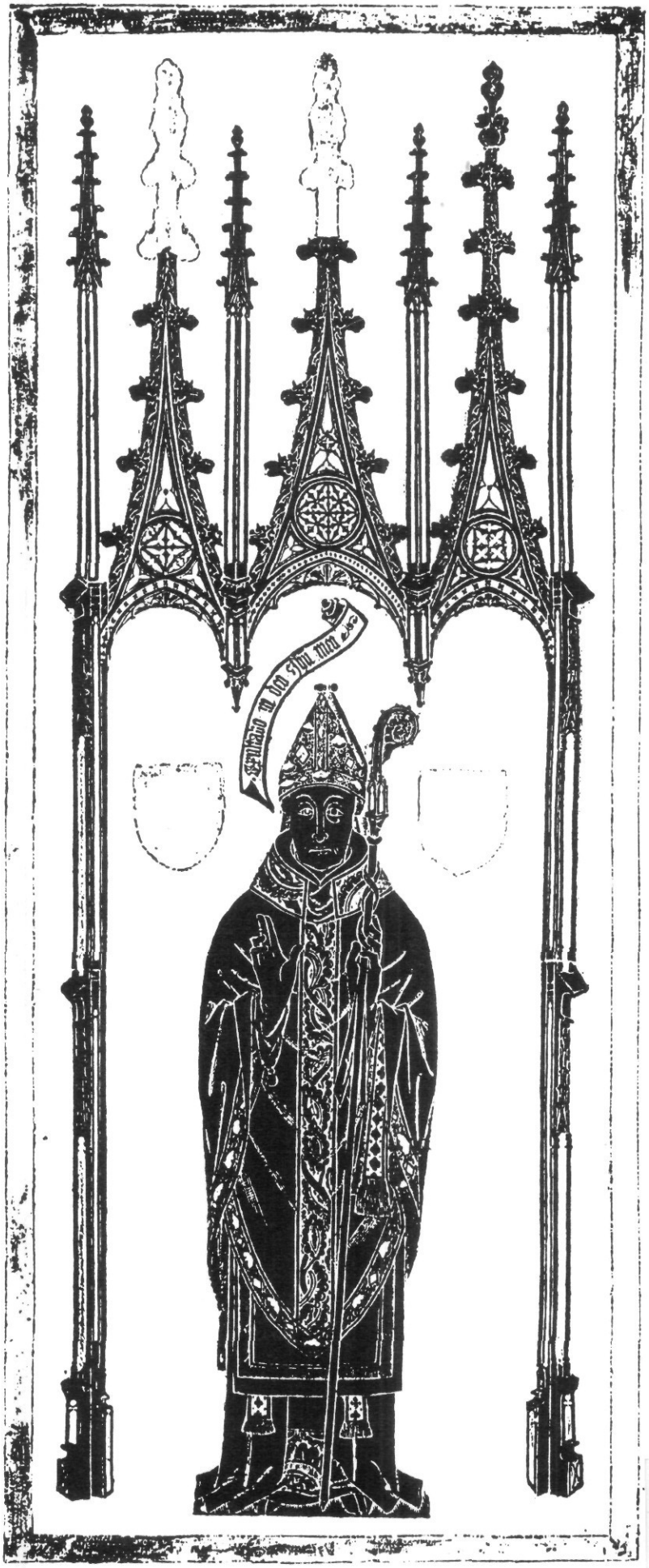

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News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

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

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

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FROM THE EDITORS

Archbishop Annibale Bugnini

With the publication of the English translation of Archbishop Bugnini's *The Reform of the Liturgy 1948-1975*, the wounds and rancor of the council years are revived. The book recounts the battles and misunderstandings between the reforming liturgists and the church musicians. Bugnini himself said that the first ten years following the close of the council were no more than continual fighting with the musicians.

It is never right to impute motives or to attribute ill will, but occasionally such things surface in the records. Surely Bugnini's opposition to the classical heritage of sacred music and the Latin language shows in this work. True, it is disguised under the need for participation of the faithful, understanding of the texts, and simplification of the rites, truly noble objectives of the council fathers. But after devastating the traditions and heritage of a thousand years of musical and liturgical development, there cannot be much remaining on which to encourage any kind of true participation, and understanding and simplification have little left to build on or work with.

An anti-Roman spirit, manifest especially in attacks on Latin as the language of the universal Church, constantly raises its head. One always wonders why Latin was considered to be competitive with the vernacular. Surely the creation of a repertory of vernacular choral music demands that it be constructed on the foundation of the treasury of Latin compositions.

The mere simplification of church music results in the abandoning of music as an art especially in its polyphonic developments, eliminating the masterpieces that have adorned the liturgy for a millenium. A rationalism that demands understanding of every word as essential to active participation, forgetting the moving of man's spirit by the mystery and beauty of music, drives the text into an unreasonably prominent position in liturgical celebration, almost to the total elimination of the art of sacred music, which must be united to the text to form the artistic whole that liturgical music must be. The impoverished translations of the Latin texts into English added an enormous burden to the effort to promote participation of the people as well as understanding of the vernacular texts.

Basic to the conflict between the liturgists and the musicians is a failure to understand clearly the meaning of *actuosa participatio populi* that the council called for. If indeed singing of pieces by everyone constitutes the epitome of participation, then the art of music in the service of the liturgy is destined for extinction. In 1965, the Fifth International Church Music Congress, meeting in Chicago and Milwaukee, considered the meaning of that concept. A paper by Father Colman E. O'Neill, O.P., (*Sacred Music and Liturgy Reform after Vatican II, Rome*, 1969, p. 89-108) clearly distinguishes between internal and external participation, and indicates that singing is only one of many means of external participation, not to mention listening.

Just as basic to the struggle between the liturgists and the musicians was a false sense of ecumenism, a problem that surfaced not only in the liturgical discussions but in many other areas considered by the council fathers. Efforts made to restructure the Catholic liturgy into Protestant-like services grew out of this error and met with opposition from many Catholic sources. Even Bugnini takes up this criticism with reference to the activity of the Protestant monks of Taizé whose influence in preparing the reforms remains a mystery.

The conflicts that began in the council commissions and continued in the years

following are not dead. Church music lies in a shambles not only in this country but throughout the world, largely as a result of the work of Bugnini. The church musicians have withdrawn from the fray; as a result hardly anything of any value has been forthcoming in the last twenty-five years in composition or performance. The liturgists for their part have produced nothing but an on-going series of vaudeville acts, experiments and novelties; liturgy has become associated with entertainment (dancing, combos, even costuming), so each week must be different, a new act.

When one considers the great hope that the Second Vatican Council initiated and how we looked forward to the promise of new music for the vernacular languages, the integral part that music would have in the liturgy (*pars integrans*), the freedom to use all styles that were truly art and truly sacred, the call for new music for both Latin and vernacular liturgical texts, the demand that music be written both for congregations and for choirs, the extension of the permission to employ all serious instruments, the encouragement of musicological studies and particularly the advancement of Gregorian chant with the publication of new chant books—all this is what the council fathers ordered and the church musicians hoped to implement. The preservation of tradition along with a natural development of means for active participation and the use of the vernacular were the contribution of the church musicians to the council documents, especially *Sacrosanctum concilium*. They fought against Bugnini and his allies to keep the art of music in its centuries old role in the liturgy. They fought to maintain it in the writings of the post-conciliar period, especially in *Musicam sacram* of 1967, and the fight continues as liturgists continue to insert themselves into the field of sacred music. Cooperation between liturgists and musicians is still a state to be fondly hoped for, but it was not the spirit of Annibale Bugnini as his book shows so clearly.

R.J.S.

Copyright, A Moral Problem

The United States government in the copyright law of 1976 has established protection for composers and publishers in the face of the great growth of copying machines which constitute an ever-present temptation to duplicate copies of printed, published music. The laws protecting the rights of composers and publishers are enforced by grave penalties and heavy fines leveled against those who violate the statutes knowingly or even unintentionally.

But there is more involved here than mere penal laws. It is not simply a matter of not being caught. For a person with a rightly formed conscience, there is the basic question of justice, the giving to each person his due. This binds in conscience, and violations of the law are offenses against one's neighbor and therefore against God. Injustice is involved, and restitution is demanded for the loss suffered and the rights infringed upon. As Christians and church musicians, dedicated to the service of God in His worship, we must not be involved in actions that are contrary to God and His justice, the very God whom we profess to adore.

Recently the Music Publishers' Association of the United States (130 West 57th Street, New York, N.Y. 10019) issued some concise summaries of the copyright laws. These are available from that organization. One has an obligation to inform himself in these matters. Ignorance of the law is no excuse for violation of it. Our American bishops have repeatedly reminded us of the duty of obedience in copyright matters. Court cases directed against the Church because of copyright infringements have been costly.

Briefly, according to the MPA summaries, when can one photocopy?

1. Emergency copying to replace purchased copies not available for an imminent performance, provided it is replaced with a purchased copy.
2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria, but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy or recording of performance by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

When may I not photocopy?

1. Copying to avoid purchase.
2. Copying music for any kind of performance, with the following emergency exception: making a copy of a lost part in an emergency, if it is replaced with a purchased part in due course.
3. Copying without including copyright notice.
4. Copying to create anthologies or compilations.
5. Reproducing material designed to be consumable, such as workbooks, standarized tests and answer sheets.
6. Charging customers beyond the actual cost involved in making copies as permitted.

In the ultimate analysis, copyright means that no one but the copyright owner has the right to copy without permission. We must obey the law which binds not only under pain of the penalty incurred, but under pain of the injustice performed and the restitution demanded. The obligation lies in the seventh commandment: Thou shalt not steal!

R.J.S.

The Demise of *Gregoriana*

It is with regret that we learn that the French review *Gregoriana* has ceased publication with the recent issue (No. 19-20, July-October 1990). This very fine journal, dedicated to scholarship on Gregorian chant and edited by Brother Dominique Dauzet, was published at the Priory of Mesnil-Saint-Martin. The prior has also announced the closing of the priory itself "after a period of difficult trials." The French magazine, *Una Voce*, comments that the priory is being closed after "a real persecution which was for the most part episcopal." The author continues: "It is certain that a young community practising a liturgy which is integrally Latin and Gregorian, even though it follows the new *Ordo*, and consecrating its apostolate to the doctrinal and spiritual formation of the faithful according to Catholic tradition, cannot help but be seen in a negative light in certain milieu which are very powerful in dioceses." We would like to hear the whole story of this sad event.

V.A.S.

CATHOLIC PRACTICES AND RECAPTURING THE SACRED

(Delivered at the Twelfth Convention of the Fellowship of Catholic Scholars in Philadelphia, Pennsylvania, this paper is printed here with permission.)

Catholic practices can provide invaluable assistance to contemporary society in recovering a sense of the sacred. I am keenly aware of how effective they can be even though I was not raised a Catholic and was never taught Catholic practices. If anything, there was a certain aversion to Catholic practices in our Protestant household. My father would mildly complain of Catholic "ritualism" even though he did not seem the least bit uncomfortable with working into the arcane intricacies of Masonic ceremonies. And there would be the predictable charges that Catholics prayed more to Mary than to God when one inadvertently picked up the recitation of the rosary on the radio.

