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Vienna. The Graben. 18th century.

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FROM THE EDITORS

Sacred Space

Man is a creature composed of body and soul. We are not pure spirits. Jesus recognized this in establishing His Church and in instituting His sacraments. He used outward signs to give inward grace. Man is himself a sacrament; the Church is a sacrament; our lives are filled with sacraments, even secular ones. We live in a sacramental world.

Not least among the sacraments that the Church gives us to use is the very building in which the sacrament of the Eucharist and most others are carried out. The church, which we call the house of God, stands in brick and mortar as a material dwelling place for a pure Spirit, God Himself. It is further a material external sign of another deep, hidden reality, the presence of Jesus Christ in this world; the church building, wherever it is found is a sign of His mystical Person, the holy Roman Catholic Church. When the church building is present in a community, it clearly lets all know that the Roman Catholic Church exists and functions. The mystical Body is active and God's grace is being dispensed. We need a place to which we as members of that Body may resort, a place in which the sacraments are celebrated, a place that is sacred because of what is done in it.

In an address given to the Fellowship of Catholic Scholars' convention in Philadelphia, September 1990, Father Marvin O'Connell of the University of Notre Dame made an interesting observation about the Protestant Reformation and Catholic survival in sixteenth century Europe:

> We cannot do without places, places that are ours. The historical record is very clear: at the time of the Reformation, when for a while it seemed that the new Protestant evangel would sweep everything before it, the Catholic faith survived only where the traditional structure survived, however deformed that structure may have been by the abuses of the time. In Poland and Bavaria and Hungary, Catholicism successfully rebounded from the early Protestant assaults, because in those countries the structure of parish and convent and school was maintained; in England and Holland, by contrast, Catholicism suffocated and died during the sixteenth century, because the persecutors succeeded in depriving it of its sacred space.

The similarity of our own age and that of the sixteenth century has often been noted. The destruction of churches and the removal of ecclesiastical furniture and decorations brought about a deep resistance on the part of Catholic people who sensed in many of the attempted reforms an anti-Catholic spirit. While indeed some of the opposition may have come from a certain nostalgia or undo rigidity, in most cases the attacks on the sacred place were seen for what they really were: an effort to change the faith as it has been understood for centuries. Deep beneath the external signs lay the reality of the Catholic faith, but when one changes the sign, then the reality is likewise altered. The faith can be lost.

Particularly dangerous to the faith and its continuation is the loss of a sense of the sacred. Since man is both body and soul, he needs material things to sustain the strength of his intellectual convictions. Faith is such an intellectual affirmation of the truths God has revealed and the Church teaches. But faith comes from hearing *(fides ex auditu)*. It is through the body that the divine revelation touches our spiritual being, the soul. We cannot come to God in any ordinary place, although indeed He is present everywhere in His world. We need a sacred place, one set aside and dedicated to Him and His worship. And in that sacred place, we must live and act in a way that

is different, a way that is marked by reverence, the outward manifestation of holiness. Thus the building must reflect the sacred in its design, its decoration, its furnishings. It must be set apart and easily distinguishable as a sacred place. What is done in it must likewise be sacred: the movements, the sounds, the smells. The ritual in its musical expression and its ceremonial actions must immediately establish the purpose of one's presence in that place: the worship of God.

The misinformed reformers of our day, at least in this country, have not done what the Vatican Council ordered as a revitalization of the liturgy. Rather they have gone their own way. They have denied the existence of the sacred. Thus the sacred as manifest in persons was destroyed by the elimination of religious garb, both in the habits of religious and in the vestments for the liturgy; the sacred as manifest in the revealed truths of Catholic doctrine has been removed by the failure of contemporary catechetics to teach about the sacred, even the holiness of God Himself; the sacredness of church buildings has been replaced by a style of architecture that scarsely distinguishes a place of worship from a school, a super-market or a gym.

Is there little wonder then that no church music of any merit has been produced in the last twenty-five years? A corpus of sacred music does indeed exist, despite every effort of the reformers to deny that. But the art of music reflects the place in which it will be performed. Music does indeed reflect the size, the character, the holiness of the building. Secular styles employed by today's architects in building churches inspire in the composer of church music little more than the tunes and rhythms of country music, ballads, Western, and even beat and jazz music. There will be no truly sacred music until there is a truly sacred place in which to perform it.

Without a sacred place we cannot have a sacred function. Without that sacred function, our liturgy, which is the chief source of the supernatural life, the Church does not flourish. It dries up and dies. There is ample evidence of this in today's music. Church music is not the faith, but it is a good indicator of the condition of the faith, its presence and its health.

Contemporary churches are bare and lacking in the expression of the faith in the various ecclesiastical arts: stained glass, painting, sculpture, gold and silver work, needle and lace work, wood carving and music. But one is told it is the expression of our times. One may or may not agree with that, but one asks why cannot the expression of previous times remain. Why is there such an effort being made to tear down the great buildings of the nineteenth and early twentieth centuries? Why have altars, statues, furniture and even the pews been removed? The disregard for the art of preceding generations not only lacks in artistic expertise but in Christian charity itself. Those churches were easily recognized as being sacred. They housed sacred things and actions. The ceremonies and the music that adorned them were sacred. They were themselves sacred, but if one denies that there is a sacred, then they must go. And going they are. One of the great crimes of these twenty-five years following the Vatican Council is the wanton destruction of our heritage. With the buildings go the music, the statues and stained glass that taught the faith and provided the setting for the *Sanctissimum*, the most holy, the Mass.

R.J.S.

Inclusive Language

One of the noisiest topics in the politics of the Church at the present time is the plan to revise the words of the scriptures and the liturgy to eliminate expressions that some say produce what is called a male dominance. Somehow the use of masculine forms and words is interpreted to be an affront to the female half of the human race.

The effort to introduce language that is sexless into Catholic worship is being promoted especially by radical feminists in this country who think themselves abused by social and cultural practices dating to previous eras that our enlightened age has now long since outgrown.

The effort is to be found chiefly in English-speaking lands, because English has a close connection between sex and the gender of words. Solely from the viewpoint of gender in language, German and most of the Romantic languages do not follow so close a relationship as English between gender in words and sex in the persons. Surely in Latin, gender is not always based in sex. French and Italian have no neuter gender, dividing the non-sexed objects between the masculine and the feminine genders. German treats gender as a grammatic problem; for example, *das mädchen* (the maiden) is neuter because of the diminutive form. English alone has closely connected sex and gender, but they are really two distinct ideas: sex pertains to people and words have gender. For thousands of years there has been no problem. . .until now.

In religious texts there are many difficulties that arise when attempts are made to remove male words. God as Father is a concept that Christ Himself confirmed when He taught us to pray, "Our Father." He constantly referred to His Father in heaven whose will He came to do. As Son, He called God His Father. Everyone is well aware that God, being a pure spirit, is without sex, and the concept of fatherhood is broader than sex. The characteristics of Father sum up the whole idea of God's relationship with His creatures. It embraces His action as Creator and demonstrates the love He has for us whom he brought into existence.

