study, a master's degree project in the School of Education of the University of Dayton, entitled "A Survey of Catholic Parochial School Music Related to Attitudes Toward Church Music," by Anne Marguerite Shoup, cannot be given in detail here, but some conclusions and recommendations should be noted.

The survey results substantiate the hypothesis that poor attitudes toward church music, and participation in it, are directly related to two major deficiencies. First, the lack of a solid school music curriculum with a qualified teacher; and second, the general lack of quality church music of respectable variety necessary to cultivate and establish discrimination. Expecting students to make educated choices is not possible when they do not have proper background for making such choices.

Disappointments in conducting the survey included finding places where there were excellent facilities and equipment but they were not being used. For example, some parishes had fine pipe organs but employed guitars and pianos to accompany the singing. Schools had fine music materials but were not using them; others could not even report if they had music materials or not. Some parishes had good hymnals in the church pews but the students did not use them.

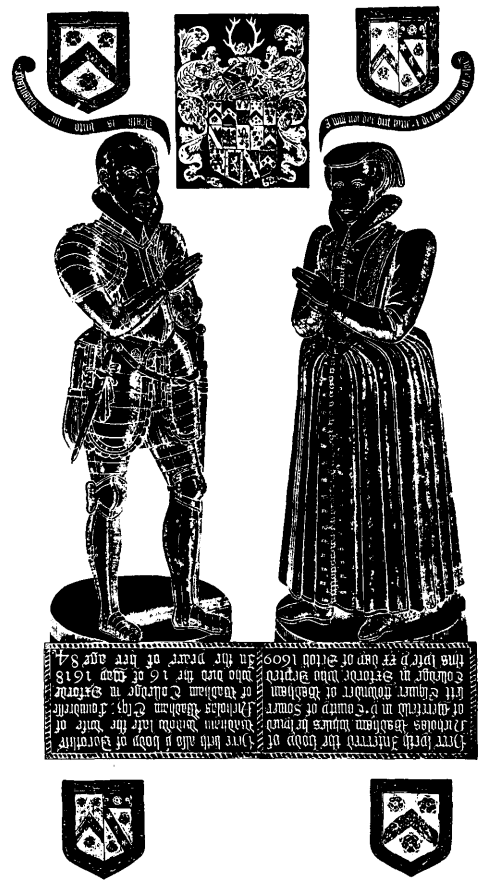
Other disappointments included the presence in the school of a music specialist who was not permitted to have anything to do with the music for the students' Mass; teachers and administrators who were totally unconcerned about students' active participation in the liturgy; musicians who were not allowed to make their own selection of repertory. Music education is an on-going process, demanding year by year a building process. Unless the lower grades are systematically taught, one cannot expect much in the junior high grades even with a good teacher and proper repertory.

Certain recommendations quickly surface. The need for carefully planned workshops is obvious, especially for acquiring new materials and seeing demonstrations of good programs. This is true for the music specialist, but especially for the classroom teacher to whom instruction in music falls along with all the other subjects. Such in-service programs will give confidence to teachers and improve instruction as well as the attitude of the students toward participating in the liturgy through music.

Every school should have definite objectives for music, both for its use in church and in school. This must involve the administration of the school as well as the liturgist who serves the parish. Introduction of a standardized course of study such as those recommended by various music educators organizations can be a most effective means of beginning. The goal is always the students and their intellectual, emotional, aesthetic and spiritual growth.

With the Vatican Council demanding an active participation in the liturgy and its urging singing as an integral part of worship, the role of the music teacher in the parochial school has more importance and meaning than ever before. No parish will sing if its children are not instructed in music and encouraged to know and love what is the great treasure of church music that the council ordered to be preserved and fostered.

ANNE MARGUERITE SHOUP



Nicholas Wadham and Dorothie, 1618, Somerset

CHANT OF THE PASSION FOR HOLY WEEK

(The following article and decree were printed in *Notitiae, 281, Vol. 25, No. 12 [1989], p. 856-859.* They were translated from French and Latin by Casey A. Kniser.)