Yet Catholic practices still had a way of impinging on our Protestant lives. For some strange reason, my Scottish Presbyterian mother was always very strict about not having meat on Good Friday, although I have never heard of that being characteristic of her own religious tradition. It must have derived from Catholic sources.

Although I often viewed them as superstitious as a youth, I could not help but be struck, even impressed, by many of the Catholic practices which I witnessed. There was the kid on the basketball court who made the sign of the cross before attempting the foul shot. There were the men on the streetcar in Pittsburgh who would tip their hats or cross themselves as we rode by a Catholic church. There were the Catholic secretaries and lunch room employees who would show up for work at our public school once a year with smudges of black ash on their foreheards, a most strange custom, we non-Catholics thought, but certainly an unforgettable one.

As a youth on my way to a camp in New Mexico, our entire busload of boy scouts had the opportunity to visit with the archbishop of Santa Fe. His Excellency received us cordially in the garden of his residence in cassock, purple sash and gold cross. He talked with us in a most congenial, pleasant way, almost as one of the guys, when the tone of the meeting suddenly changed. The scoutmaster barked out, "Okay, everybody on their knees—Protestant boys, too! The archbishop is going to give us his blessing." I remember how unspeakably odd it seemed that we would kneel down outside—right there on the grass and the dirt and the gravel. But it was a moment I've never forgotten as the archbishop held his left hand on his chest and traced the sign of the cross in the air with his right.

Later, as a boy scout counselor, I remember our camp being visited by a group of women religious. The camp director, himself a non-Catholic, called us together to give us the ground rules. Shirts were to be worn all day. The women were to be addressed, "Yes, Sister, and no, Sister," and under no circumstances were we to turn our back on them. We were all aware that there were going to be in our midst people who were out of the ordinary, yet in such a way that not only did they not engender ridicule, they engendered reverence and respect.

In our neighborhood there was a man who had been a farmer and later became the foreman of a gas company road crew. He was a powerful man with an enormous chest and forearms like thighs. His hands were so large he could barely hold a pencil and his fingers so lacking in suppleness he could write only with great difficulty. On one occasion he invited me to a function at his church. I don't remember what it was, but the rosary was a part of it. The rosary was, frankly, incomprehensible to me; but I do remember the interminable recitation of Hail Mary's. "Just as my parents said," I thought. "They pray more to Mary than to God." Yet the incident left a very strong

impression. Millworkers, ditch diggers, pipe fitters, some with work clothes on, others with perspiration rolling down their faces and spreading across the backs of their shirts. I remember to this day how strange and how incredibly small the rosary looked hanging down from those massive, dirt-cracked hands.

Upon reflection it is remarkable the extent to which I as a Protestant growing up in Protestant America was exposed to Catholic practices. When I began to travel to Catholic cultures, the impact was all the greater: statues of the Virgin over the doors of houses, adorning the outside walls of shops, tucked in niches on random street corners; wooden and wrought-iron crucifixes on country lanes, and tiny chapels in farmers' fields.

When I was living in Fribourg, Switzerland, I was startled from sleep one morning at six-thirty with cannons exploding from the hills surrounding the old city. I discovered that it was the Feast of Corpus Christi, and the entire town was being roused for the festivities. Along the route to be taken by the Blessed Sacrament, residents of homes and proprietors of businesses had lashed green sapling trees to the fronts of the buildings. Colorful tapestries were hung from windows and flowers were heaped around outdoor altars along the route from which the Eucharistic blessings would be given.

Mass was celebrated by the bishop in one of the principal squares in town in front of the large Dominican residence. At Mass, as the consecrated Host was elevated, soldiers on the top of a neighboring building with binoculars and field radio notified the artillery on a nearby hill who fired the cannons in salute. When the chalice containing the Precious Blood was raised, the cannons acknowledged Our Lord again. When the Blessed Sacrament in its glistening monstrance and under its huge canopy was carried by in the bishop's hands, Swiss guards would snap to attention with their halberds, and modern infantrymen would do the same with their assault rifles.

The mayor and other town dignitaries marched in procession with their gold chains of office hung proudly over shoulder and on chest. Men and women in religious habit marched with members of their orders. All the children who had received their first Communion in the preceding year marched in procession. All children confirmed in the preceding year marched in procession. All adults received into the Church in the preceding year marched in procession. Marching bands playing solemn, dignified music swayed slowly back and forth as they proceeded with great dignity along the route. Young girls in white dresses spread flower petals in the path of the approaching Sacrament while two altar boys carrying thuribles alternated walking backwards as they incensed the Sacred Host without interruption. This was no expression of private belief. This was the profession of faith of a people, of a culture.

My first visit to Mexico fell between the 8th and the 12th of December; in other words, between the great Marian feasts of the Immaculate Conception and Our Lady of Guadalupe. As I was being driven to the Basilica of Our Lady of Guadalupe, I was amazed to see literally thousands of people streaming along the tree-lined boulevard between the streets leading up to and away from the church grounds. People were carrying colorful banners and huge floral depictions of the Virgin. Others had arms full of flowers. Many of them sang hymns as they went.

As I witnessed this I remembered the terrible persecution of the Church in Mexico sixty years earlier and the anti-Catholic laws still on the books which stripped priests and religious of their civil rights and which forbade the Church from owning property. Aware of the incongruity of the scene before my eyes with the political reality of Mexico, I said to the driver, "I thought there was a law in Mexico against public manifestations of religion." "Oh, si, senor. There is still a law against it." "Well, then,"

I asked, "how is it that these processions are permitted?" He seemed incredulous at my question. "But, senor, this is all for Our Lady of Guadalupe!" as though, because of her great importance, she and the present activities fell entirely outside the parameters of the law.

Even after twelve years of being a Catholic, I encounter practices which are totally new to me. After my recent move to Philadelphia, two ladies in our office were telling me of their trip to the New Jersey shore the preceding day, August 15. They were laughing about their stroll along the beach and of their struggles to remove shoes and stockings to wade in the ocean up to their ankles. Once they had made it into the water, the one expressed her dismay that, after all their efforts, the water may not have been blessed yet. Not to worry, responded the other. Surely by then some priest along the shore had blessed the water. When I inquired what in the world they were referring to, they were dumfounded that I did not know about the blessing of the ocean every year on "the holy day." Never having heard of the practice I asked a local priest about it who assured me that it was a custom of long-standing. He had an elderly aunt who spent every summer at the shore, but who never went in the water except on August 15. "There is," he said, "a cure in the waters on that day." I have no idea of the origin of the custom. It may be linked to Mary's title of *Stella Maris*. But Catholic practices have a way of becoming incorporated into virtually every aspect of public and private life, touching light and even silly moments as well as profound and agonizing ones.

In his autobiography Josef Pieper tells of the dismay of his family when his school teacher father was called up for military service during the First World War. It was a time of considerable apprehension for the family, and the moment was solemnized with Catholic practice. As Pieper himself recounts it:

> . . .after supper, we children were summoned to the parents' bedroom. Ordinarily we never went there, but on this day the house was full of strangers. The only thing I remember of what took place then, is this: father blessed each one of us in turn, with a great sign of the cross from forehead to breast and from shoulder to shoulder. He had never done that before. Mother leaned against his shoulder and said, in tears: "And what if you don't come back?!" Of course, she spoke in Low German; one does not say such things in a foreign language. This too was bafflingly new to us children; we had never before witnessed expressions of emotion between our parents—and we never saw it happen again. (*No One Could Ever Have Known, p. 31*).

The family of Josef Pieper was helped through one of the most difficult and emotion-charged moments of his childhood by adverting to a simple, ancient Catholic practice.

A number of years ago I worked for a large Mexican bank and was privileged to be immersed in a thorough-going Catholic culture. One of the bank executives with whom I worked was intrigued with the emerging mini-technologies. He would wear a couple of digital watches showing the time in different parts of the world. He always carried a tiny clock which could be set up on a desk or table and which had a built-in alarm. Another similar one was simply a pocket watch. One day we were racing along the freeway in San Diego, California, late for an eleven o'clock appointment. All of a sudden, at eleven, this banker goes off with five different time-pieces beeping, ringing and buzzing. Strapped in with his seat belt and speeding along the highway, he could do nothing to turn himself off, and we had to endure the racket until he was able to pull over. Obviously he felt an explanation was in order and with some embarrassment pointed out that it was time for the angelus in Mexico City, and he had set the time-pieces to remind himself to say it!

On another occasion I had eaten at the Bankers' Club in Mexico City with this

same gentleman. On the way back to the office we were discussing Mexico's external debt. Virtually in the middle of a sentence he slipped through a door on the narrow street into a darkened 16th century church where he went down on both his knees for several minutes before the Blessed Sacrament exposed on the altar. He then rose, walked out the door and, once on the street, picked up the discussion about Latin American debt as though nothing whatsoever had interrupted our conversation.

Catholic practices all. And other Catholics could surely add innumerable other ones: some silly, some profound, some a source of comfort, others the source of light-hearted humor. Catholic practices make up the daily life of a Catholic individual and a Catholic society. The morning offering, the invocation of Jesus, Mary and Joseph, the sprinkling of holy water on children at bedtime, the incantation to Saint Anthony ("Tony, Tony, come around; something's lost and can't be found"), the pleas to Saint Jude to prevent a bankruptcy, the novenas for a sick spouse. All of these many practices fill the lives of the faithful, enrich, comfort and orient them. Often it is difficult to trace their origin. Often the ones which seem most intimate and natural to a people were never even introduced by ecclesiastical authority. They emerged as natural, faith-filled expressions of love or joy or thanksgiving or grief or desperation.

The one characteristic these Catholic practices all seem to share is their ability to turn people away from the mundane, the worldly, the everyday, and direct them toward the sacred, the transcendent, the eternal. One could be travelling on the streetcar in Pittsburgh thinking about how to make new sales contacts or how to position oneself to meet the new girl in the office when suddenly, on the part of a half-dozen people, there was an adverting to another reality, another dimension, not separate from this realm, but permeating it, leavening it, making sense of it. Perhaps the adverting to Our Lord in the Blessed Sacrament by those on the street car was only fleeting, with virtually no break in the train of thought regarding increasing sales or meeting the new girl. But the adverting took place; Our Lord was acknowledged; and implicitly at least, the statement was made that increased sales was no end in itself and any future wife would, one would hope, be married in the Lord.

The sign of the cross made before the attempted foul shot was an expression of the intensity of desire to succeed, an acknowledgement that, no matter how great a basketball player he was, he still needed help, he was not self-sufficient. Of course, the gesture should not be presented as more than it was either, sometimes touched with a healthy amount of superstition. But it *was* the sign of the cross, the instrument of our salvation, our only hope for immortality. Though on the basketball court, it was the sign of the same cross raised high on cathedrals and kissed before a martyr's death.