The problem is compounded when the pronoun and the adjective enter. In inflected languages where the adjective must agree with the noun in gender, number and case, one must use the masculine adjectival or pronoun forms if *Deus* or *Pater* are used, since grammatically the nouns are masculine in gender. In Italian *Dio* must be preceded by *il* and not *la* because the noun is masculine in form. There is no end to the examples one could give in every language of the confusion that will result from an abandonment of grammatical rules and practices.

The female sex does not have to prove itself to Christianity. Woman from the beginning has been extolled to the heights because of Christianity. As Wordsworth put it, a woman, the Blessed Virgin, is "our tainted nature's solitary boast." The role of woman in the plan of the Redemption is essential; the male was unnecessary and totally absent from the mystery of the Incarnation. For the Second Person of the Blessed Trinity to become man, He had to have a human mother. Mary was absolutely necessary; no one is born without a mother. Her *fiat* brought about the Incarnation, not through the action of man, but by the power of the Holy Spirit who came upon her. Indeed, the child who was born of her, was a male child, and the continuation of His redeeming work in the Church, His Mystical Person, is carried out through a male priesthood, the "other Christs" who act in His name and in His person.

Ecclesia is feminine in gender, yet it is the Mystical Person of Christ. *Corpus* is neuter, but it is the Mystical Body of Christ. *Sancta Sedes* (Holy See) is feminine in gender, but the hierarchy of the Church is male. *Caritas* (love) is feminine, but *odor* (hate) is masculine. All of which proves that language is concerned with gender which rests in the word forms. People are concerned with sex, which rests deep in the person. If we keep the rules of sex in relation to persons, and the rules of language in reference to grammar, there would not be the confusion of the two that is the basic problem of the movement for exclusive or inclusive, sexist or non-sexist language. When one does not see the issue clearly, then difficulties and absurdities result.

Rather than further abusing the sacred scriptures in the English translation, with

the horrors of inclusive language, let us use our efforts to correct and beautify our English biblical and liturgical texts so that they may be worthy of musical settings that truly and nobly adorn God's word. As church musicians we are constantly dealing with God's word in the liturgical and scriptural texts that underlie our music. Both as composers and performers we must respect the inspired word of God, and we must have the assurance that in whatever version or whatever translation, we have God's authentic revelation.

R.J.S.

Mozart's Bi-centenary

Even Sacred Music is being trendy in this Mozart year by using pictures of him and his world in the four issues of 1991. For me the Mozart bicentennial year started when I saw a feature presenting books on Mozart on a morning television program in Paris. The commentators were reviewing the large number of books by H. Robbins Landon that had been translated into French and were being featured in Paris bookstores. Later that same day I passed in front of the Librairie Joseph Gibert, one of Paris's largest bookstores, and it was indeed impressive to see the greatest part of their display space devoted to books on Mozart.

Of course, Masses by Mozart have long been in the repertory of the Twin Cities Catholic Chorale. We have even had the great privilege and pleasure of singing a Mass at Maria Plain, the pilgrimage church overlooking Salzburg associated with Mozart's Coronation Mass. *Sacred Music* has always enthusiastically supported the singing of Mozart's Masses, his Requiem and his other church music. We have rejoiced in the freedom that the documents of Vatican II have given church music making this possible.

We regularly review church music journals from around the world. Their response to the Mozart year is interesting. *Caecilia*, which comes from Alsace, usually promotes contemporary music in the vernacular (in this case, both French and German). However, the March-April issue contains an article listing all of the eighteen Masses composed by Mozart between 1768 and 1791 and recommending them to choir directors as a way of "raising the quality of music for celebrations." It adds that "courageous and (experienced) choirs will be able to prepare an entire Mass!"

The Italian journal, *Bollettino Ceciliano*, has a couple of articles and a listing of his Masses. And *Singende Kirche*, the Austrian church music journal, has published several lengthy studies in its first issue of 1991.

Perhaps a good dose of Mozart's church music could restore some beauty, elegance, tranquillity and devotion to our liturgical celebrations.

V.A.S.

ORGAN PLAYER OR ORGANIST?

Does an organist in a Catholic church need to be a Catholic himself? To me this question seems as absurd as asking whether a priest should be a Catholic. For we speak here not of professions, but of vocations. If the priesthood were a mere profession, then anyone trained in it could act as priest, regardless of his religious persuasion. But the priesthood is no more a profession than marriage is a profession. Those are estates entered with an unconditional surrender of certain liberties and with a total commitment to an ideal. One does not choose to become a priest—or a husband—as one chooses to become a lawyer.

The organist's situation is quite similar, *mutatis mutandis*. My love of music and of my instrument would not have sufficed to make we wish to become an organist. What was as important as my talent, was the attraction I felt for a thing much greater than organ playing alone: a beautiful liturgy of which I wanted to be a part. It was like hearing a beautiful chorus and wanting to sing in it. But it was a chorus with a difference; it sang the most beautiful praises of the Creator, and, even when singing imperfectly, it sang the only song truly worth singing.

I might have been a mere musician, but I chose to become an organist. And I became one with all my heart. I was a very good organist, and I never doubted that my success was owed to more than my musical skills. I felt a profound love for the Church and its liturgy, and I brought to my trade a knowledge about our faith and our traditions without which I would have been a mere organ player.

Of course, my training as a *Catholic* organist equipped me more fully for my trade, but only to the extent that I learned specialized techniques and some theories. I am convinced that I learned much more—and much earlier—just by being a Catholic. I knew the liturgy long before I became a proficient musician. During my years as altar boy and later as choir boy and chorister, I probably *absorbed* much more than I learned consciously later—or that can be learned from books or from courses. Becoming an actor in the liturgical proceedings by becoming an organist was therefore a natural development for me. There was in it, in a sense, nothing new for me. I was already at home in my Father's house, into which I had been born and in which the Mother Church had nurtured me.

Considering my own "vocation" and being quite certain that countless others were "called" to church music in a similar fashion, I cannot but answer the opening question of this article with a categorical YES. Yes, it is necessary for a Roman Catholic organist to be a Catholic (preferably a convinced Catholic) in order to be as desirable as possible—all other things being equal.

The initial question I posed would not have risen in former times. It was understood that an *active* participant in an act of worship shared the faith whose liturgy he was serving (just as altar boys were presumed to be Catholics, although any boy could have learned to serve Mass). Is there any theological reason why this should be so? I shall leave that to theologians to settle, but in my own opinion there is a very good reason why, if we want consistency, it should be a matter of principle that active participants in a given worship share in the faith. In the opposite case the organist—or church musician—is no more than a mechanical servant performing certain functions without sharing in the spirit of the worship. He remains an outsider. Musically he may do a professional job, although he may not believe in what he is doing, doing *only mechanically*. He becomes a non-participant in prayer. I myself have on occasion played for services in churches other than my own, and although I did my best to do it well, deep down I felt dishonest. I was a little ashamed to be misleading sincere Baptists, or Presbyterians, or others, by appearing to be part of their worship while not believing in what they believed or in what they

were doing. I was no more than a hired hand—quite literally speaking—and only my fingers participated, not I.