New Edition of the Chant of the Passion

For many of the faithful, one of the high points of the Holy Week offices was the solemn chanting of the passion, on Palm Sunday and Good Friday, as a recitative using three singers of different timbres and ranges: Christ, the chronista and the synagogue.

After the reform of the Gregorian chant by Pius X, and the appearance of the Vatican Edition, this recitative was duly restored in 1917. The reform of the Second Vatican Council, while leaving intact the reading of the passion on Palm Sunday (St. Matthew, St. Mark, and St. Luke, according to the years A, B and C) and Good Friday (St. John), modified the official Latin text which is no longer that of the Vulgate, but of the new Vulgate (apostolic constitution, *Scriptuorum thesaurus*, April 25, 1979). Although these modification are not extensive, they led necessarily to a revision of the melodies in order to adapt them to the new texts.

For the Congregation for Divine Worship, this was the occasion for reflection on the recitative in the *Missale Romanum* of 1972. For the various admonitions, prayers and readings there are still today two preferred tones: one is on C (do) and the other on A (la), both of them traditional, although only the tone on A is linked organically with the chant of the preface and, today, of the eucharistic prayer. The same two

tones are also, traditionally, used for the chanting of the passion: the first (C) was until now the only one in use; the second had been partially edited (two of the four passions) by the Cistercians S. O. in 1959. The present typical edition, approved February 8, 1989, and able to be put into use immediately upon its publication, presents, therefore, the two tones for each of the four passions.

It will be noted that the melody of the first tone, the only one universally in use until now, has undergone no other modification in this new edition beyond what is demanded by the incidental changes in the text or its punctuation. In this way, those who are accustomed to this tone and desire to retain it will not be inconvenienced.

On the other hand, for the second tone, the interest was to follow as closely as possible the authentic sources, with a view to improve further the link between the melody and the text. Here a solution was required for problems that had not yet, or barely, become apparent at the time of the last restoration of the first tone in 1917. These problems concern principally the appropriate treatment of non-Latin words accented on the final syllable, or of Latin phrases that end with an accented monosyllable. In order to keep the accentuation of the text from clashing with the melodies' musical accentuation, it has seemed preferable, in certain cases, not to put any accent on the text, when the melody cannot observe it. The differences of accentuation that are therefore to be seen between the texts set in Tone I and those in Tone II, far from being lapses, are quite deliberate.

Thus, according to Article 114 of the constitution, *Sacrosanctum concilium*, not only will the "treasure of sacred music" not have undergone any loss, but it will have been enriched with a recitative of great value. Tone II, which appears for this first time in official editions, is without a doubt the oldest historically, and it rivals the other, already much celebrated, for the nobility of the intervals, the beauty of the structure, the economy of expression; in short, by the whole of its formal qualities.

The splendid edition, printed in two colors on suitably durable paper, by the Vatican Press, is perfectly legible and clear. The dimensions (25x35 inches), the typography of the text as well as the music, the red cover imprinted in gold, all bespeak that "noble simplicity" that the council (Art. 34) attributed to the new rites of the renewed liturgy.

JEAN CLAIRE, O.S.B.
Choirmaster of Solesmes

Decree of the Congregation of Divine Worship, Prot. 143/89

Among the liturgical books, which are used for the more solemn celebration of Holy Week, there is the traditional chant book of the Lord's passion.

For many years since the renewal of the sacred liturgy, other books have been recognized and are customarily used in liturgical assemblies. Now a renewed text of the passion narrative is offered for use.

The particular beauty of this text's chant, created according to the Latin liturgical tradition, admirably brings out the important place of the passion narrative on Palm Sunday and Good Friday.

In the new edition of this book, the text of the *Nova Vulgata Bibliorum Sacrorum editio* replaces the Latin text of the old Vulgate, in accordance with the norms of the apostolic constitution of the supreme pontiff, John Paul II, *Scripturaum thesaurus*, promulgated April 25, 1979.

Since the change to the text of the new Vulgate required a new edition of the ancient melodies, it seemed opportune to insert, in addition to the traditional one, another tone taken from the authentic sources of Gregorian chant: both are equal in nobility, beauty and formal qualities.