Granted, these outward Catholic practices are not enough. As the sixteenth century Theatine, Lorenzo Scupoli, writes in his classic, *The Spiritual Combat*, "Since exterior works are nothing more than dispositions for achieving true piety, or the effects of real piety, it cannot be said that Christian perfection and true piety consists in them." (New York: Paulist Press, 1978, p. 2.) Indeed, the practices can sometimes be little more than superstition or thoughtless habit. Leopold Mozart, father of Wolfgang, wrote that he and his prodigious young son had attended all three Masses in the court chapel of Louis XV on Christmas Day during their visit to Paris. Yet we know that the king of France who attended the services in his chapel was not in any manner a paragon of Christian moral living. We know that even the magnificence and beauty of a Corpus Christi procession can be repugnant to the Lord if it is not an expression of holy, righteous lives. "I hate, I despise your feasts, and I take no delight in your solemn assemblies. . .but let justice roll down like waters, and righteousness like an everflowing stream." (Amos 5: 21, 24.)

Of course, the Lord wants justice and righteousness and abhors empty, hypocritical practices. But feasts and solemn assemblies are in no way evil of themselves as the Puritan supposes. Our Blessed Lord Himself went in procession up to the temple, chanted the psalms of David, observed the ritual laws, fasted and feasted. He denounced only the insincere religiously-observant of his day.

The host of Catholic practices, which have developed over the centuries and in such a variety of cultures, has arisen from a living out of the faith. They arose from the admonitions of men like Saint Benedict who told his monks to treat the tools in the workshop with the same reverence they would the sacred vessels of the altar with the result that all of creation came to be viewed with a certain reverence and awe.

In many respects we might say that it is virtually impossible to have the faith without having Catholic practices. Catholicism is a sacramental religion and naturally finds expression in fingering wooden beads, wading in water along the ocean shore, tracing the sign of the cross over the bodies of one's children. Catholic practices are as natural as the mother stroking her child's cheek or the father throwing his arms around the returning soldier-son, or the patriot raising his hand to his heart at the national anthem, or the lover slipping a ring onto the beloved's finger. In fact, were external practices missing in Catholicism one would have to question whether one were dealing with a true religion.

A Calvinist woman in Switzerland one time recounted to me her visit to a Catholic church as a child. She had been awed by the dark, soaring arches, by the shadowy figures of saints high in niches, by the eerie, living flames of flickering votive candles. She could not forget the sight. It haunted and enticed her for years. The woman had been confronted by the *mysterium tremendum et fascinans*. The words of Genesis (28:17) came to mind, "How dreadful is this place! This is none other than the house of Elohim."

The Lutheran theologian and phenomenologist of religion, Rudolf Otto, who thought Catholicism to be in error on a number of theological points, nonetheless felt compelled to write rather admiringly of our faith:

> In Catholicism the feeling of the numinous (the sacred) is to be found as a living factor of singular power. It is seen in Catholic forms of worship and sacramental symbolism, in the less authentic forms assumed by legend and miracle, in the paradoxes and mysteries of Catholic dogma, in the Platonic and neo-Platonic strands woven into the fabric of its religious conceptions, in the solemnity of churches and ceremonies, and especially in the intimate rapport of Catholic piety with mysticism. (*The Idea of the Holy*. London: Oxford University Press, 1923, p. 94.)

It must be said that the attempt to eliminate many devotional Catholic practices by certain theologians and liturgists today is to diminish the character of Catholicism as a religion and to lessen its effectiveness in pointing to the transcendent in our midst. And there are schools of thought influenced by secularism or feminism or Marxism which want to accomplish that very thing. But we see it in other, less likely, places as well. The radical Calvinism of a Karl Barth with its characteristic Puritan repugnance for what is naturally human and sensual wanted to deny that Christianity was even a religion, for religion was expressive of a human attempt to reach out to God and save oneself, something repugnant to the "Neo-orthodox."

The followers of Barth at the University of Marburg used to ridicule Rudolf Otto because of his studies of the phenomenon of world religion. All that mattered to them was the relationship of faith between God and the individual. What they called for was a "religionless Christianity" since religion was a human product of sinful persons, according to their interpretation of the classical Protestant doctrine of the total depravity of man.

What they received some thirty or forty years later, however, was a religionless Christianity with a vengeance. We had the secular city of Harvey Cox and the secular gospel of Paul Van Buren and the situation ethics of Joseph Fletcher and the whole "death of God" movement in the major Protestant denominations. The result of the rejection of the place of religious practices was first an unnatural Christianity and finally the replacement of Christianity altogether with secularism. We now live in a world which, publicly at least, is devoid of the transcendent, the sacred, the holy.

We now have the world which Immanuel Kant called for in his *Religion without the Bounds of Reason Alone*: Immanuel Kant, who said a man should be ashamed to be caught on his knees alone in prayer. And it is a brutish and brutal world which we have inherited in which even human life has lost its sacred quality and, therefore, its claim to inviolability, a world in which the attempted slaughter of entire peoples has been adopted as government policy, a world in which nations have disappeared from the face of the earth, in which centuries-old Catholic dynasties have been snuffed out, a world in which more children have perished at the hands of men than were ever offered through the fire to the bloodthirsty god, Moloch. Once human life lost its sacred character, once it was no longer the *imago Dei*, it became merely more "stuff," more material, to be used in the building of the secular city.

Catholic practices which permeate the lives of individuals and nations, *even in their degeneracy*, acknowledge the transcendent source of our being and of our ultimate destiny. Catholic practices point to the Source of our inestimable worth. They even allow the worldly to be properly worldly by constantly adverting to the sacred and not allowing the world to be confused with it. They enable the natural to be truly natural, for, as we know, without the supernatural the natural degenerates into the unnatural. Catholic practices remind the world in ways large and small, silly and profound, that it is under judgment, that it has an unavoidable and prearranged destiny.

Emile Durkheim, the Frenchman of the last century whom some call the father of sociology, was no Catholic. Yet he maintained that the greatest distinction of which the mind was capable was that between the sacred and the profane. Indeed, such a distinction was necessary for the integration and ordering of society.

Mircea Eliade, another non-Catholic and a phenomenologist of religion, made a similar point. It was sacred practices which put society in touch with the "really real," with the unchanging in a world of flux, with the divine axis around which reality and society could be ordered. In other words, Catholic religious practices have a very important sociological function to perform, and at a time of social disintegration should be emphasized more rather than de-emphasized. But these practices cannot be forced. Even to serve their social function they must be authentic. They must arise naturally from the piety of a people.

There were various attempts in the recent past in this country to inject salutary Catholic practices from elsewhere. For example, some tried to promote the observance of the saints days of family members rather than birthdays. Or the attempt was made to develop a devotion to Saint Nicholas rather than Santa Claus to be observed on December 6 rather than December 25. However, many of these attempts were rather forced within the American context and were frequently the expressions of another culture as much as an expression of the one faith. Devotional Catholic practices indigenous to the United States will arise. And with their full flowering, there will be distinctively American public manifestations of the faith as grand as a Corpus Christi procession in Germany or a Holy Week procession in Mexico or Guatemala. But this will occur only when the piety and devotion of the Catholic faithful are deepened through a living relationship with God in Jesus Christ.

There are many practices which have long been proved to be effective in fostering piety and deepening faith, and they should be taught and encouraged at every turn. They are fundamentally private, but in time—and time may be generations or centuries—they will blossom culturally as the most characteristic expression of a people. Some of the more basic are: the rosary, the morning offering, the recitation of the angelus, spiritual reading, weekday Mass attendance, daily meditation and examination of conscience. There is nothing extraordinary about any of these practices. And that, I believe, is one reason for their efficacy and for the social hope they can provide for the future. They are ordinary; they require no heroic effort; they should be as much a part of our daily routine as our practices of physical hygiene or expressions of spousal or parental love.

But these practices must become once more a part of our lives to have their beneficial effect. Two incidents concerning the angelus might illustrate this. On the grounds of a seminary a workman was driving his tractor to the garage for his lunch break. When he heard the noon angelus begin to chime, he turned off the tractor, bowed his head and quietly offered his prayers. A salesman on campus saw the workman sitting on the tractor with his chin on his chest and feared he had lost consciousness or was suffering from a seizure. Thinking he was going to the workman's assistance, he actually found himself learning of an ancient Catholic practice—the recitation of the angelus at noon.

On another occasion a cardinal was visitng with a group of seminarians who were gathered around him like chicks about a hen. The angelus suddenly began to ring, but there was no acknowledgement of it whatsoever as the chatter continued. What an edifying moment that might have been had the cardinal simply led the men in the ancient prayers. Indeed, it would have also been a pedagogical moment since it was later learned that a number of the seminarians did not even know what the angelus was.

Such practices will, of course, have no effect if they are but vague memories of a distant past or become the precious practices of the effete or sentimentalist in the present. Catholic practices will not shape a new culture in the future unless the faith is alive and informing them.

There are some things I believe church authorities themselves could do to advance such practices. One would be to adopt some standard translations for many of our traditional devotional prayers so that Catholics could offer them more easily and more spontaneously *together*. How many different versions of the morning offering are floating around? Obviously, there should be no intention to discourage spontaneous prayer. Quite the opposite. The fact is that it would be helpful if there were some standard translations so that Catholics might on occasion be able to pray spontaneously together. When the new universal catechism is published, perhaps there could be appended to it a section of devotional prayers and practices so that we would have standard translations.

When the Holy Father made his first pastoral visit to the United States, my family and I were privileged to attend his Mass in Washington. Friends had travelled a great distance to be there and stayed with us. When we returned from the Mass, one of our friends remarked that it was unfortunate that there were no Catholic hymns which were so familiar to us as Americans that we could have spontaneously broken into song together on such a joyous occasion. He had been struck by the way in which Catholics in other countries the pope visited would freely begin serenading him with Catholic hymns and songs. Such a thing was impossible in this country.

Another example. Our eight children have had to memorize three or four different versions of the ten commandments with the result that they could not say them together if they wanted. This came to my attention when one of our older children

was helping a young sibling with her religion homework. She was chastising the younger for not having memorized the commandments properly when it was discovered that her sister had learned a different translation—or better, paraphrase—than she had. The King James version of the bible helped to shape an entire culture. The endless and often insipid versions arising today will, I believe, have considerably less impact because the very variety prevents the scriptures from becoming a shared treasure.

Catholic practices do not arise only spontaneously, of course. Ecclesiastical law can have a profound effect on their development. Laws on fasting, on forbidden times for marriages, on holy days of obligation can have a tremendous impact on fostering Catholic practices.

Although I do not believe that popular Catholic practices can be forced on a people, I do believe that a strong and effective institutional expression of the faith can be tremendously beneficial. Truth be told, and we all know it, we no longer have a Eucharistic fast in any real sense. Also, I believe that absolutely nothing has been gained by transferring the observance of Corpus Christi and the Epiphany from their traditional dates to Sundays. First of all, most Sunday celebrations in this country are so homogenized and pedestrian that one Sunday virtually has no significance over another. Easter is usually about the only Sunday which manages to stand out in the course of the year in the United States. Consequently, the significance of those feasts is hardly enhanced. And secondly, the traditional dates for those feasts are themselves so weighted with significance and continue to be observed in the rest of the universal Church that, again, little or nothing is gained by the transfer and much is lost.