Matters of principle aside, there are serious *practical* reasons why the organist (or church musician) should belong to the Church. Only one raised in or belonging to the Baptist Church will fully know and understand Baptist customs and traditions, and the Baptist spirit. A Baptist organist will bring to his job more than musical proficiency, which anyone can achieve. We will also bring an understanding and a knowledge of a host of other things without which he cannot be a fully expert Baptist organist. While the same applies to the Catholic organist, there is one peculiar difference. Protestant services of most denominations vary little among themselves (they follow very similar formats) and most Protestant organists are equally at home in most of them. But Catholic liturgy differs fundamentally from all the others, and no general "expertise" in so-called church music prepares a Protestant organist for what is needed in the more complex Catholic liturgy. (Even some of our common vocabulary does not stand for identical concepts: e.g., *Church* or *Saint* means something very different to us and to them). Most training in so-called church music at college is non-denominational or Protestant-oriented. True, there is only good organ playing and bad organ playing, but *to what* that playing is put makes an enormous difference, just as, though drums are drums, those preparing to play in the dance hall train differently than those aiming to play in a symphony orchestra: the two are universes apart. In the Catholic tradition format, repertory, customs, vocabulary, and the spirit are so different from the Protestant tradition, that *musical expertise alone does not suffice*, especially if such expertise is rooted in a non-Catholic tradition. This becomes also apparent in the case of converts who, with all their musical expertise and sincere conversion, are total strangers to the musical traditions and practices of the Catholic Church: their musical and liturgical roots lie elsewhere, and they need to be re-educated.

One of the causes for the confused state of Catholic church music today is the absence of enough well-trained Catholic church musicians and organists. This is nothing new. Even before Vatican II there was a severe shortage of trained Catholic church musicians in America. What is new is the practice of hiring just anyone to serve liturgical music in Catholic churches, with the result that there are today perhaps as many non-Catholics filling the positions of Catholic church musicians, as there are Catholic. This is, no doubt, done out of expediency, but it is beginning to be accepted as a normal thing, which, in my opinion, does not bode well for our church music.

Lest any of the foregoing give rise to the suspicion that I discriminate against Protestants or their musical traditions, I wish to assure the reader that my only bias is in favor of the best Catholic liturgical music and that, if discrimination there is (as there should be), then it is discrimination in only one sense: *being able to see the difference*. I would be no less discriminating if I were a German Lutheran with a bias for the best Lutheran music, and I would certainly opt for an organist reared in the tradition of the German chorale and familiar with its melodies *and texts*, rather than one who was a stranger to what is a condition for understanding even the full meaning and scope of Bach's music. (Albert Schweizer, in his famous book on Bach, felt compelled to start it with a study of the origins and the development of the chorale, before he could even begin to discuss Bach.)

The organist is something of a teacher. Not only does he teach those with whom he works directly (choristers, students, and often the pastor), but also those to whom he communicates certain messages Sunday after Sunday in sound: the faithful. He helps set the tone for prayer. He leads in prayer. This is achieved through a thousand details that work subliminally, rather than through some flashy toccata or prelude or postlude. Many of these details are not learned from books or in college courses.

They belong to a certain tradition (or spirit), and a stranger to that tradition (or spirit) is not at home in them. Considering the teaching role of the church musician and using an analogy, let us ask: if you want to learn French as well as possible, would you not rather turn to a Frenchman than to one who learned it as a foreign tongue and who will never know and feel the many subtleties that go beyond "knowing" a language?

A given church music is like a mother tongue: one thinks in it, dreams in it. My mother tongue being Catholic church music, I have always felt awkward playing for Protestant services. Not only did I feel a little dishonest, as I mentioned earlier, I also had to make an effort to "speak" what to me was a foreign tongue, figuratively speaking, and I am sure that my "foreign accent" betrayed me more often than I suspected. And I wasn't a bad organist. But at that point my musical skills became secondary: I was a stranger to the proceedings. The same thing happens when such a "stranger" takes over the music at a Catholic service, I'm quite sure. There is always the risk that, all good intentions notwithstanding, results will fall short of the desired goal. I will cite two examples which I regard as typical.

In my first example a retired music professor (with a doctorate) became choir director in a Catholic church. Being unfamiliar with things Catholic (he is Protestant), he asked me to suggest something easy in Latin. I sent him a short Mass by a very good minor composer, knowing from experience that it would "sing itself" quite easily. My friend thanked me but wrote that his choir was "not ready" for such difficult music yet. But, he added proudly, they had just performed (sic) Mozart's *Ave Verum* in Latin. I sadly understood what had occurred. What I had sent him was so different from anything he knew that he did not know what to make of it, although it was much easier than the *Ave Verum*. But he understood Mozart, and using Latin made him think that *that* was good liturgy. (I confess that with all my love for Mozart, I don't consider his *Ave Verum* a prime example of great liturgical music, perhaps in part because I am tired of hearing it.)

The second example deals with a very fine young musician (also with a doctorate) who converted to Catholicism and now leads a rather good choir in a Catholic church. Not long ago he wrote me about the beautiful Mass they had on Easter Sunday, adding that the high-light of the occasion had been Randall Thompson's *Alleluia*. I thought: "Easter Sunday, the most festive of all holidays, and the best he could come up with was Randall Thompson?" I was shocked but I understood. My friend had become a Catholic, but the music he was most familiar with was that with which he had grown up. Had he known but a fraction of the great Catholic repertory, I doubt that he would have given Randall Thompson the place of honor.

This leads to the mention of what is as important as musical skills: knowing the repertory, and knowing it with all its traditions. A performer (pianist, singer, etc.) is worthless without a repertory. An opera singer needs to know not only operatic roles but also musical and staging traditions that relate to a role and of which one should at least be aware. There are also styles and performance practices to be known and followed. One does not sing Puccini the same way one sings Mozart, and some Puccini singers are unfit to sing Mozart. All these things are true also of the church musician. He must know the repertory, and he must know the styles and performance practices required in different types of music. Approaching a Lassus motet as if it were another run-of-the-mill Protestant anthem will result in something, but it will not be Lassus. Accompanying plain chant tonally (i.e., not modally) will do violence to chant. (In fact, chant is best left alone, i.e., without organ accompaniment, although necessity sometimes dictates that we sustain it with the *proper* harmonies.) Trying to do renaissance polyphony without being as conversant with it as a drummer is at home in jazz, will rarely produce the full effect of that music. In fact, polyphony done right rarely fails to move singers and hearers alike, while doing it

wrong only bores and it seems more difficult than it is worth. There is ultimately no difficult or easy music. There is only music one knows and music one does not know. To say, for example, that Palestrina is more "difficult" than Bach chorales only means that one knows better how to handle a Bach chorale than a Palestrina motet. For it is *as difficult* to do a Bach chorale really well, as it is difficult to do, e.g., Victoria's *Ave Maria* well. (To one at home in the style, Victoria is even more "comfortable" and "singable" than Bach.) It is, indeed, as with languages. To one fluent in French a Racine tragedy is no "big deal." To one not knowing French, even the text of *Frère Jacques* may be more difficult than Shakespeare.