In this way, in accord with Art. 114 of the constitution on the sacred liturgy, *Sacrosanctum concilium*, the treasure of sacred music is both preserved and further increased.

The present edition may be used in Holy Week celebrations as soon as it is published.

From the Congregation for Divine Worship, February 8, 1989, Ash Wednesday.

+ VERGIL NOE
Archbp. of Voncariersis

EDUARDO CARD. MARTINEZ
Prefect

Introductory Notes

1. The passion narrative is sung by three singers: the part of Christ (+), the part of the narrator or chronista (C) and the part of the people or synagogue (S).

The passion is proclaimed by deacons, or if none is present, by priests, or if these are lacking, by lectors; in which case the part of Christ must be reserved for the celebrating priest.

2. For the chanting of the passion, three bare lecterns are set on the floor of the sanctuary.

3. Candles and incense are not used.

4. While the gospel verse is sung, the deacons, carrying the book of the passion at chest height, accompanied by two acolytes or ministers, bowing before the priest, seek a blessing and say in a low voice:

Jube domine, benedicere.

The priest says in a low voice:

Dominus sit in cordibus vestris et in labiis vestris
ut digne et competenter annuntietis Evangelium suum:
in nomine Patris, et Filii + et Spiritus Sancti.

The deacons respond:

Amen.

If the lectors are not deacons, they do not seek a blessing. In a Mass at which a bishop presides, the priests who, in the absence of deacons, sing or read the passion narrative, seek and receive a blessing from the bishop.

5. Afterwards, the deacons together with the acolytes, when they have made a reverence, proceed to the lecterns. The deacon who takes the part of Christ stands in the middle; at his right, the one who takes the narrator's part; at his left, the one who takes the people's part.

6. The Lord's passion is begun immediately: *Dominus vobiscum* is not said, nor the response *Gloria tibi, Domine*. As they begin to sing, the deacons sign neither themselves nor the book.

7. After the death of the Lord is annnounced, all genuflect in their places and pause for a moment.

8. When the chanting of the passion is finished, the deacon who took the narrator's part, says: *Verbum Domini*, and all acclaim: *Laus tibi, Christe*.

9. The book of the passion is not kissed by anyone. The deacons, bearing the book, return together with the acolytes to their seats and the lecterns are removed.

REVIEWS

Hymnals

Gate of Heaven. 32 hymns by Mary Oberle Hubley. Nicholas + Maria Publishers, 113 Guilford St., Huntington, IN 46750. Book and 2 cassettes. $22.

This is a collection of 32 original sacred songs in English for unison voices and organ by Mary Oberle Hubley. Eleven of the hymns deal with the Blessed Mother, eleven others are psalm settings, and the rest invoke St. Joseph, St. Michael the Archangel and the Sacred Heart. The cassettes under review present twenty-eight of the tunes with various types of accompaniment.

The texts of these hymns are noteworthy in that they are taken from three important sources: 1) popular prayers from the Roman Catholic tradition, for instance the "Hail Mary," litanies of the Sacred Heart and of the Blessed Mother or "St. Michael, the archangel, defend us in battle;" 2) the sacred scripture, principally the Book of Psalms (and the gospels for various refrains); 3) the Byzantine liturgy, for example the famous Akathistos hymn. A few of the texts are furnished with optional Latin verses. From a literary point of view, most of the texts presented deserve respectable marks.

As to the music of the hymns, the tunes evidence the composer's solid grasp of modality and testify to a high level of musical craftsmanship. Most of the melodies, which are in a style inspired by Gregorian chant, seem eminently singable, some perhaps even for congregations (e.g., psalm refrains). A melody edition and an accompaniment edition for organ are scheduled for release in the near future. One would hope that the composer finds an opportunity to try her talent in somewhat larger musical forms, for instance, a Mass.

The collection can be recommended not only for personal listening but for use in schools and catechism classes, as well as in paraliturgical services of the Word, vigils and devotions, if not in the liturgy itself in all cases.