Catholics are the largest religious body in the United States today. We number 54 million; Episcopalians, a mere 2.5 million. Indeed the entire nation of Switzerland numbers only around 8 million. If the feasts of Corpus Christi and the Epiphany were celebrated in this country, under the leadership of the bishops, with a solemnity which even approached their significance, it could not help but make a profound cultural impact. If this were done, a great deal might actually be gained rather than lost by transferring the celebration to a Sunday from the traditional date. City authorities will not infrequently permit the rerouting of traffic from prominent downtown streets on a Saturday or a Sunday for ethnic or cultural festivities. One could imagine, for example, a public celebration of Corpus Christi in an American city on a Sunday with the cooperation of civil authorities which would be impossible on a Thursday.

Individual Catholics should deepen their spiritual lives by drawing on those well-established practices which sacralize their days and sanctify their work. They should try the ancient and new practices for themselves and their families and make them a regular part of their lives. The institutional Church can adopt certain policies to foster Catholic practices so that the faithful can work as leaven within the social body helping to remind it that its Author and Judge is the Lord God and that all its acts must be measured against the standard of His justice.

We live in a world cut off from its spiritual roots, and as a consequence cultural life is disintegrating before our very eyes. Inconceivably, mothers by the million cooperate in having their children cut and scraped and suctioned from their wombs. Divorces equal marriages in some areas of the country. Innocent non-combatants are gassed to death in regional conflicts or blown from the sky by terrorists. Drug abuse shreds the fabric of nations and undermines hope for international peace.

Christopher Dawson saw the malady clearly:

> We have a secularized scientific world culture which is a body without a soul; while on the other hand religion maintains its separate existence as a spirit without a body.

> This situation was tolerable as long as secular culture was dominated by the old liberal humanist idology which had an intelligible relation with the western Christian tradition, but it becomes unendurable as soon as this connection is lost and the destructive implications of a completely secularized order have been made plain. (*Religion and Culture*, New York: Meridian Books, 1958, pp. 216-217.)

We have lost our bearings. We do not know "where we are." The Catholic player on the basketball court and the office workers wading in the Atlantic on the feast of the Assumption knew where *they* were, of course, but more and more modern men and women have no idea where they are. And small wonder. The human person was once the crown of God's creation, touched with the sacred. But what assaults we have suffered since the onset of modernity! Sigmund Freud spoke of the cosmic insult to man's pride when Copernicus showed that we lived on a mere speck in a vast universe rather than at the center of the cosmos. Darwin delivered another insult when he showed us, not as a crown of creation, but as a chance product of biological process, a cousin of the ape. Freud called this the biological insult. Marx claimed to show that all our greatest cultural and artistic and political achievements are really nothing but the product of economic factors. This might be called the cultural insult. And Freud himself delivered a devastating blow to the pride man has always had in the vaunted faculty of reason. In the words of the psychoanalyst Karl Stern, "human reason, royal and autonomous, became a mere surface ripple over an ocean of dark mysterious currents which seem to be guided by blind, irrational forces. This was the psychological insult." (*The Third Revolution*, Garden City, N.Y.: Image Books, 1954, p. 190.)

But that kid on the basketball floor tracing the sign of the cross before the foul shot tells a different story. He declares that we are indeed the center of the universe, that even in our natural state, we are "higher than the animals and a little lower than the angels," and that in our supernatural state we are higher even than the angels and have become as gods. That gesture made in a moment's time with little or no thought, over a sweaty body in the heat and excitement of athletic competition before shouting fans, declares what has been proclaimed in untold ways throughout the whole of the Christian dispensation—that each one of us is so precious in God's sight that the Father sent His only Son to shed the last drop of His life's blood so that we might reign with Him forever in glory.

JOHN M. HAAS

WILL BEAUTY LOOK AFTER HERSELF?

> The fine arts are rightly classed among the noblest activities of man's genius; this is especially true of religious art and of its highest manifestation, sacred art. Of their nature, the arts are directed toward expressing in some way the infinite beauty of God in works made by human hands. Their dedication to the increase of God's praise and of His glory is more complete, the more exclusively they are devoted to turning men's minds devoutly towards God. (*Sacrosanctum Concilium*, n. 122.)

It may seem strange to those familiar with the "bare ruined choirs," which our churches have become in the aftermath of Vatican II, to see the council's words of praise for the fine arts placed within its treatment of sacred art and sacred furnishings, which the Church wants to "worthily and beautifully serve the dignity of worship" (ibid.). This same section of the constitution on the sacred liturgy makes it clear that while "the Church has not adopted any particular style of art as its own," she has inherited "a treasury of art which must be preserved with every care" (n. 123). That this *magna carta* of the visual arts in the service of the liturgy has not caused a great flourishing of sacred images, architecture, stained glass, murals and the like, I think can be explained by certain principles embodied in the constitution itself. Ordinaries are exhorted to encourage "noble beauty rather than sumptuous display" (n. 124) and while sacred images are encouraged, "their numbers should be moderate and their relative positions should reflect right order" (n. 125). While these two sensible *caveats* were welcomed by me as a young seminarian, when the constitution was first promulgated (1963), I have lived to see these ideas profoundly misinterpreted, perhaps even officially. Noble beauty or simplicity has simply become the Bauhaus look or LeCorbusier's poured concrete predicated on Louis Sullivan's dictum that form must follow function.

According to one theory if this is done well, then "beauty will look after itself" as Eric Gill used to say. The splendor of the inner form will shine forth in honest making, the theory continues, but we can wonder if bare concrete walls simply don't manifest the cult of the crude rather than the inner splendor of the sacred. Such an approach is taken in the bishops' statement on art and environment and seems rather dated in our postmodern era when in painting recognizable form is returning and in architecture, Palladian arches are universal in current building design just liberated from its Bauhaus prison by Philip Johnson's whimsical and courageous placement of a Chippendale top on the AT&T building in Manhattan.

Even though these principles seen in germ in *Sacrosanctum Concilium* have been carried to extremes in current church buildings, aided by "secular theology" and the fad of multi-purpose buildings replacing churches, I think a careful consideration of the whole of *Sacrosanctum Concilium* in tandem with the general instruction of the Roman missal (Chapter V) can help to correct the situation, especially if the problems in the document *Environment and Art* (NCCB, 1978) be noted.

Let us state at the onset that building a new church for the current liturgy is quite a different challenge than remodelling an older edifice, but the same principles lie at the core. Frankly, I have seen so many wonderful old interiors of Irish Victorian and German neo-baroque churches gutted that I am more concerned with the latter than with the former, although I also think that the present situation, with the younger generation of clerics more open to the sacred, may help to balance the scales more on the side of the glory of God in the visual arts as well as in music.

Because the document *Environment and Art* focuses on hospitality, the human experience, the contemporeity of art—all valid points—it tends to see the experience of the sacred (or of the mystery) in terms of a "simple and attractive beauty" (n. 12) and the liturgy as demanding quality in artifacts, which comes when there is "love

and care in the making of something, honesty and genuineness with any materials used, and the artist's special gifts in producing a harmonious whole, a well-crafted work" (n. 20). The liturgy also demands that works of art bear "the weight of mystery, awe, reverence and wonder" and serve the liturgical action carried out in the assembly of worshippers (n. 21). While these guidelines are well intentioned, they clearly flow from the "form follows function" school of aesthetic and do not give us a clearly transcendent vision as the brief but pithy sentence in the opening paragraph of Chapter V of the general instruction in the Roman missal which states: "The buildings and requisites for worship as signs and symbols of heavenly things, should be truly worthy and beautiful" (n. 253). I think it is the loss of the vision of the heavenly Jerusalem that has given us such lack-luster environments in which to pray and such dull service music to sing when we do so.

The general instruction of the Roman missal reminds us of the hierarchical nature of the liturgy and that the church building should reflect that nature in a unity of space with diversity of roles (n. 257), whereas the bishops' statement seems to be chiefly concerned with showing that different ministries do not imply "superiority" or "inferiority" (n. 37). It is interesting to note the Roman document recommends some kind of emphasis on the sanctuary as special and different from the nave (n. 258), whereas the American document does not—an omission that reflects a less sacred view of the altar.

The altar itself is seen in the general instruction as the table of the Lord and the place of sacrifice as well (n. 259), and ought to be free-standing so that "Mass can be said facing the people" (n. 262). A fixed altar, made of stone, is recommended (especially the *mensa*), but moveable altars of other materials are permitted (nn. 262, 263). Relics may be enclosed in or under the base of the altar, though this tradition is no longer required, and the altar ought to be blessed (nn. 265, 266). From the care of this legislation one can see the dignity and specialness of the altar. The bishops' document calls the altar "the holy table" and sees it as the common table of the assembly, not making any sacrificial reference, though it does say it "should be the most beautifully designed and constructed table the community can provide" (n. 71). It recommends a square or slightly rectangular shape since it is for the "community and the functioning of a single priest—not for concelebrants" (n. 72), but one can find no such bias against concelebration in the Roman document. It also presumes that candles and the cross will never be on the altar (n. 71), whereas the general instruction allows this provided they do not block the view of the congregation (n. 269).

It is interesting to note that the altar is the first item treated in the Roman document, and the celebrant's chair is first in the American adaptation. Does this reversal hint at a different ecclesiology or liturgical theology? Both documents stress the chair as the symbol of presiding—presiding in charity would be the understanding of Saint Ignatius of Antioch of the role of the Bishop of Rome and so of all bishops and of all priests who act *in persona Christi* and show forth the ordered, hierarchical nature of the communal celebration of the liturgy. The Roman instruction warns against the appearance of a throne in the celebrant's chair (n. 271) and while this admonition is not mentioned in the American document, illustration #13 is a throne that would put Bernini's altar of the chair to shame! In a wonderful old German Victorian-gothic church in Minnesota the carved reredos has been preserved by Frank Kacmarcik, but rather than being a backdrop for the altar facing the people as one might expect, it has instead become an extension of the chair, towering to the heavens, while the altar is shunted to the side to share equal honors with the ambo or lectern. While it may be true, as *Environment and Art* alleges, that the altar need not be "spatially in the center or on a central axis" (n. 73), nonetheless, the Latin of the

general instruction says that the altar should be *revera centrum* (truly central), which seems not to permit this casual off-center treatment which gives the lectern and altar equal billing.

The lectern is described in the general instruction as a suitable place for the proclamation of the Word of God and states that the dignity of its function demands that ordinarily it not be moveable (n. 272), whereas the American document describes it simply as "a standing desk for reading and preaching" though it wants it to be "beautifully designed, constructed of fine materials, and proportioned carefully and simply for its function. . .(it) represents the dignity and uniqueness of the Word of God and of reflection upon that Word" (n. 74).

Of interest to our readers would be the contrast in the discussion of the placement of the choir, musicians and their instruments in both documents. The Roman document is concerned about the sign function of the choir and its special mission (n. 274), but that of the bishops is more pragmatic (n. 83), worrying simply about placement, although is does encourage good organs, while warning against their concert use.