Knowledge of the repertory and traditions requires years of exposure to them and years of hard work. One "knows" pieces first from hearing them, then from learning them. The Lutheran church musician knows much of the music of his church from growing up with it, as the Catholic church musician *used to* start being acquainted with Catholic music in his own church. Today things are a little different, because many no longer know the great treasure of Catholic sacred music, which misleads them into believing that (1) church music is any music used in church, and (2) anyone with some musical affiliation (including skilled non-Catholics) can fill the role of Catholic church musician.

With all due deference to non-Catholics acting as organists or choir masters in Catholic churches, I would caution against the practice of engaging as church musicians persons not belonging to our own faith and traditions. Because of the inherent *practical* drawbacks of such a situation—which, I trust, were sufficiently explained in the foregoing sections—we would *at least* realize that we are dealing here with *an anomaly*. Hope for any true improvement in our church music (not only through superficial and apparent "solutions") must come from inspiring more Catholic musicians of talent to embrace the vocation and to continue in the rich tradition of which they are a part, respecting the different traditions of other churches but knowing that, beautiful though some may be, they are not our own mother tongue.

I would not be entirely candid if I did not ask one more question in closing, one that I am not sure how to answer myself. It is this: in the absence of enough qualified Catholic church musicians, is it better to hire less qualified Catholics rather than more able non-Catholics? The answer is: probably not. We probably ought to be grateful that competent non-Catholics are willing to help us out in these times of distress. A more ideal answer would be: it is better to hire competent Catholic church musicians rather than competent non-Catholics. Maybe we will live to see the day when we can take care of our own needs, but that will require much more than what I see happening.

I could, of course, be wrong. Maybe enough good Catholic church musicians do exist, but they choose not to be associated with what goes on today in so many quarters. It might not take much to induce them to return to their early vocation and to serve once again. Or perhaps it would require too much—not of them, but of those who are content with the present status.

And yet, it takes true competence to achieve any successful reform. Even mere changes cannot be effected well by those who do not really understand *what* they are changing, or into what a thing *could* be changed. No unskilled tinkerer without a solid knowledge of cars can remodel a car or overhaul its engine. You cannot know *into what* you change a thing, without understanding *what* it is or *for what purpose* it exists—although you may fancy that you have *something* in mind. No true reform—or overhaul—will be achieved by eager *aficionados* who don't have the necessary understanding or the necessary tools, much less the needed skills. We want the best car mechanics for our cars. Is our church music deserving of any less than the best Catholic musicians?

KÁROLY KÖPE

CONCERTS IN CHURCH: A CANONICAL OPINION

(The author, a doctor of both canon and civil law, gives here a reply to a question concerning the giving of concerts in churches. It is cast in the form of a letter to his client.)

You have asked me about the canonical norms which might apply to the Toledo Symphony's Neighborhood Concert Series of ten concerts given in a variety of churches, including six Catholic ones. The program indicates that the series will extend from October 7, 1990, to May 20, 1991, and is sponsored by the Dayton-Hudson Department Store Company, the Ohio Arts Council and the City of Toledo. The ten concerts will take place at Lutheran and other Christian churches. The concert brochure states that "each performance is a special blend of orchestral classics, popular favorites, and concert soloists," adding that "beauty in music compliments beautiful architecture, and each concert provides a relaxed and informal way to meet the Toledo Symphony."

The music scheduled for Catholic churches is:

Sunday, October 14, 1990. Our Lady of Perpetual Help. Tickets, $8.00. Handel's *Watermusic*, Haydn's *Symphony No. 60* and selections from *My Fair Lady*.

Sunday, December 2, 1990. St. Patrick's of Heatherdowns. Tickets, $7.50 in advance and $8.50 at the door. Orchestral settings of Christmas favorites; Mozart's *Marriage of Figaro*.

Wednesday, December 12, 1990. St. Joseph Roman Catholic Church. Tickets $5.00 in advance; $6.00 at the door. *The Nutcracker Suite;* Vivaldi's *Gloria;* and the *Halleluja Chorus*.

Sunday, February 3, 1991. St. Ann Catholic Church. Tickets $5.00 in advance and $6.00 at the door. Nicholas Flagello's *Passion of Martin Luther King*.

Friday, February 9, 1991. Gesu Catholic Church. Tickets $7.00. Bernstein's *West Side Story;* Sarasate's *Gypsy Airs* and Strauss walzes.

Sunday, March 10, 1991. Rosary Cathedral. Tickets $10.00 and $15.00. Beethoven's *Ninth Symphony, Ode to Joy.*

First, let us look at the law. Relevant to the matter of concerts in church, besides the 1983 *Code of Canon Law*, are the 1958 instruction, *De musica sacra*, and the 1987 circular letter, "Concerts in church." The code does not address the matter directly but both *De musica sacra* and "Concerts in church" do. To understand these documents and their import some underlying concepts first need to be understood.

1. Sacred music

In canon law, sacred music is a term of art, a concept with a special juridical meaning. Canon 17 tells us that words must be understood according to their proper or technical meaning and hence one needs to understand this term. The 1987 circular letter tells us that sacred music is music composed for the liturgy. The 1958 instruction was content to provide a description rather than a definition of sacred music, but that description was consonant. The instruction described sacred music as including Gregorian chant, sacred polyphony of the Palestrina style, modern sacred music, sacred music for the organ, popular religious music, and religious music. But the instruction went on to say that religious music was that which "by the intention

of the composer and by reason of the matter and purpose of the work itself tends to express and arouse pious and religious sentiments." It added that "since it is not adapted to religious worship. . .it is not admitted in liturgical actions" (art. 10). The instruction went on to declare that "the proper places for producing religious music are concert halls or auditoria for shows and conventions, but not churches, which are dedicated to divine worship" (art. 53).

The 1987 circular letter made the distinction between sacred and religious music a bit clearer by noting that sacred music is that composed for the liturgy using sacred or liturgical texts. By contrast religious music is not composed for use in the liturgy even if it is inspired by sacred scripture or liturgical texts or has reference to God, the Blessed Virgin, the saints, or the Church. The 1987 circular letter went on to state what was implicit in *De musica sacra* that other music is profane or secular no matter how inspiring it might be. As a general rule both documents agree secular music is banned from churches both during or outside liturgical celebrations. The church, the 1987 circular letter explained, is "an unfitting context" for secular music. To understand why this is so, we need to understand the concept of sacred place.

2. Sacred place

Title I of Part III of Book IV of the 1983 *Code of Canon Law* is entitled "sacred places." Canon 1205 tells us that these are those places set apart for the worship of God or for the burial of Christ's faithful by a blessing or consecration. The concept of "sacred place" includes churches, oratories, chapels, shrines, altars and cemeteries. The concept of "sacred place" may seem foreign to some. Such people deny a distinction between the sacred and the profane. They see a church as a *locus in quo* for worship—a worship space—not as a sacred place or *locus sacer*. This view was raised before the Code Revision Committee in 1979. Some suggested that the division between sacred and profane in this title was refuted by contemporary theology. The consultors replied that this view lacked basis either in theology or in the schema of the draft canons themselves. Thus the view that a church is indeed a sacred place is set forth in canon 1210 which states that "in a sacred place only those things are permitted which serve to exercise or promote worship, piety and religion. The local ordinary may, however, for individual cases, permit other uses, provided they are not contrary to the sacred character of the place."