An interesting beginning has been made here, and initiatives such as this successful combination of worthy texts and appropriate music, are to be encouraged most heartily. *Tolle et audi.*

REVEREND ROBERT A. SKERIS

Choral

The Lord is King by David Ashley White. SATB, organ. Kenwood Press, Ltd., 2024 Kenwood Parkway, Minneapolis, MN 55405-2303. $1.20.

Commissioned for the sesquicentennial of Christ Church Cathedral in Houston, Texas, this festive anthem on Psalm 99 utilizes a contemporary idiom with considerable chromaticism, but the voice leading is usually easily negotiable. The organ part is independent and showy. This anthem makes a good processional or recessional for a great occasion.

Blessed Savior, Hear Our Prayer by Gabriel Fauré, Theron Kirk, ar. SATB, organ. Coronet Press (Theodore Presser Co., Bryn Mawr, PA, agents). $1.00.

While it is not stated on the copy, the piece is from Fauré's *Requiem*. The text is appropriate for a funeral or All Souls observance, although it could be used for any occasion. The peace and tranquility that the melody and harmony achieve make this an effective composition. It is not difficult.

Ave Maria by Henri Mulet, ed. by Kenneth Saslaw. 3 equal voices, organ. Randall M. Eagan & Associates, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303. $.95.

Scored for either male or female equal voices and organ, this is a delicate setting of a text that surely must have first place as the most frequently used piece in honor of Our Lady. It is not difficult, although the sopranos or tenors must negotiate a high A at pianissimo. It is a beautiful gem in Mary's dowry.

How Great the Wisdom and the Love by Laurence Lyon. SATB, organ, congregation. Pioneer Music Press, Inc., P. O. Box 1900, Orem, UT 84059. $.95.

Some interest is achieved by key changes, use of unison contrasting with four-part writing, and a piano accompaniment that might be adapted to the organ. It is not difficult and will fit into most occasions.

Magnificat in G by Johann Pachelbel. SATB, organ, 2 trumpets. Roger Dean Publishing Co., 501 E. 3rd St., P. O. Box 802, Dayton, Ohio 45401-0802. Score $3.95.

Based on a manuscript recently discovered in East Germany, this setting of the *Magnificat* could well be the center of a vespers service. Both Latin and English texts are set for performance, which is about ten minutes in length. Pachelbel may have composed this work when he was choirmaster at St. Sevaldus in Nuremburg or at the Preachers' (Dominican) Church in Erfert. It is a classical example of the baroque style. Performance and accompaniment cassettes are available.

Now to Praise the Name of Jesus by Michael Bedford. SAB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. $.95.

Written in a traditional idiom with good organ support, this anthem can be very effective and easily learned. The text is the work of the composer.

Lord, for Thy Tender Mercies' Sake by Richard Farrant, ar. by John Kingsbury. SAB. Theodore Presser Co. Bryn Mawr, PA 19010. $.90.

The composer wrote in the sixteenth century. While an organ part is provided, it would seem that an *a cappella* performance of this piece would be in order. The text is for general use and can make a good motet for most Sundays.

Shout to the Lord by Jane Marshall. SATB. Augsburg Fortress, 426 S. Fourth St., Box 1209, Minneapolis, MN 55440. $1.15.

An organ accompaniment is supplied, but *a cappella* performance is suggested. The text is Psalm 100, and the setting is a very spirited composition. Voice leading is good, making the piece easily learned and very effective in its impact as a festive anthem.

O Salutaris by César Franck. 2 equal voices, organ. Randall M. Eagan & Associates, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303. $.95.

A beautiful setting of the famous Eucharistic text of Saint Thomas Aquinas, it uses two equal voices with a subtle accompaniment on the organ. It may be performed with soloists or as a choir piece. This is useful as a communion motet or for benediction of the Blessed Sacrament.

All Earth, Sing Forth Your Joyful Praise by Christopher Tye, ar. by H. H. Hopson. SATB, organ. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. .80.

The text is Psalm 113. The music dates to the sixteenth century. Straight-forward, traditional harmony and voice-leading, this is an easy anthem for nearly any occasion.