Images for the veneration of the faithful (statues, icons, murals) are encouraged in the general instruction, although as we have seen, there is a *caveat* against having too many or placing them in improper order (n. 278). The American document treats them along with seasonal decoration and warns against their competing with the assembly (n. 98), a negative treatment more suitable for a Quaker meeting house than a Catholic church, it would seem. This concern is echoed in the treatment of the Eucharistic chapel where "iconography or statuary. . .should not obscure the primary focus of reservation" (n. 79). Both documents recommend a special chapel for the reservation of the Blessed Sacrament, a widespread European or at least Roman custom. The general instruction sees this as helpful to "private adoration and prayer" (n. 276), whereas the American document seems most concerned that "no confusion can take place between the celebration of the Eucharist and the reserved species since active and static aspects of the same reality cannot claim the same human attention at the same time" (n. 78). Not only do I think this preoccupation is overblown for ordinary Catholics who seem to know little about the Church's teaching on the real presence of Christ in the Eucharist, but it seems to me, that many of the unworthy solutions to the question of where to place the Blessed Sacrament have contributed to the breakdown in Eucharistic faith and the decline of devotion. The Roman document sagely notes that if no special chapel is possible, the Blessed Sacrament should be on an altar (forbidden by the bishops in n. 80) or in some other place (wall safe, sacrament tower, a special niche) that is prominent and properly decorated *in parte ecclesiae pernobile et rite ornata* (n. 276). Finally, I might point out there is no treatment of the baptistry or confessionals in the Roman instruction, whereas the bishops' document treats of fonts permitting immersion for infants (n. 76) and reconciliation rooms (n. 81).

My comparing of the two treatments of the church edifice from an artistic and liturgical point of view is not to exalt one perspective over the other, but I do find it curious that the Roman perspective is more flexible. Is that because it is more truly universal, needing to enunciate the tradition for all climes and cultures? Finally it seems to me that it is clear from the comparison that the American document despite its good intentions sells the sacred short and with that, no longer gives our artists, architects and designers transcendent goals for which to strive, unfortunately impoverishing us all. The glory of God, the heavenly Jerusalem, needs to be incarnated in paint, stone and glass to give us hope for the journey and a glimpse of the ultimate beauty for which we yearn.

GILES R. DIMOCK, O.P.

THE TRAINING OF A CHURCH MUSICIAN

Only when the goal is clear can the proper course be chartered. An uncertain trumpet cannot proclaim an advance. So too with the preparation necessary for any trade or profession. When the goal is doubtful, the means are not effective.

The Church in our time has suffered from a decline in the numbers of young men entering the priesthood. Among the chief causes of the problem is a confusion among theologians about the very nature of the priesthood. When the *terminus ad quem* is not readily and clearly understood, the *via* toward it will be uncharted and few will set out, and many of those who begin will falter and fail to arrive at the end. If the priesthood is not the intimate sharing of a man in the life and action of Jesus Christ Himself, so that the priest acts *in persona Christi*, then who will assume the sacrifices inherent in preparation for it or continue throughout life in its practice?

And to a lesser degree, one might say the same for the church musician, who in a certain sense also has a vocation. Just what music for the Church should be today quickly provokes debate, anger and a great display of ignorance, even after the extensive treatment of the subject by the II Vatican Council, which accorded a greater exposition on the subject of music for worship than ever before given by an ecumenical council. As there is a shortage of those preparing for the priesthood, so there is a shortage of young persons seriously preparing for professional service as church musicians: composers, directors, performers both vocal and instrumental. Why? The end is disputed; the way is uncertain; the future questionable.

Never before has the opportunity been greater for prospective church musicians in this country. Times are affluent, when compared to previous decades; the conciliar documents have declared the position of sacred music to be *pars integrans in liturgia*, giving it a security never before enjoyed; a freedom for composing and performing has been assured by the council; the official position of the Church has never before given such encouragement to sacred music. But why has so little of value developed since the council, and, in fact, why has church music declined and even decayed in the last quarter century?

Why? Because it is not certain today just what church music is. What is sacred? What is art? For some, church music is hymn singing. For others it is the folk group, the combo and the guitar. For others it is a sweet and sentimental vocal or instrumental performance, mood music, like piped-in elevator sounds, intended mostly to cover noise, without any real value in itself.

True, hymns are part of music for worship, but in no way do they constitute the total treasury of sacred music that the council speaks of or history records. The instruments used in today's combos hardly constitute the compliment of instruments fittingly used in the Roman liturgy during the centuries of its development. Sacred music is not necessarily soft or sweet, prepared to be "seen but not heard."

The scope of the repertory we identify as church music is vast, covering centuries, the product of many nations, wed to many languages, composed by the greatest musicians of human history, making up the proudest heritage of the human race. It is both instrumental and vocal; it embraces a multitude of forms; it displays a variety of styles; it is truly an ecumenical art, finding a purpose in many religions and sects; when good and true, and therefore sacred and artistic, it constitutes the noblest of man's work, because its purpose is so high: the glory of God and the edification of the faithful.

With such characteristics, why do so few undertake to study and practice church music? Chiefly because so few know what it truly is. When the end is unknown, who will seek it?

Education in church music begins in the home as all Christian instruction does. What parents inculcate at an early age begins the direction that the youngster will follow. Then come the primary grades in school where the earliest efforts are made to participate with others in the liturgy. As good music is introduced to the elementary and high school students, the proper understanding of the value of the artistic and the sacred is taught. An appreciation for the good and ultimately a desire for the beautiful will be a great treasure for students so fortunate as to be exposed to correct music for worship. It is the reward of good teaching and liturgical direction by qualified and dedicated teachers. All Catholics should be brought to understand and to appreciate the treasury of church music, both by performing it and by listening to its performance. The council clearly directs that the treasury of sacred music be known and fostered by all.

In time, if God has given a special musical talent, a student who finds an attraction to liturgical music will seek to perfect the talent through study. Private instrumental lessons, membership in parish or community or school choral groups, and eventually formal training in college will bring him into a professional position as performer, composer or director. Such talent needs sound, professional training, both theoretical and practical. The basic under-graduate college music major course is essential for the training of a church musician who plans to make his life work the service of the Church.

Beyond the B.A. degree, for those who would seek positions of importance (cathedrals, seminaries and larger churches), graduate work in church music should be undertaken. It should be a furthering of instrumental and vocal techniques, further study in composition and theory, and especially a deepening of knowledge of the history of music and liturgy.

But where can this be done? About twenty-five years ago this matter was discussed by the Bishops' Advisory Board on Music. Since the Vatican Council called for opportunities for such advanced musical and liturgical study, the American bishops were anxious to supply such a need. I was asked to present some ideas on the graduate education of a church musician who could return to his diocese and further the implementation of the decrees of the council in the parishes and schools. The program envisioned by the council was clear and within the reach of everyone.

I was asked how I thought this could be implemented in the United States. I replied that the establishment of a new graduate school of church music, as some desired, was an expensive and impractical idea in the 1960's. The very assemblying of a distinguished faculty, the cost of a building, the funds for expensive musical equipment and library, all showed that the solution to the council's call for education on a superior level did not lie in the establishment of a new school of music. A better program would be to use the existing excellent schools of music in this country: Julliard, Eastman, Curtis, Indiana, Michigan, California, among others, where graduate study of the highest quality was already organized. The establishment of an endowed chair of Catholic church music in several of these schools would be a solution to the problem of training well-qualified graduate students. Those who finished the course of study would be recipients of valued and respected degrees. The cost of such a program would be much less than that involved in establishing and maintaining a separate graduate school of church music. An endowed chair of church music and the assurance of a certain number of students with grants to cover their education would certainly be of interest to four or five graduate schools. With a master's or doctor's degree, musicians from a variety of collegiate backgrounds, occupying positions in major churches and schools in dioceses and religious communities spread across the country, the work of advancing the role of music as an integral part of the liturgy could be achieved. A salary commensurate with the

musician's academic preparation would assure the Church that there would be no shortage of church musicians, well-trained and properly prepared.

The training of those responsible for the making of music is the basic element of success in carrying out the wishes of the council fathers on every level within the Church. Without it, we will continue as we have been going for the past twenty-five years—downwards.

Every institution knows that its success as well as its future depends on the training of its leaders. Church musicians need preparation. Just as with candidates for the priesthood, preparation is imperative, but those providing that preparation must know what are its goals in order to present the means toward the end. When the goal is uncertain, the preparation will be inadequate and the candidates few and inferior.

MONSIGNOR RICHARD J. SCHULER

REVIEWS

Solo Songs

Entreat Me Not To Leave You by Joseph Roff. H.T. Fitzsimons Co., distributed by Antara Music Group. $2.50.

The traditional wedding text of the Song of Ruth (Ruth 1:16) is scored for vocal solo or duet in this setting. It can be performed successfully with either one or two soloists, and the ranges are adaptable to any voice part. The simple, chordal accompaniment follows traditional harmony in support of straightforward, lyric melodies. Such flexibility in wedding vocal music is rarely found, and this piece is highly recommended for its ease of performance and adaptability.

MARY E. LeVOIR

Organ

Pastoral Symphony from *The Messiah* by G. F. Handel, ar. for organ by Bryan Hesford. Fentone Music, distributed by Theodore Presser Co. $3.25.

Scored as a trio, this delightful arrangement is noteworthy for its simplicity and beauty. The pedal is minimal, and the single melodic lines in the manuals move in parallel motion, creating a transparent texture. The bucolic nature and brevity of this piece make it suitable not only for the Christmas season, but for weddings and other festive occasions as well.

MARY E. LeVOIR

Composizioni per Organo by Luigi Bartocci, Edizioni Musicali de Santis. Price unavailable.

A lengthy, virtuosic toccata, three brief pastorals, and five impressionistic sketches of moderate length form the contents of this book. The pieces are scored for manuals alone or with limited pedal. A contemporary idiom lends color and interest, but any perceived difficulty in performing modern works is dispelled by the application of regular meters, few accidentals, and an absence of technical passages. The style is not unsuitable for liturgical use, and many organists and congregations will welcome the fresh harmonies and vitality presented in these pieces.

MARY E. LeVOIR

Suites by Joseph Roff. Thomas House Publications. $6.95.

Nine brief, traditional and simple pieces comprise this set of three organ suites. The musical styles are primarily four-five voice melody/accompaniment settings in a variety of keys and tempi, with the inclusion of one toccata and one fanfare. This collection provides accessible and appropriate music to serve a wide spectrum of liturgical needs.

MARY E. LeVOIR

Choral

Mass in honor of Saint Maximillian Kolbe by Joseph Roff. SATB, optional congregation, organ. Thomas House Publications. $3.95.

Settings of the texts of the ordinary of the Mass have become so infrequent that when one does appear, it must be welcomed with joy. Despite the urging of the Vatican Council and the post-conciliar decrees, composers today are not producing Masses in the historic meaning of that term, either in Latin or in the vernacular. Father Roff's Mass is very short, singable and easy of performance. The voice leading is good and the dissonace employed not difficult for an average choir. The publisher has generously granted permission to copy the congreational parts for distribution. The *Credo* is not set, but several acclamations are.