3. Music in sacred places

Canon 1210 provides only the most general guidance as to which music can be performed in sacred places. However, implicit in the concept of "sacred music" and "sacred place" is the general rule that secular music is out of place in a church. Since sacred music is by intention written for use in the liturgy in church, it is by definition always suitable in church.

On the matter of religious music, the 1958 and 1987 documents are not in harmony. *De musica sacra* says religious music really belongs in concert halls or auditoria. It provides for exceptions, however. The local ordinary can permit a concert of religious music in church if there is no suitable music hall or auditorium and if the concert of religious music might be of spiritual benefit to the Christian faithful. However, certain procedures must first be followed: 1) the local ordinary's consent must be given in writing; 2) the time of the concert, the character of the music, the names of the musicians must first be provided him; 3) the opinion of the diocesan commission on sacred music must be sought as to the suitability of the music which must also be of a pious Christian character; 4) the Blessed Sacrament is to be removed to a chapel or other suitable place to prevent irreverence; 5) any tickets are to be sold at the door or outside the body of the church; 7) it is desirable to close the concert of religious music with a pious exercise such as Benediction of the Blessed Sacrament (art. 55).

The 1987 document, "Concerts in Church," takes a more liberal view. It gives *carte blanche* to concerts of sacred music or religious music in church. It sees such concerts as adding to the festive character of major feasts, as giving meditative quality to a church, as indicating the sacred character of the place, e.g., by organ concerts.

As for secular music in church, the 1987 document proposes to apply the same restrictions to concerts of secular music in church as the 1958 document applied to concerts of religious music in church. The 1987 document adds to the 1958 restrictions that no admission be charged to concerts in church and, instead of recommending that the concert close with a pious exercise, it recommends that it be introduced so as to promote understanding and participation by the listeners.

The two documents are not easily reconciled especially when their juridical form and character are also taken into account. The 1958 instruction was no mere instruction. All instructions are approved generally by the pope. Even so, they remain the act of the body promulgating them. But here in the case of the 1958 instruction it was approved, not *in forma commune* or in general form. Rather, it was approved *in forma specifica* or specially. The last paragraph of the 1958 instruction tells us that Pius XII "deigned to give it his special approbation in all and each of the provisions and to confirm it by his authority." An instruction approved *in forma specifica* ceases to be merely the act of the body issuing it but rather takes on the character of pontifical law. It is thus true legislation. It follows that it can only be abrogated or derogated from by legislation emanating from an equivalent authority.

Inspection of the 1987 document reveals that it is not the act of an equivalent authority. There is no indication that it was approved by the pope. Nor was it promulgated in accordance with the norms on promulgation of canon 8. It does not look like legislation. Nor does it sound like legislation. It does not command or prohibit. It merely "considers it opportune to propose to episcopal conferences. . .some observations and interpretations for the canonical norms concerning the use of churches for various kinds of music."

It seems clear that what the Congregation for Divine Worship has done is to take the 1958 norms on concerts of religious music in church and apply them by analogy to concerts of secular or profane music in church. But why re-invent the wheel?

Is it appropriate to apply to secular music norms designed for religious music? The 1958 instruction is quite clear that "churches are dedicated to divine worship." The answer seems to lie in the language of canon 1210 of the 1983 code. Besides worship, the canon permits in churches exercises serving piety or religion. The argument then is that canon 1210 has *sub silentio* or silently expanded the scope of appropriate use of churches. Legislative history of the canon supports this. Some consultors in the code revision process found even this expanded language too restrictive. To them it was replied *sub nomine "pietas ac religio" veniunt alia quoque quae promotionem humanum sensu christiano respiciunt* (under "piety and religion" come uses which promote human development in a Christian sense). Understood in this way religious music is clearly permitted in church as well as sacred music. This proposition was clearly adopted by the 1987 document.

Secular music, however, enjoys no presumption of suitability in church. Hence, the Congregation for Divine Worship proposed to apply to secular music the 1958 norms for concerts of religious music in church. In doing so it attempted to expand the scope of canon 1221 which requires that admission to churches be without charge during sacred celebrations. The 1987 document proposed that concerts in church be free. This certainly goes beyond the canon which placed no restrictions on a charge for entry outside times of sacred celebrations. The legislative history bears this out. The consultors were clear that a charge *ratione artis* outside the time of sacred celebrations was within the discretion of the rector of a church.

In conclusion, to apply these norms to the case of the Toledo Symphony Neighborhood Series requires musical as well as canonical skills. Being a canonist, not a musician, I cannot claim to be apodictic. I can, however, offer my impressions.

One wonders what the selections from *My Fair Lady* were! Perhaps "Get me to the church on time!" Mozart's overture to the *Marriage of Figaro* is delightful and no doubt festive, but it seems oddly yoked to "Christmas favorites." Vivaldi's *Gloria* is true sacred music and is unexceptionable. Handel's *Hallelujah Chorus* is religious music and would be permissible under either the 1958 or the 1987 standards. *The Nutcracker Suite* is festive and a perennial favorite of mine at Christmas, but at the same time it is certainly secular. About the *Passion of Martin Luther King* I can express no opinion, since I do not know the work. Yet it seems likely to be a secular work.

Sunday, March 10, 1991, is Laetare Sunday and presumably that is why Beethoven's *Ninth Symphony* is that day mounted in Holy Rosary Cathedral. Again it is unquestionably a beautiful work and surely it is uplifting to sing *Freude, schöner Götterfunken, Tochter aus Eliseum.* But it is again a secular work and if I had my druthers, I should advise the bishop to make better use of the "guest choristers of the diocese of Toledo" who are to sing that piece, and instead have them sing choral vespers in the cathedral. That would serve to follow the recommendation of canon 1174 and would as well follow the decree of the Second Plenary Council of Baltimore which directed Sunday vespers be sung in parish churches to the extent possible. As for *West Side Story* and *Gypsy Airs* and the Strauss waltzes to be performed at the Gesu, one can only be thankful that they were mounted on the Friday before Ash Wednesday!

My impression is that these Catholic churches are being used, not to provide spiritual uplift or to add to the festive character of certain seasons, so much as to provide "beautiful architecture" to complement "beauty in music" as the program brochure says.

While none of the works seems "contrary to the sacred character of the place" there would seem to be a danger here of reducing sacred places to the level of "worship spaces" to which a scenic easement for secular entertainment will readily be granted. If the "silent repeal" argument is conceded as correct, the Bishop of Toldeo may lawfully permit these concerts in church.

However, it is also clear from the canon that such use is restricted to "individual cases." This means that he cannot habitually permit these churches to be so used. In short, the Neighborhood Series cannot become a permanent fixture in Catholic churches.

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Sources

Sacred Congregation of Rites, Instruction, *De musica sacra*, 50 *Acta Apostolicae Sedis* (1958) 630, 6 *Canon Law Digest* (1969) art. 55, p. 592.
12 *Communicationes* (1980) pp. 322, 331, 338.