Sing to the Lord, Our God by Hans Leo Hassler, ed. by Elwood Coggin. SATB. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. $.95.

A setting of Psalm 96, this traditional setting can be easily learned, used frequently, and found to be interesting by both the choir and the congregation. The organ accompaniment is optional.

Deck Thyself, My Soul by John Cruger, ar. by Steven C. Krantz. SATB, organ, flute, cello. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. $1.25.

This is called a chorale fantasy. The text is by Johann Franck who lived during the 17th century. The writing is traditional and easily learned. The instrumental parts add considerably to the beauty of the whole.

R.J.S.

Magazines

GREGORIANA. No. 17, January 1990.

This issue contains an unedited text of a conference given by Dom Cardine in 1969 at the Abbey of Noci near Bari in Italy. Its subject is the rediscovery of Gregorian chant as the most noble expression of sung prayer. One of the interesting points made is that Gregorian chant provides roles for congregation, schola and soloists or small choir. Perhaps one could say there is a hierarchy of functions, but Gregorian chant is inclusive and each group has its special role in the liturgy.

There is a list of various activities taking place in Europe involving chant and sacred music, one of which is the congress of CIMS which will be held in May in Aachen.

V.A.S.

UNA VOCE (France). No. 150, January-February 1990.

On December 2, 1989, the French Una Voce society celebrated its twenty-fifth anniversary with a Mass at the Church of Ste-Odile in Paris. The pontifical high Mass was celebrated in the traditional rite by the Dom Forgeot, abbot of Fontgombault. The press reported an attendance of about a thousand. There were a number of speakers at the luncheon and greetings were read from others who could not be present. In this latter group was Léopold Senghor, president of Sénégal, who indicated his support of Latin by saying that even to this day he says his prayers in Latin.

An article by Yves Gire compares this post-conciliar period to the period after the Council of Trent. The revolution of the 60's destroyed classical Christian civilization more completely than the revolution of 1789. It is now our task to build a new Christian civilization and the author sees that monasteries like Fontgombault, Randol and Barroux, which are now experiencing a renaissance in France, will play a primary role in this endeavor just as monasteries did in the middle ages. And just as in the middle ages the symbolic language of art, music and the liturgy played an essential role, so must it again become the primary and indispensable source of the true Christian spirit.

V.A.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 16, Series 2, No. 52, Oct.-Nov.-Dec. 1989. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

The archbishop of Braga has declared this journal to be an official organ of the archdiocese. Coincident with the honor the administration has raised the sub-

scription rate, but there does not seem to be a connection between the two events. The homily of D. Jorge Ortiga at an assembly of parish choirs treats the place of singing in active participation in the liturgy. An interesting article on liturgical music as it was practiced in Braga in the 12th century is contributed by Jorge Barbosa, reminding one that Braga as a primatial see has a liturgy that is among the most ancient in the entire western Church. Reports on journals received from all parts of the world, including *Sacred Music*, and several pages of new Portugese music conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 84, No. 10, October 1989.

A lengthy article by Sante Zaccaria treats the developments in sacred music in Italy during the last twenty-five years since the close of the Vatican Council. It was prompted by the Holy Father's apostolic letter, *Vigesimus quintus annus*, (see *Sacred Music*, Vol. 116, No. 3 [Fall, 1989], p. 9-19). He calls those years a period of transition involving both the persons who are to take part in the liturgy and the musical materials to be used by them, including the treasury of sacred music and the traditional instruments of that repertory. He asks who sings today, and says the ministers almost never sing; the scholae cantorum of the Roman basilicas are singing; and the congregations are beginning to sing. He asks what they are singing and says the Latin Gregorian chant is sung along with hymns, many of them from Lutheran sources, some classical polyphony by the scholae, and some contemporary compositions. He asks how they sing, and replies *Cosi e cosi*! He concludes that a middle way between all the contrasting positions must be found and will ultimately be achieved. After all, he says, twenty-five years is not a biblical epoch.

R.J.S.

BOLLETTINO CECILIANO. Anno 84, No. 11, November 1989.