Missa Brevis Pacem by Edward Gregson. Boys' voices, baritone solo, large wind ensemble. Novello (Agent: Theodore Presser Co.) $9.95.

Commissioned by the National School Band Association (England), one has the impression that this Mass, in Latin, was not intended primarily as a liturgical setting. The texture varies from unison to three-part equal voices. A continuing use of dissonance and considerable rhythmic variation demand a group of boys of superior ability. The Latin text does not include the *Credo*, but a vernacular baritone solo, presumably an offertory, "Peace in our time," is inserted. In the *Gloria*, the Latin word, *dexteram*, is repeatedly misspelled, and the *Benedictus* section fails to provide for the repetition of the *Hosanna*. A keyboard reduction, more for piano than organ, may substitute for the instrumental accompaniment.

I Was Glad When Whey Said Unto Me by James Engel. SATB, organ. Augsburg Fortress. $1.15.

So much of the music being published for church choirs today does not use the official liturgical texts of the Catholic Church. Most of the compositions being published are settings of texts of contemporary poets or earlier anthems. As a result the Catholic liturgical year becomes less and less known and the distinction between the various seasons of the year tends to be blurred. The so-called general anthem has replaced the proper parts of the Mass.

One exception to this trend is the effort of Augsburg Fortress to offer choral settings of the psalms. These are particularly useful to choirs that wish to sing the responses to the readings, the responsorial psalms. These are newly selected texts, having been added to the Roman liturgy with the Vatican II reforms. Thus they are not to be found in the traditional repertory, not even in the Gregorian settings.

The need for psalm compositions for choir use is great. These settings do not provide for the congregational repetition, but they could be very useful on occasion when the repetition might be foregone so that a choral rendition of the text might be used.

This setting by Engel is straight-forward, chorally good writing and within the capability of an average choir.

I Will Give Thanks by Ronald Nelson. SATB, treble choir, organ. Augsburg Fortress. $.95.

Another psalm setting in the same series from Augsburg Fortress. More elaborate than the Engel piece, it should be very effective either following the reading or as an offertory motet.

A Proclamation "Let Us Sing a New Song" by Norman Dello Joio. SATB, piano or band. Merion Music, Inc. (Agent: Theodore Presser Co.). $4.95.

Thirteen minutes in duration, this choral work (without soloists) is based on a text by the composer. A master of choral and instrumental composition, he has produced here a notable work of great interest to an ensemble of some ability. It has no liturgical use, but as a concert piece it would adorn any program.

Now Abideth Faith, Hope and Charity by Herbert Howells, ed. by Richard King. SATB, organ. Novello (Agent: Theodore Presser Co.). $2.35.

A soprano solo and some *divisi* parts add to the four voices in places. Considerable unison parts also occur. The liturgical use of the piece is questionable, if only because of its length, but it can make a fine work for sacred concert purposes.

Nunc dimittis by Herbert Howells, ed. by Patrick Russill. Mixed chorus, *a cappella*. Novello (Agent: Theodore Presser Co.). $1.85.

A keyboard reduction marked for rehearsal only is given for this setting of the canticle which occurs liturgically in the office of compline. Scored for two four-voice choirs, this is beautiful choral writing, not difficult for a good group, without voice-leading problems or rhythmic conplications. The text is appropriate for Masses of the dead, or even during November when thoughts of death occur in the liturgy.

Sweet Is the Work by John J. McClellan, ar. by Ralph G. Laycock. SSAATTBB, keyboard. Jackman Music Corp. (Agent: Theodore Presser Co.). $.95.

In traditional harmonic idiom this setting of a text by Isaac Watts is useful for most choirs who shy away from contemporary writing. In addition to the Watts text there are numerous Alleluias, making it a festive piece especially in the Easter season. Otherwise, the text is in praise of Sunday, God's day.

Alleluia in D by Daniel Dorff. SATB, optional keyboard. Theodore Presser Co. $.90.

There is no text in this composition except Alleluia, which might become a bit repetitious and tedious. The idiom is traditional and majestic in its harmonic structure. With a good organ support, it can be a most festive recessional.

A Scottish Christmas Song by K. Lee Scott. SATB, keyboard. Augsburg Fortress. $.80.

From a 17th century collection, Forbes' *Songs and Fancies*, this is a simple, choral setting of a text marked anonymous. The style is hymnlike without vocal or rhythmic problems.

Little Baby Jesus by Connie Aiken. Unison, optional violins, flutes or Orff instruments. Augsburg Fortress. $.80.

Good for a children's choir as well as juvenile instrumentalists, the simplicity of this little piece makes it attractive.

O Come, Divine Messiah ar. by Joseph Roff. SAB, keyboard. G.I.A. Publications. $.90.

The text is from the French, *Venez, Divin Messie* by Simon-Joseph Pellegrin (1663-1745). The setting is simple, in traditional harmony, and without vocal or rhythmic difficulties. It should be a pleasant and interesting addition to the Christmas repertory.

Holy, Holy, Holy by Antonio Lotti, ed. by William Livingston. SATB *a cappella*. Coronet Press (Agent: Theodore Presser Co.). $1.00.

Publishing houses continue to issue transcriptions of renaissance and medieval music, a policy fully in line with the decrees of the Vatican Council which ordered the fostering of the classics. The Latin text is given clearly, although the English is not the official translation. This *Sanctus* and *Benedictus* would be a useful way to introduce the choir to singing Latin again.

Then Shall the Righteous Shine Forth by Felix Mendelssohn, ar. by Richard Dickinson. SATB, keyboard. Coronet Press (Agent: Theodore Presser Co.). $1.00.

He, Watching Over Israel by Felix Mendelssohn, ar. by Richard Dickinson. SATB, keyboard. Coronet Press (Agent: Theodore Presser Co.). $1.25.

These two choruses from *Elijah* have just been recently re-issued, showing the need for the classic choral music of the past centuries. Truly beautiful, very singable, melodious and harmonious, they are favorites of the choir members and the congregation. The texts are general enough for frequent use in most seasons of the church year.

R.J.S.

Books

American Sacred Music Imprints, 1698-1810 by Allen Perdue Britton and Irving Lowens and completed by Richard Crawford. Worcester: American Antiquarian Society, 1990. 798 pp.; quarto; hardbound; $160.

The preparation of this enormous work is itself a history. Begun in the forties, near completion in the fifties, the work was reconceived in 1969 when Richard Crawford undertook to finish the project. Only now, in 1990, has it seen publication.

It has a tremendous scope timewise, stretching across the entire colonial period. From a subject matter approach it likewise is broad, including lists of composers, engravers, printers, publishers and booksellers. The detailed information catalogued is overwhelming, but thanks to extensive indices, it is available and at one's fingertips. Despite its size and complexity, the volume is very workable and highly useful as a reference source.

Looking at it to see what place the music of the Catholic Church had in the years from 1698 to 1810, one comes very quickly to the conclusion that there was next to nothing printed in the colonies for use in the Roman liturgy. Very likely the fact that the Mass and vespers were in Latin and the books for those services were imported from Europe accounts for the minimal role played by Catholic publications on the eastern seaboard in those years. The vernacular could be used in devotions and hymns were employed, but the use of the vernacular was not encouraged by Roman authorities even though there were some attempts by American bishops to promote it. Catholic immigration in large numbers had not yet begun, and the Catholics who did live in the colonies had little background in vernacular music since the reformation in England had all but totally destroyed any Catholic English heritage. Catholic hymnals and sheet music came on the scene only in the middle of the nineteenth century.

This is a volume for libraries, especially for those with musical or early American emphasis in their holdings. It is a mine of information. Anyone working in the area of hymns or music printing and publication must surely know this book. It is a gem of scholarship, wonderfully organized and immensely useful.

R.J.S.

The Collegeville Hymnal. The Liturgical Press, Collegeville, Minnesota, 1990. Pp. 5-17; nos. 1-666; 3 illustrations; cloth, $11.95.

This volume is in a continuing tradition of The Liturgical Press of publishing music for congregational participation at worship. *The Book of Sacred Song* has long been used. The weekly missalette, *Celebrating the Eucharist*, and the booklet of Gregorian Masses, *The Parish Kyriale*, are softbound and differ from the present publication which uses the full apparatus of present-day hymnal editing including credits and indices. The scriptural references of the texts are not, unfortunately, given with the music but are found only in the index of scriptural references.

A foreword is contributed by the archbishop of Chicago, Joseph Cardinal Bernardin. An introduction is written by the editor, Rev. Edward J. McKenna, also of Chicago. Several of the editor's compositions set to texts written by Rev. Andrew Greeley of Chicago, more widely known for his novels than for his hymns, are contained in the hymnal. The editor's introduction indicates that it is written from Vatican City, a detail that, intentionally or not, might for some give an aura of official authority to the book. The list of hymns is eclectic. Everyone is included, and as a result the quality of the selections is uneven. One would have expected a greater representation of Latin and Gregorian hymns and selections. The Liturgical Press, a Benedictine institution, had here a unique opportunity to foster the Benedictine tradition of Latin chant as well as the wishes of the Vatican Council. Apart from three chants from *Jubilate Deo*, the only Latin Mass ordinary is *Mass VIII (De Angelis)*, hardly a representative selection. The order of the Mass in Latin is not to be found, and no effort is made to provide the congregation with a means of assisting at the liturgy of the hours with Gregorian chant, although the conciliar documents ask that the people be encouraged to participate in vespers at least. Unfortunately, too, the editor chose not to use the revisions in the texts or melodies of chants published in the post-conciliar editions from Solesmes and the Vatican.

There are some careless errors in numbering the Latin Mass chants as listed in the service music index. *Asperges*, given as #656, is actually #663 and #656 is *Song of Good News*; *Vidi aquam* is marked #657 and should be #664; Mass VIII is #666 but is numbered #661.

If one insists on adapting Latin chants to English, a doubtful practice at best, the adaptation should make good English. Examples of poor adaptation abound: in the *Creed* (#88), the emphasis is put on the article "the" in the text, "the Father the Almighty," when the first syllable of "Father" should have the accent. Prominence is given throughout this adaptation to such monosyllables as "the," "and," "of," etc. In #89, the word, "believe," is accented on the first syllable instead of the second, resulting in a mispronunciation of the word. In #77, the last invocation of *Kyrie* has a melisma on the syllable "-cy," the last syllable of "mercy." All these distortions of English could have been avoided and the original chant melody kept intact. These are practices that discredit the efforts of

those who wish to adapt the chant melodies to the vernacular.

Musically the weakest section of the hymnal is that intended for the responsorial psalm following the readings. A section of common or seasonal psalms is given but compared to selections contained in other recently published hymnals these are poor.

Little help is provided for the way to celebrate the various liturgical rites: the Mass, the sacraments and the hours. In fact, no order is given for Benediction of the Blessed Sacrament, and Eucharistic hymns are indexed as " Eucharist/Worship outside of Mass."