COMPOSING IN THE VERNACULAR

I. FOR THE CONGREGATION

Prior to Vatican II, American Catholic composers composed little music in English. All the music sung during the high Mass was in Latin. Only processional and recessional hymns, (i.e., music sung outside the liturgy itself), were permitted to be in English. Serious composers cared little for hymn composition. Many of us remember the standard Catholic hymnals, namely the *Saint Gregory Hymnal* and the *Saint Basil Hymnal*, which provided ample repertory for vernacular hymns within the framework of the Catholic music program. Just a few years before Vatican II, several new hymnals began to surface, but they were short-lived, and I no longer even remember their titles.

In France, however, music in the vernacular had received considerably more attention than in America. In the years immediately following World War II, a number of French composers became interested in composing in the vernacular, and especially in the composition of psalms. It would be difficult to forget the efforts of Lucien Deiss and Joseph Gelineau, who both caused considerable controversy. As early as 1945, Robert Jef was composing new hymns in French, and Jean Langlais became interested in French-language church music shortly after the war.

Much very poor music was published in the French collections during the fifteen years which preceded Vatican II. With the increased demand for music in the venacular after Vatican II, one can easily imagine the abusive nature of hastily composed music—much of it written by religious with little or no training in composition. If the situation was bad in America, it was even worse in France.

This little detour about the problem in France is necessary if one is to understand the background which led to this article. Greatly disturbed by the poor quality of sacred music being produced in France, my teacher and friend, Simone Plé-Caussade, professor of counterpoint and fugue at the Conservatory of Paris, began to study the various problems and to look for some possible solutions. As I was equally disturbed by the situation in the United States, Madame Plé-Caussade and I became "collaborators" in studying the various aspects of composition in the vernacular as opposed to composing in Latin. What were the specific problems? Exactly what were the qualities of this music which made it so poor? How could those matters be reversed? Our little collaboration had no particular purpose, or at least, no official purpose. We did not intend to publish the results, but we did hope to find the necessary answers for our own work, both in composing and in teaching. She worked with the French texts and compositions, and I worked primarily with English-language music. We concluded early in this project that almost every problem fell into one of two categories:

1) There is no problem with the vernacular *per se*, but rather the ignorance of musicians to use the vernacular in the correct manner. This became immediately apparent to both of us, working as it were in two languages which are by no means closely related. It is true that Latin is superior to both English and French for musical expression, and this superiority is largely due to the even distribution of good vowel sounds.

2) Most (but not all) poor music in the vernacular, be it in English or in French, was being composed by mediocre musicians, with only a scant knowledge of a few chord patterns. The worst music lacked any relationship to counterpoint. It was vertical, and one could easily see that the melodic line was concocted to fit the chords. Some of the worst examples from France were composed with organ accompaniment. Others obviously evolved from the worst jazz. As for the worst American examples, they were amateur guitarists' experiments. In all cases, the absence of

horizontal writing was obvious: it was the total lack of any relationship with contrapuntal writing which made this music so obviously poor.

Having uncovered common problems in two different vernacular studies—two "vernaculars" which are different not only in their constructions and sounds but also very different in their systems of accents—it seemed obvious to us that the only common denominator would be found in retracing the development of music in Latin, then using the same system to compose better music in the vernacular.

Before outlining the results of this study, which provides a systematic approach to composing music in the vernacular, let us examine briefly a few references to this subject which are found in official documents of the Church. What some of us persist in calling the "new liturgy" is no longer really *new*, and indeed there are many younger readers who were never exposed to the *old* liturgy.

Sacred Music and the Liturgy, the instruction of the Sacred Congregation of Rites, September 3, 1958, in Chapter I, No. 6, on the subject of sacred polyphony says:

> . . .measured song which, derived from the motives of Gregorian chant and composed with many parts, began to flourish in the Latin Church in the middle ages. Giovanni Pierluigi da Palestrina (1525-1594) was its principal promoter in the second half of the 16th century and today it is promoted by illustrious masters of that art.

The main reason for citing this excerpt is its reference to song derived from the motives of Gregorian chant. Today, one would wonder who the "illustrious masters of that art" were back in 1958, aside from Monsignor Bartolucci.

The same instruction of 1958 in Chapter I, No. 7, says:

> Modern sacred music is music which has many parts, does not exclude accompaniment, and is composed in accord with the progress of musical art. When this is intended specifically for liturgical use, it must be pious and preserve a religious character. On this condition it is accepted in liturgical service.

The main point here is the *religious character* of new ("modern") sacred music as a condition for its use in the liturgical service.

Again the same instruction of 1958, Chapter I, No. 9, says:

> Popular religious singing is that which springs spontaneously from that religious sentiment with which human beings have been endowed by the Creator Himself. . .it was cultivated in the Church as far back as the most ancient times (Cf. Eph. 5:18-20; Col. 3:16). . .sometimes it can even be permitted in liturgical functions themselves.

This last statement is the only reference to sacred scripture in the document. It would seem that this was a direct reference to singing in the vernacular at low Mass, although the statement is not specific.

The constitution on the sacred liturgy, the first formal declaration of the Second Vatican Council, promulgated on December 4, 1963, states:

> That sound tradition may be retained and yet the way be open for legitimate progress, a careful investigation is always to be made into each part of the liturgy which is to be revised. . .care must be taken that any new forms adopted should in some way grow organically from forms already existing. (Para. 23.)
>
> Composers. . .should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and the active participation of the entire assembly of the faithful.
>
> The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources. (Para. 121.)

These words make it clear that composers must make an effort to write good music within the grasp of the small congregation, and that we must, indeed, study the development of music composed in Latin if we are to know where we are going in the vernacular. *This is the reason why so much music failed shortly after Vatican II.* Composers had not taken the time to insure that "new forms grew organically from forms already existing."

The instruction of February 9, 1967, *Musicam sacram*, came into force on Pentecost Sunday, May 14, 1967. It states:

> . . .the nature and law of each language must be respected. . .together with the laws of sacred music. (para. 54.)
> New melodies for the vernacular texts certainly need a period of trial. . .(Para. 60.)

All these admonitions from Rome point toward the same basic ideals, which can be summarized in a few words: New sacred music must be good enough to become a part of our heritage.

Concerning music in the vernacular *in general*, and music for the congregation *in particular*, has this taken place? I think not, for in making comparisons, I see little improvement in twenty-five years. In some ways, matters have become worse instead of better.

These are some ideas for a solution:

1) Let us first of all remember that singing is a form of prayer. People attend Mass to worship, and they do not wish to be distracted. For this reason, the music they are asked to sing should be simple and readily singable, and it *must* be an obvious form of prayer.

2) In vernacular music for the people, the pronunciation must be the same as the pronunciation of any spoken text. The Mass is not a solfége class, nor is it a music education class. The majority of the people read music very little or not at all. If the People of God wish to learn to read music, you can be sure they will not choose to do so by attending Mass.

Sunday after Sunday, year after year, I have had the congregation repeat what was just sung by the choir or the cantor, and the music has *always—without exception—* been completely different from the music printed in the missalette. Not one single person has ever mentioned this, much less complained about it. The important thing is that the people have sung. No announcement was ever made about a "different tune." Nothing was printed for the congregation. No rehearsal has ever taken place before Mass. Without making an issue about the difference between the printed music and what the people heard, everything has gone smoothly. Perhaps the very first Sunday for a new melody will be a little weak, but after the initial attempt, the singing is stronger. It seems, therefore, that it is very important *not* to make a big issue about the matter.