Antonio Ardito writes on Olivier Messiaen and his creation of mysticism in his organ compositions. Maristella Neri has an article on listening as a form of active participation. Several compositions to Italian texts fill out the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 84, No. 12, December 1989.

Antonio Ardito continues his series on the mystical organ works of Olivier Messiaen treating his *La Natività del Signore*. Nicola Cateni writes about the choir and the assembly and their sharing of the roles of singing, pointing out that it is impossible to expect the assembly to do all the singing.

R.J.S.

BOLLETTINO CECILIANO. Anno 85, No. 1, January 1990.

The last twenty-five years of liturgical reform as carried out in the seminaries of Italy are reviewed by Barosco d. Natale Luigi. There are 83 major seminaries and 146 minor seminaries functioning in Italy. He gives a chronological survey of the period and concludes that twenty-five years is little enough to put into effect all that the reform demands.

An article on the newly restored pipe organ in the Lateran basilica giving a history of the instrument blessed by Cardinal Ugo Poletti on December 11, 1989, and the third installment of Antonio Ardito's study of Oliver Messiaen fill out the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 85, No. 2, February 1990.

On the twenty-fifth anniversary of the beginning of the conciliar liturgical reform, several areas of musical renewal have been considered in the past few issues. Valentino Donella assesses the composers and compositions of those years. Most of the works are in the Italian language, making the article of limited interest.

R.J.S.

BOLLETTINO CECILIANO. Anno 85, No. 3, March 1990.

A brief article by Luigi Lazzaro addresses the use of the various media in church music of the past twenty-five years. The rest of the issue is given over to programs of study in diocesan musical institutes.

R.J.S.

NEWS

The Saint Cecilia Chorale of Marksville, Louisiana, presented its eighth annual Avoyelles Community Celebration at the Church of Saint Joseph, May 4, 1989. Pontifical Mass was celebrated by the Most Reverend John Clement Favalora, Bishop of Saint Petersburg, Florida. On the program was *Ecce Sacerdos* by Anton Bruckner, *Missa Brevis*, No. 7 (K194) of W. A. Mozart, *Rhosymedre* by R. Vaughn Williams, *Tantum Ergo* by Gabriel Fauré, and *Laudate Dominum* by Mozart. Burt M. Allen conducted the choir and orchestra. Mrs. Marie D. Roy was organist; Father Sheldon L. Roy was cantor; and Mrs. Marion H. Gremillion prepared the choir.

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Music for Holy Week, 1990, at the Cathedral of the Holy Name in Chicago, Illinois, included Gregorian chant, renaissance polyphony and several modern compositions. Composers represented were Fran-

cis Poulenc, Maurice Duruflé, Pablo Casals, Richard Proulx, Victoria, Lassus and Byrd. Performing groups included the Cathedral Chamber Singers, the Gallery Singers, the Comtemporary Choir and a brass ensemble. Richard Proulx is the director of music.

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A memorial Mass was celebrated for Father Edward W. Beucler of Saint Ann's Church, Gloucester, Massachusetts, October 11, 1988. The Schola Amicorum, under the direction of Michael Fenny, sang the Gregorian *Requiem*. Father Beucler, who died September 9, 1988, was a graduate of the Pius X School of Liturgical Music in New York, and held many musical positions in the Boston archdiocese. R.I.P.

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Evensong was sung at Valhalla United Methodist Church, Valhalla, New York, April 23, 1989, to mark the quincentenary of the birth of Thomas Cranmer, who gave the English-speaking Protestant world the *Book of Common Prayer*. The singers came from the choirs of Valhalla United Methodist Church, Hawthorne Reformed Church and Emanuel Lutheran Church of Pleasantville. Joyce Gardner conducted, and David Pizarro was organist.

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Saint Patrick's Church in Portland, Oregon, celebrated Easter with music by the Cantores in Ecclesia, directed by Dean Applegate. Among the compositions on the program were the following: Peter Philips' *Christus resurgens* and *Ascendit Deus*, Handl's *Stetit Jesus*, Byrd's *Alleluia, cognoverunt discipuli* and *Psallite Domino*, Lassus' *Jubilate Deo*, Aggazzari's *Congratulamini mihi*, and Tallis' *If ye love me*. On Memorial Day, the *Requiem* of Maurice Duruflé was presented. Father Frank Knusel is pastor.