The Collegeville Hymnal is in one volume. There is no separate people's or pew edition. It is true that it is a bargain at $11.95, but the people in the pew do not need all that is printed in the volume. A smaller and cheaper book would suffice for them.

The book is not doubly paginated. Except for the first seventeen, the pages are not numbered, but the hymns themselves are numbered. The print is large, bold and clear, text and notes alike.

Most of the hymns are printed in a four-part arrangement. But for those that are not, there is no organ accompaniment readily available in the hymnal, especially for those musical selections that are unison. A separate volume has been prepared for the organist.

There have been many hymnals published in this country in the last twenty-five years since the council, and most of them have not been very successful. It is regrettable that The Collegeville Hymnal is no improvement on those that have been prepared previously.

R.J.S.

Church Music: The Future. Creative Leadership for the Year 2000 and Beyond, October 15-17, 1989. Symposium Papers. Ed. by Robin A. Leaver. Westminster Choir College, Princeton, N.J., 1990. 70 pp., softbound.

This collection of papers delivered at a symposium at Westminster Choir College and edited by Rovin A. Leaver, who also contributed prefatory and concluding remarks, includes the writings of the college faculty, composers, music editors and publishers, organ builders and consultants. The papers are grouped under the headings: "Church Music: the Future is Here," "Music for Worship," "Instruments for Worship," "Musicians for Worship," and "Composing for Worship." The vagueness of the first two headings tended to encourage broad treatments representing an unfocussed spectrum of opinion. "Instruments for Worship" are of one narrow class, the church pipe organ. "Musicians" considered are professionals: ministers of music, professional organists and choir directors. Despite the title, the future is less in evidence than the past and present, which is of course valid, since the past and present are the bases for rationally inferring the future. To the thoughtful reader it is more appealing to be given bases for a personal inference than to be spoonfed expert pronouncements.

Carleton Young noted how the personal computer, computer graphics, and desktop publishing, are eliminating much dogwork in composing and publishing. However, computers are capable of generating not just musical notation but also audible signals, and possibly will be able to "learn" heuristically which progressions and combinations of tones and overtones are appropriately liturgical and worshipful. The pipe organists' disdain for electronic music may be appropriate today, but perhaps will not be tomorrow. We will need new and powerful resources to achieve the eclecticism urged by Robert Batastini: "The future of church music depends on inclusiveness. The church musician of tomorrow must recognize all of the styles of music with which contemporary worshippers now pray, and learn to balance them in an eclectic program." He offers the restriction, "Within the range of repertoire that is textually appropriate and respectably crafted," but goes on, "we have to learn each other's song, otherwise we run the risk of using music as a weapon to tear apart the body of the Church." With no more than existing resources, which include many volunteer singers and accompanists who can at best be inspired to learn and perform one musical idiom satisfactorily, broad eclecticism is a faint hope, however worthy.

In a symposium paper, the editor suggests that resources for study and practice are an area offering great room for improvement, and a means to approach worthy hopes more closely. "Good textbooks are hard to find and adequate reference works are a singular rarity. . .there is no current study of American church music; what there is reflects the viewpoint of thirty years ago, and perspectives have significantly changed. . .there is no volume, or volumes, that deals with the development of church music as *church music* from biblical times to today. One particular need is for a dictionary or encyclopedia of church music—first, to cover the composers who are not included in such general music reference works as the *New Grove*, and second, to cover adequately the church music output of major composers. We also lack an adequate and up-to-date bibliography of church music. . .then there are those essential index volumes that. . .need updating and supplementing."

Fritz Noack, the organ builder, charmingly recalls his North German boyhood and Hamburg apprenticeship, then states: "We (at first) tried to build the future's organ, technically sophisticated, and visually ruled by the ideas of the Bauhaus. But soon I felt. . .that there is so much more warmth and excitement found in a variety of historic organs. Bit by bit

we threw our 'new' ideas and methods overboard." Samuel Adler, a department chairman at the Eastman School of Music and composer for the synagogue, proceeds farther with Mr. Batastini's "respectably crafted" caveat, noting that it was typical in times past to put tunes and other musical ideas from popular sources through a religious conversion by which they became sacred; then: "I contend with you that this is where our civilization differs. We are leaving the popular culture in its own vernacular." He quotes the pianist Mel Powell, who said, "It is reprehensible to call the unadorned colloquial, sacred." These excerpts are an undoubtedly biased sampling of the commentaries and reminiscences in this collection; however, the scope of the originals is broad enough to support a wide range of different biases, with good company and stimuli to thought.

DONALD CADWELL

The Reform of the Liturgy 1948-1975 by Annibale Bugnini, tr. by Matthew J. O'Connell. Collegeville, Minnesota: The Liturgical Press, 1990. xxxiii, 974 pp.; hardback, $59.50.

Recently Archbishop Rembert Weakland of Milwaukee, one of a handful of American reformers responsible for the present state of the Catholic liturgy in the United States, expressed doubt about the reform, its organization and its results. Well he might, with the debacle visible on every side and the results of the liturgical "renewal" that continue to add daily to the devastation of the Church, its discipline, its teachings, its schools and religious life—in a word, every aspect of ecclesiastical life.

If one wants to see how the process began and developed, Archbishop Bugnini's book provides a detailed and complete account of the years preceding the council and on until 1975. In reading the sad story, one wonders whether the reaction of incredibility or the passion of anger or the emotion of sorrow with tears should dominate. What so few did to so many prompts unbelief; that a thousand year tradition should be destroyed causes anger; that a sublime means of prayer should be swept away brings tears.

Bugnini tells all, and not without openly expressing emotion and opinion. For a mine of information concerning the characters involved in the various preconciliar study bodies, the prelates and periti who constituted the various commissions and committees, the book is excellent. The account of the meetings and the developments in liturgical matters before, during and after the council is a carefully documented record. The politics and misunderstanding, the scheming and quarrelling, the alignment of sides and the ultimate emergence of what today is called the reformed liturgy of the II Vatican Council do not edify anyone.

Of course, there are "good guys" and "bad guys" according to Bugnini's story. The "bad guys" are the church musicians and those wishing to retain some use of the Latin language, conservatives who evoke the anger and sarcasm of the author because of their efforts to defend the heritage of the Church in its liturgical texts and the musical settings from Gregorian chant to modern compositions. Bugnini attributes bad will to many of those sitting with him on the various commissions, especially the members of the Consociatio Internationalis Musicae Sacrae. Among those singled out for special objection are Monsignor Iginio Anglès, president of the Pontifical Institute of Sacred Music in Rome, and Monsignor Johannes Overath, president of the papally founded Consociatio Internationalis Musicae Sacrae.

On the other side were the "good guys" who promoted the same agenda as Bugnini. Among them were Johannes Wagner of Trier, Frederick McManus of Washington, Joseph Gelineau, Pierre Jounel, A. G. Martimort, Cipriano Vagaggini, Rembert Weakland and Godfrey Diekmann. That there existed an international conspiracy among these liturgists has often been suggested but never proved, least of all from what is recorded in Bugnini's accounts. According to the original plan of procedure to be followed by the council, the treatment of the liturgy was to come after the consideration of the Church. *Lumen gentium* should have been clearly established before *Sacrosanctum concilium* could be logically taken up and its decrees ordered. Indeed, since the Church is the living presence of Jesus Christ, then the actions of that Church (its liturgy) must flow from the divine Person, its very head. With the rejection of the initial documents of the pre-conciliar committees, to occupy the assembled bishops while the documents were rewritten, the discussion of the liturgy was illogically thrust into first place without adequate theological consideration of its very nature, the salvific action of Jesus Christ. Little wonder that the externals became so important and in the minds of many continue to constitute the main work of the council.

This massive volume, written by Bugnini during his "exile" in Iran, with almost infinite detail, is divided into ten parts. The first part, called "The Main Stages," gives a brief account of the beginning of the reform, the preparatory commissions, the constitution on the liturgy, its fundamental principles, the *motu proprio, Sacram liturgiam*, and the Sacred Congregation for Divine Worship. It continues to recount the "First Accomplishments" including the shift from Latin to the various vernacular languages, changes in the missals, and concelebration. Also considered in the first part, under the subtitle, "Two Areas of Activity," are the meetings themselves, the observers, and the conferences with various national liturgical experts, the question of translation, the es-

tablishment of the journal *Notitiae*, the phenomenon of experimentation with the liturgy, and finally a most interesting section on the opposition to the plans of Bugnini, where the author fully reveals himself.

Part II treats the new liturgical books and the calendar. Part III is on the missal, the lectionary, Eucharistic prayers and Masses with special groups including children. Part IV considers the liturgy of the hours and Part V, the sacraments. Part VI has to do with blessings, including religious profession, funerals, the ritual and the pontifical. Part VII undertakes the simplification of pontifical rites both papal and episcopal. Part VIII accounts for special documents, including the instructions for carrying out the constitution on the liturgy, the subject of liturgy in seminaries, the worship of the Eucharistic mystery and finally veneration of the Blessed Virgin. Part IX is on sacred music and the 1967 instruction, *Musicam sacram*, again another struggle between the liturgists and the musicians. Part X is called "Varia." The finale is Bugnini's *apologia pro vita sua*, "We tried to serve the Church. . ."

The effects of the Second Vatican Council will be felt for many years to come. This book is a useful compilation of data on the specific area of liturgical reform. Unfortunately it is marred by the personal opinions and prejudiced position of its author who never ceases to grind his knives against those who had every right to express their opinions in the halls of the council committees. One continually has the feeling that full sincerity is not present in sections dealing with musical matters. Too often organizations such as Universa Laus and such persons as Joseph Gelineau are employed to circumvent the established and traditional positions of the majority of church musicians represented by the Consociatio Internationalis Musicae Sacrae and the Pontifical School of Music in Rome. In this country, the work (conspiracy?) was carried forward by the actions of Rembert Weakland, Godfrey Diekmann and Frederick McManus who controlled the process of implementation of the decrees recorded by Bugnini, largely through their positions on the American bishops' committees for implementing the decrees of the council. The results are the sad state of the Catholic Church in this country today, so sad that even those who set it in motion are beginning to have doubts.

The translation from Italian reads well. The book is attactively printed and well indexed. It is an important compilation of facts and materials, but always there remains throughout the presence of Bugnini, his bias, his anger, and his prejudice, making one continue to asks the unanswerable question, "Why?"

R.J.S.

Recordings

Maundy Thursday. Monastic Choir of St. Peter's Abbey, Solesmes, directed by Dom Jean Claire, O.S.B. Distributed in North America by Paraclete Press, P. O. Box 1568, Orleans, MA 02653. 1989. Playing time: 65:05. Compact disc, $15.98; cassette, $8.98.

The original French title of this recent release, *La Messe Concélébrée du Jeudi Saint à l'Abbaye de Solesmes*, provides a concise summary of its contents. Once again, the choirmaster and choir of Saint Peter's Abbey demonstrate their mastery of Gregorian chant and the current developments regarding its interpretation.