In composing for the congregation, the method of using the vernacular differs from that used in composing for choirs. The people pronounce "Lord" as "Lord," not as "Lawd." They say "God," not "Gawd;" "shall" is sung as it is pronounced in conversation, not as "shahl." This consideration is of great importance in *approaching* the vowel sounds.

3) Good composition for congregational music must have a contrapuntal (horizontal) foundation. This promotes a natural flow of the musical line. With few exceptions, the simple rules of strict two-part counterpoint are most easily used as the basis for composition for congregation. One strict rule may be broken, i.e., the use of the repeated note, but only when necessary.

Harmony has been pushed far enough. We need to return to solidly constructed contrapuntal lines. The underlying harmony of two-part counterpoint provides

enough harmony to accompany the singing of the people. This is in direct opposition to the chord (vertical) approach, which is the "guitar style."

One must first consider the text. Open your missal (or missalette) to any page. The good composer must be able to set *any* text to music. Start with a short sentence, or even a phrase. The best starting point is a phrase consisting of six to eight words.

Use the following chart (p. 22) as a guide. It is by no means all-inclusive, but it will provide enough material for you to make your own chart, adding other sounds as your work progresses. *A vowel chart is indispensable.* Of special importance is the "vocalize" column, which indicates if more than one note sounds well for one syllable, and if so, an idea of the direction. The "approach/depart" column is likewise very important, for some vowel sounds are best approached from a lower note, and others from a higher note. The column of note values also includes the approximate placement of the sound in the measure.

Vowel sounds are easily divided into four categories, with an occasional "+" or "-" sign for relative importance. Note that as the importance of the sound decreases, so does its length. The lowest level of sound, which may be called "mute" vowels, should be short note values on weak beats.

Keep in mind from the very beginning that the *text* is always of utmost importance, and thus, many variations will have to be made according to the particular text. This chart does, however, provide a good starting point. (See Chart I, p. 22.)

The music must always be composed to fit the text, regardless of what you read elsewhere. The text provides the "mood" for the music as well as the most important accents.

One must likewise consider the accents. Two types of accents apply to the text. First, the natural accent of the word. Every English word consisting of more than one syllable has an accent on one syllable; words consisting of four or more syllables usually have two natural accents. *When in doubt, consult a dictionary.* The natural accents are known as the *literary accents,* and they should always prevail over other accents.

The second type of accent is determined by the level of importance of the vowel sound. The strongest vowel accents can effectively be placed on the strong musical beat, and they may have a longer duration. The least important vowel sounds should never be placed on strong musical beats unless it is absolutely unavoidable, and these sounds should be restricted to short note values.

The "strong" or "long" vowels (also sometimes called "tall" vowels) are indicated by the sign "_____." The "weak" or "short" vowels use the sign "∪." Some composers prefer to use variations of these two traditional signs: _____, — —, ∪.

With a little experience, it is best to discontinue use of the signs and use musical notes (with no staff) in their place. (See Chart II, p. 23.)

Meter must also be considered.

There are two basic meters, the *binary*

(measures divisible by 2: $\frac{2}{1}$ $\frac{2}{2}$ $\frac{2}{4}$ $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ etc.) and *ternary*

(divisible by 3: $\frac{3}{1}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ and only rarely $\frac{6}{4}$ or $\frac{6}{8}$).

Never use binary and ternary meters in the same piece.

The alternation of binary and ternary is no problem for trained singers, but for the congregation, they find no pulse in changing meters. Congregations are more apt to recall the meter or rhythm of a piece of music than the music itself. In the mind of the musically untrained layman, the meter brings to mind the tune, and not vice versa.

We must consider musical accents. The strongest natural accent in any musical meter is the first beat. In 4/4 (or 4/2 or 4/8) meter, the third beat is also a strong beat, but never as strong as the first beat. In ternary meter, such as 3/2 or 3/4 time, the first beat is the only strong natural accent in the measure.

Therefore, the natural accents in composition come in this order: 1) the natural literary accent; 2) the natural accent according to the strength of the vowels; 3) the natural musical accent.

To demonstrate this, let us take the phrase "Christ has become our Paschal sacrifice / let us feast with joy in the Lord." Mark words of one syllable with — or ⏑. Mark words with two or more syllables: the literary accent must first be marked " ' ", which is the standard sign used in dictionaries. After indicating the natural literary accent, mark all syllables "—" or "⏑" accordingly. For the result, see Chart III, p. 24.

Avoid dropping a soft or short vowel sound. Do not use a contraction such as "heav'n" in place of the word "heav-en."

Except in the 4th species of strict counterpoint, where half-notes are tied over the bar line to other half-notes in the next measure, avoid syncopations in your early compositions. It is preferable to vocalize on a vowel sound, even if the sound is not one usually used for vocalizing, than to accent a weak beat. For example, see Chart IV, p. 25.

Once the rhythm and note values are established and the natural accents fixed, your work is approximately half finished. Now to work on the notes.

In composing the music, you must consider the following. The ambitus is the range, from the lowest note to the highest note, of the entire piece of music. A good rule of thumb was set down by Mme. Plé-Caussade:

1) An excellent composer can compose an excellent melody within the ambitus of a 5th or a 6th. (See Example 1, p. 26.)

2) A good composer can compose a good melody within the ambitus of an octave. (See Example 2, p. 26.)

3) A mediocre composer needs an octave and a half to compose a mediocre melody. (See Example 4, p. 26.)

Mme. Plé-Caussade did not mince words.

In general, use the octave from middle C to and including the C above it. If your musical invention leads you to use the note B under middle C, use that B as a lower embellishment (auxiliary note) *only*, and take one note away from the top, in case the melody must be transposed. (See Example 4, p. 26.) If you must use the note D above the upper C, use it only as an upper embellishment, and take a note off the bottom of the ambitus. The ambitus does not have to start on the tonic. (See Example 5, p. 26.) Always keep in mind the possible necessity of transposing.

You must likewise consider the tonality, mode and key signature. You have six basic "modes" to work with:

1) The traditional major tonality or mode of C.

2) The natural/normal minor mode of A, without raising either the 6th or 7th degrees.

3) The ancient ecclesiastical modes of D, E, F and G.

All these modes may be transposed to any degree of the C major scale on the keyboard. The more you transpose, the more you will have to reduce the ambitus of the octave. For this reason, the ambitus of a 5th or 6th is ideal, as it permits

transposition either up or down without going too low or too high. (See Example 6, p. 26.)

The *melodic minor*, used in strict counterpoint, is best omitted in favor of the ancient modes.[1]

The *key signature* will depend on whether or not you need to transpose your original melody, if you compose within the limits of the tonalities given above, none of which contain any sharps or flats in their original form.

In writing a melody, use the first species of strict counterpoint, i.e., a whole note against a whole note, in your first attempts, and compose one melody after another consisting of 8 or 9 notes. Use conjunct (scale-wise) motion as much as possible, and intervals of a 3rd (major or minor). In strict counterpoint, you are not allowed to use any interval larger than the minor 6th, but the octave is permitted, with the provision that it is approached and continued by contrary motion.