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The Church of the Immaculate Conception, Spotswood, New Jersey, observed the solemnity of the Presentation of Our Lord with special liturgy and music. The Gregorian chant was sung under the direction of Phillip Clingerman. Gloria Clingerman was organist, and Father Harold Hirsch, pastor. Participation of the congregation was aided by a booklet prepared for the occasion.

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The Consociatio Internationalis Musicae Sacrae has announced a general assembly to be held in Augsburg in Germany, May 31 to June 4, 1990. Because the twenty-fifth jubilee of the founding of CIMS by Pope Paul VI was so recently celebrated with great festivities in Rome in 1988, it has been decided not to have an international church music congress in 1990. Music programmed for the meeting includes performances by the Augsburg Cathedral Boys' Choir and the Cathedral Choir. Motets by Palestrina, Lassus, G. Gabrieli and Josquin will be sung in concert, and at the pontifical Masses on Pentecost Sunday and Monday, Lassus' *Missa "Bell' Amfitrit' Altera"* and Joseph Haydn's *Lord Nelson Mass* will be sung.

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Monsignor F. Thomas Gallen of Columbus, Ohio, has been elevated to the dignity of protonotary apostolic in ceremonies at Saint Joseph's Cathedral in Columbus, February 27, 1990. A graduate of the Pius X School of Liturgical Music in New York and the Pontifical Institute of Sacred Music in Rome, he has served as director of music for the cathedral, diocesan director of music and faculty member of Saint Charles Borromeo College.

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Reverend Robert A. Skeris of the Archdiocese of Milwaukee has been named a consultor to the Vatican office in charge of papal liturgical ceremonies by Pope John Paul II. Professor of liturgy at the Pontifical Institute of Sacred Music, he will supervise the music at functions celebrated by the Holy Father, usually in Saint Peter's Basilica. Fr. Skeris is a member of the board of directors of the Church Music Association of America and the Consociatio Internationalis Musicae Sacrae.

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The Schola Cantorum of the Saint Gregory Society sang Latin Mass for Palm Sunday at Sacred Heart Church in New Haven, Connecticut, April 8, 1990. Music included Lassus' *Missa "Je suis déshéritée"* and motets by Victoria and Lassus along with the proper parts in Gregorian chant.

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The Twelfth Annual Gregorian Chant Institute will be held at the California State University at Los Angeles, June 25 to July 6, 1990. Father Clement Morin will teach courses in interpretation of Gregorian chant and direct the students in performance. Information is available from Continuing Education, California State University, 5151 State University Drive, Los Angeles, CA 90032-8619.

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Saint Michael's College, Winooski, Vermont, is sponsoring a Gregorian chant school, July 9 to 13, 1990. Faculty members include William Tortolano, Father Columba Kelly, O.S.B., and Robert Fowells. Information may be obtained from 225 Sheridan Street, N.W., Washington, D.C. 20011-1492.

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The Community of Jesus will hold its fourth annual master schola, August 7 to 13, 1990, in Cape Cod, Orleans, Massachusetts. Faculty members include Richard Pugsley, Alan MacMillan, James Jordan, David Chambers, Stephen Cleobury, Marilyn Keiser, David Hill, James Litton and Hilary Hill. Information is available from 11 Bayview Drive, P. O. Box 1094, Orleans, MA 02653.

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The Berkshire Choral Institute is scheduled for Sheffield, Massachusetts, July 8 to August 25, 1990. Works to be studied and performed include Mozart's *Mass in C Minor K427*, Brahms' *Requiem*, Haydn's *Lord Nelson Mass*, and Bach's *B Minor Mass*. Conductors are Chalres Dodsley Walker, David Stivender, Joseph Flummerfelt, James Litton, Raymond Harvey and Nicholas Cleobury. For information write Sheffield, MA 01257.