Normally, one would expect to hear the Mass propers and perhaps parts of the ordinary sung in a recording such as this. Those who planned it, however, seem to have taken a lesson from *Saint Agnes Sunday Morning* (Leaflet Missal Co., 976 W. Minnehaha Avenue, Saint Paul, MN 55104). Included besides the full proper and ordinary are the greeting and penitential rite, opening prayer, all the scripture readings, prayer of the faithful, prayer over the gifts, preface, Eucharistic prayer I, *Pater noster* and communion rite, prayer after communion, and *Pange, lingua*. All of these are sung in Latin according to the appropriate tones. Even the *Orate, fratres* is sung.

Choir and soloists sing their respective parts with care and skill. The recording will move and instruct, entertain and inform.

The selection of tones, when choices are possible, and the assignment of roles to the singers hint at the vast musical and liturgical resources available. For instance, the prayer of the faithful is the second litany from the booklet, *Litaniae in cantu*. The concelebrants probably sang their parts from the *Liber concelebrantium*, and the *Pater noster* is the rarely heard but lovely Tone C from the *Graduale*. Uncharacteristic of Solesmes, however, is that many of the responses (*Amen, Et cum spiritu tuo*, and so forth) seem flat, but the more complicated selections are perfect. Perhaps this can be explained by the nature of digital recordings, a different composition of the choir for the responses, or some variable of time or place.

The booklet published along with the compact disc is comprehensive to a fault, partly because its texts are presented in Latin, French, English, German, Spanish and Italian. Because of its unusual thickness, the booklet barely fits into its slot in the CD case. Nevetheless, it contains, among many other things, musical and liturgical commentaries of uncommon insight contributed by an anonymous author. These can make listening even more enjoyable and fruitful.

Since this album is titled *Maundy Thursday* instead of *Holy Thursday*, it is curious that the anti-

phons for the foot-washing rite—including *Mandatum*, from which the nickname Maundy was derived—have all been omitted. Perhaps considerations of length made it impossible to include them.

Of considerably lesser importance, some readers might notice that the Latin text of the *Gloria* in the booklet has *lesu* for *Iesu*. This is due, no doubt, to the similarity between the lower-case "l" and the capital "I" in the typeface used.

Bringing as it does a balance of enjoyment and instruction, this release from Solesmes is a valuable addition to the corpus of Gregorian chant recordings. It captures some of the spirit of a community which takes its vocation seriously: to keep Latin and Gregorian chant as part of its daily life.

PAUL W. LE VOIR

Magazines

NOVA REVISTA DE MUSICA SACRA. Vol. 17, Series 2, No. 55, July, August, September 1990. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This issue is dedicated to musical pieces for various times in the liturgy for ordinations, various processions, the vigil of Easter, rogation days and Eucharistic devotions. The bulk of the magazine is given over to the publication of these pieces, all in Portugese and one in Latin, which is the only polyphonic composition. An article on the constitution on the sacred liturgy and the renewal of sacred music is continued from the previous issue. An editorial, inspired by the congress of choral directors, urges musical training for students for the priesthood so that the clergy might sing. It is entitled *Padres, cantai!* A review of reviews from all parts of the world, including *Sacred Music*, concludes the issue.

R.J.S.

UNA VOCE (France). No. 154. September-October 1990.

An article on Justine Ward and Solesmes reviews a series of three articles published recently in *La Pensée catholique*. The point is made that while her principal contribution was to establish a program that would educate children in Gregorian chant, thus building future generations of educated lay people, her other genius was in working with those doing chant research to bridge the gap between the theoretical and the practical.

An account is given of the battle being waged in Rome by a group of faithful to take physical possession of the Church of St. Luke and St. Martin in the Forum for Tridentine Masses. After having received permission for the Tridentine Mass and being accorded the use of the church, a thousand obstacles have been put in the way of its use. The issue also includes the usual commentary on a Gregorian composition as well as a section on the liturgical calendar for the season.

V.A.S

NEWS

Cantores in Ecclesia of the Archdiocese of Portland, Oregon, continue to present the music for weekly solemn Masses celebrated in Latin at Saint Patrick's Church in Portland. In November 1990, they sang Victoria's *Missa O Quam Gloriosum*, Byrd's *Justorum animae*, Herbert Howells' *Like as the hart*, Morley's *Out of the deep*, Tallis' *Salvator mundi*, Marenzio's *Cantantibus organis* and Britten's *Jubilate Deo*. Dean Applegate is director, Delbert Saman, organist, and Father Frank Knusel, celebrant.

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The XXIV International Congress of the Pueri Cantores was held in Maastricht, The Netherlands, July 5 to 8, 1990. Choirs from Belgium, Brazil, Germany, Canada, England, France, Greece, Italy, Ireland, Austria, The Netherlands, Poland, Spain, and Switzerland participated, in numbers about 8,000. The next congress will be held in Salamanca, Spain, during the summer of 1991, and in 1992, the Pueri Cantores will assemble in Rome from December 26 until the new year. Terrence Clark of Munster, Indiana, is president of the American federation.

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A Gregorian chant school was held at Saint Michael's College, Winooski, Vermont, July 9 to 13, 1990. The faculty included William Tortolano of Saint Michael's music faculty, Fr. Columba Kelly, O.S.B., of Saint Meinrad's Archabbey in Indiana, and Robert Fowells of California State University at Los Angeles. Part of the program included a trip to the Benedictine Abbey of Saint Benoit du Lac in Canada where the participants sang the Mass with the monastic community.

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At Saint Peter's Church in downtown Chicago, the schola cantorum observed the sacred triduum of holy week, 1990. The group regularly celebrates the great feast days of the Church with Gregorian chant. J. Michael Thompson is director of music, and Father Charles Faso, O.F.M., is pastor.

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The Church of Saint Louis, King of France, in Saint Paul, Minnesota, announced a program of music for the liturgy and a series of sacred music concerts for the year 1990-1991. Gregorian chant will be used at Mass, vespers and compline, and the works of French musicians will be prominent, including Fauré, Caplet, Ravel, Poulenc, Debussy, Duruflé and Langlais. Soloists are Jonathan Retzlaff, Maria Jette

and Douglas Shambo. Lawrence W. Lawyer is director of music, and Father Paul F. Morrissey, S.M., is pastor.

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Our Lady of the Atonement Catholic Church of the Anglican Use in San Antonio, Texas, celebrated the solemnity of Pentecost with Herbert Sumsion's *Mass in F*, and on Trinity Sunday, the *Mass of St. Dominic in C* by R. R. Terry was sung. On the Nativity of St. John the Baptist, the *Missa de Sancta Maria Magdalena* by Healey Willan together with motets by Mendelssohn and Thomas Attwood were on the program for the solemn liturgy. Father Christopher G. Pillips is pastor.

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St. Thomas the Apostle parish at the Newman Center in New Orleans, Louisiana, sponsored a program of liturgical music, September 8, 1990. On the program were William Byrd's *Mass in 3 Voices*, Victoria's *Ave Maria*, parts of a Mass by Teadoro Cassati dating to the 17th century, and Gregorian chants. Don Roy is director and Larry Guillot, organist. Singers were Lori Dewitt, Mike Robillard, Joe Olivier and Richard Hutton.

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A Gregorian chant workshop tour is being planned for June 10-27, 1991, by Mount Angel Abbey, Saint Benedict, Oregon. Father David Nicholson, O.S.B., will direct the chant. Visits will be made to several abbeys, including Argentan, Ste. Wandrille, Solesmes, Fontgombault, Hautrive and Einsiedeln. For information, call 800-523-1150. Space is limited to thirty persons.

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The seminarians at Saint Michael's Abbey, Orange, California, have released two recordings of sacred music. The first, *Ever Ancient, Ever New*, is performed *a cappella*; the second, *Christmas Midnight Mass at Saint Michael's Abbey*, has hymns and chants, including the *Missa cum jubilo*. They are available as cassettes and compact discs. Father Philip Smith, O. Praem., is director. The abbey is at 1041 Star Route, Orange, CA 92667.

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Christoph F. Lorenz of Dusseldorf, Germany, played an organ recital at the Church of Saint Agnes in Saint Paul, Minnesota, October 21, 1990. His program included *Est-ce Mars*? by Jan Sweelinck, *Three Magnificat Fugues* by Johann Pachelbel, *Prelude and Fugue in C Minor* by Ralph Vaughan Williams, *Sonata No. 1 in C# Minor* by Basil Harwood, and *Variations on Tonus Peregrinus* by Hermann Schroeder.

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The Cathedral of Saint Francis of Assisi in Metuchen, New Jersey, has announced its program of concerts beginning with an organ recital by John D. Nowik, cathedral organist, September 30, 1990. On November 18, 1990, the combined choirs of First Presbyterian Church and Saint Francis Cathedral with the cathedral orchestra will present Fauré's *Requiem*, Haydn's *Theresien Mass*, *Te Deum* by Georges Bizet and the "Hallelujah" from Beethoven's *Mount of Olives*. On March 24, 1991, the oratorio, *The Crucifixion*, by John Stainer will be sung. Monsignor Dominic A. Turtora is rector of the cathedral.

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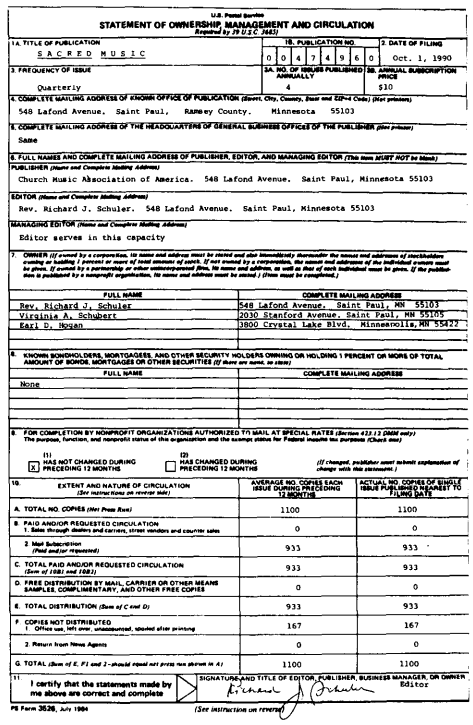
On November 5, 1990, John Vanella played a recital of music by César Franck at the Cathedral of Saint Paul, Saint Paul, Minnesota, to commemorate the centenary of the composer's death. He played *Grande Pièce Symphonique*, *Prière*, *Finale* and *Cantabile*. Also programmed was Franck's *Messe Solennelle in A*, his *Panis Angelicus* and *Psalm 150*, sung by the cathedral choir and the choir of the Church of the Holy Childhood. The choral portion of the program was directed by Richard Byrne and Bruce Larsen with Robert Vickery as organist.

R.J.S.

CONTRIBUTORS

John A. Haas is professor of moral theology at Saint Charles Seminary in Philadelphia, Pennsylvania.

Father Giles R. Dimock is a Dominican priest and associate professor at the Franciscan University, Steubenville, Ohio, and visiting professor at Holy Apostles Seminary, Cromwell, Connecticut.



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