R.J.S.

OPEN FORUM

Still More About the Use of Latin

I should like to respond to Michael McGowan's comments (*Sacred Music*, Vol. 116, No. 4 [Winter 1989], p. 24-26) on my article, "About the Use of Latin" (*Sacred Music*, Vol. 116, No. 3 [Fall 1989], p. 7-8).

I agree with McGowan's many "it is possible that"-s. Indeed, it may be possible that, and, indeed, he *may* be right. I do, however, take exception to his questioning things that were not said in my article. I never even used the words *mystery* or *mysterious*. For, there is nothing mysterious about Latin. I also object to his inferring that I was excluding non-Roman Catholics (eastern rites *et al.*) from the Church. The fault is partly mine, but how was I to anticipate that anyone would draw such a conclusion, only because I did not specifically say *Roman* Catholics each time I referred to them? As I was addressing a Roman Catholic readership, I assumed that all would understand whom I meant: those who were previously united in a common tongue of worship: Roman Catholics. My apologies to any non-Roman Catholic who felt slighted.

But the term "Roman Catholic" itself is inaccurate if we are to be exact. For *all Catholics* (with the exception of Anglican Catholics, as they prefer to be called) *are Roman*. To distinguish what we call Roman Catholic from other Roman Catholics (e.g., Ukrainians), we should say: "Roman Catholics of the *Latin rite*." (Doesn't that sound strange today? Where is the Latin?) As to the liturgical tongues of non-Latins, those tongues are no more vernacular to those worshipers today than Latin is to us (or Koranic Arabic to most Arabs).

To borrow McGowan's phrase, *it is possible* that Latin was the worst thing that ever happened to the entire Western Church; but in practical terms and in the view of this church musician, there is no denying that the demise of Latin in our liturgy was the kiss of death for our best sacred music. I did imply that the death of Latin may have some connection with mass defections in recent years (or was it pure coincidence?). If, therefore, we proceed *ab esse ad posse*, then it is possible that there exists a relationship of cause and effect here, and this raises an intriguing question: was the abandonment of Latin the cause of a breakdown in traditional values or a symptom thereof? In my view it was both.

Roman Catholics (of the Latin rite) had their "Woodstock" after the Vatican II Council. It was all part of the *Zeitgeist* of the 1960-ies. The most vociferous battle cry heard then was: "down with everything traditional!" Out went, among other things, Latin, and there followed a vicious circle: iconoclasm killed Latin, and the death of Latin begot greater iconoclasm, which begot greater scorn for Latin, which. . .etc.

"Sacred" (another word I did not use in my article) is only sacred *eo ipso*. But we, humans, want to invest what we hold sacred with an aura of what we consider "sacred." A hieratic language can help us in this, as it helps others in other cultures. This has nothing to do with cognitive "understanding" of lexical meanings of words but rather with a kind of understanding that passes understanding. Pascal said it best: *Le coeur a des raisons que la raison ignore* (the heart has its own reasoning which escapes reason).

If *mystery* there is, then it is the mystery of the human heart. It seeks that which reason alone cannot provide, and it learned (empirically) long ago what "elevates" and what does not. Certain rituals conjure up certain states of mind and heart. There may be no *rational* connection between the act and its effect, yet the effect follows the act. To paraphrase Pascal once more: "If you are seeking faith, start by crossing yourself with holy water and get on your knees." What he suggests may only be a ritualistic act, and yet, there is a profound truth in his insight.

I was speaking as a former church musician lamenting the death of Latin. McGowan senses that there is much more to our present crisis than the use or non-use of Latin, and in this he and I are in perfect agreement.

KAROLY KÖPE

CONTRIBUTORS

Monsignor Francis P. Schmitt is pastor of St. Aloysius Church in West Point, Nebraska. Long associated with Boys Town, he was editor of *Caecilia* for several years and director of the famed Boys Town Choir.

William M. Worden is a member of the Historic Designation Advisory Board of Detroit, Michigan.

Anne Marguerite Shoup is a specialist in elementary music education, just recently having completed the master's degree at the University of Dayton.

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