Although the scope of this article does not permit a complete resumé of all the rules of strict counterpoint,[2] the following must be stated clearly if you are to know how to proceed; then you must write, write, write. . .every day.

1) Start on the tonic or the 5th; end on the tonic only.

2) The following melodic intervals are permitted: major and minor 2nds and 3rds; the perfect 4th and 5th; the minor 6th and the octave (with the restriction already given). No diminished or augmented intervals are permitted. (See Example 7, p. 26.)

3) Repeated notes, not permitted in strict counterpoint, are permitted in modal counterpoint, with the following restriction: if you use a repeated note in the *cantus firmus* (the melody, the part you will compose first), it may not be accompanied by repeated notes in the counterpoint you write under it. (See Example 8 through 12, p.o.)

The *cantus firmus* (melody) was written in the G clef: it is the part which will be sung.

Now you must write a line of counterpoint in the F clef, which will be the basis of the accompaniment. These are the basic harmonic rules of counterpoint:

1) Only perfect major and minor chords and their first inversions, and the first inversion of the diminished chord are permitted. The diminished chord in its root position is not permitted. (See Example 13, p. 26.)

2) Parallel/consecutive 5ths, octaves and unisons, as well as consecutive 5ths, octaves and unisons by contrary motion are not permitted. One exception is allowed: a direct octave is permitted between the next to the last measure and the last measure. See Example 14, p. 26.)

3) The tonic must be in the bass in the first and last measure. (Chords may have 3 or 4 notes; a few may be incomplete: the chords are for the organ only and are not "vocal" music).

4) No more than three consecutive 3rds or 6ths. (See Example 15, p. 26.)

Use contrary motion as much as possible.

The F clef counterpoint part is added to the *cantus firmus.* (See Examples 16 through 20, p. 26 to 27.) The underlying harmony (chord) is given underneath the 2-part counterpoint. Note that "6" identifies the first inversion. The 6/4 chord is forbidden.

5) The *ambitus* of the 11th is permitted in the bass.

You are no prepared to set the text to music, using the meter and the rhythm already established earlier. Continue to use the first species—note against note—but adjust the note value accordingly. This leads you to the study of the other species of 2-part counterpoint. See Chart 5, p. 25.

After studying 2-part counterpoint, you are ready for 3-part counterpoint, then 4-part counterpoint.

The mastery of 2-part counterpoint, however, is the most indispensable of all, as it gives you control of the bass and control of the motion.

To this may be added the study of more advanced harmony, but guard against using ambiguous chords, which will only confuse the congregation.

After completing the necessary studies for composing for the congregation, the composer is ready to begin the important study of the chorale and variation, as well as imitation and fugue, which prepares the serious musician for the task of composing more elaborate music for the cantor and the choir, and for composing organ interludes and more complex choral music.

(See Example 21, p. 27.) Note against note is maintained here, but note values are different, with new text added.[3]

NOTES

1. Cf. Allen Hobbs, *The Fugue*, Lissett Publications, P.O. Box 904, Marlborough, MA 01752. There is an excellent modal *cantus firmus* repertory, contributed by Daniel-Lesur. Although intended for organists in preparation for the study of the fugue, the preparatory excercises in conterpoint in 2 voices are very helpful to the composer.
2. May I modestly suggest the textbook I wrote in collaboration with Yvonne Desportes: *Contrepoint et Fugue*, a bi-lingual publication which is very concise but complete, with rules, examples and exercises in strict counterpoint in 2, 3 and 4 voices, as well as invertible counterpoint, canon and imitation, the chorale and variation, and the fugue. The entire textbook uses only the G and F clefs. The publisher is Editions Zurfluh, 73, Blvd. Raspail, 75006, Paris. Although this textbook does not include modal counterpoint, that subject is thoroughly covered in my book on the fugue, mentioned above in Note 1.
3. Church musicians in rural areas are often unable to find teachers. A great deal of progress can be made by correspondence, which Georges Caussade and Mme. Plé-Caussade offered for over a half century. If this would be helpful to you, my address is: Suite 41 L, Brooks Towers, 1020 15th Street, Denver, Colorado 80202.

Chart 1.

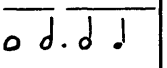
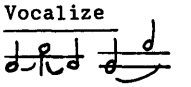
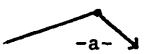
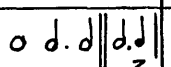
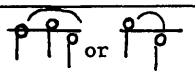
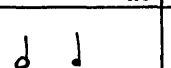
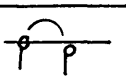
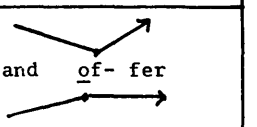
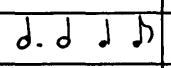
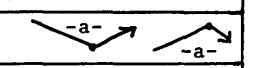
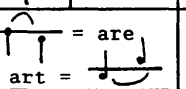
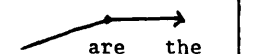
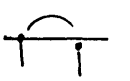
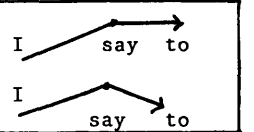
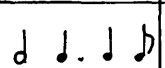
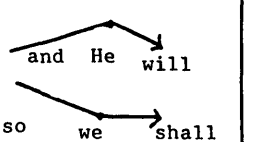
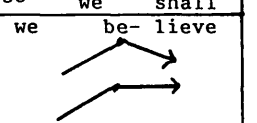
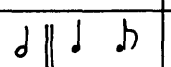
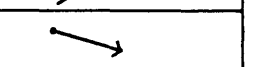
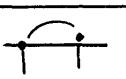
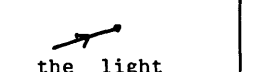
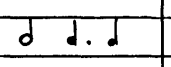
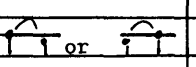
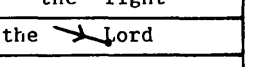
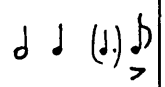
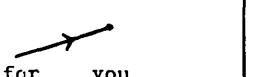
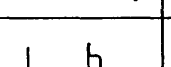
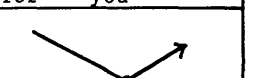
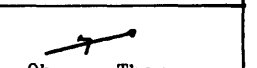
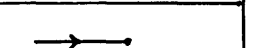
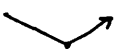
Category	Sound	As in...	Note values	Vocalize	Approach/Depart
1 +	a	father			
1	au ou	faught bought	idem	idem	idem
1 +	o	host, hosanna			
1 -	o	often (shorter than au or ou)			
2	a	take			
2	a	are, far art	idem		
2	ei ay	weigh, say (shorter than in take)	idem		
2	e ee ie ei ea	He feed believe receive eat			
2	e	believe (shorter than believe)	idem	idem	
2 -	y	many (still shorter)		idem	
2 -	i ei y	light height cycle	idem		
2 -	o	Lord			
2 -	u ew ou	fuse few you		idem	
2 -	o oo u ou	move choose true through		never vocalize	
2 -	o ou	now Thou	idem	never vocalize	
2 -	oi oy	soil, boy	idem	never	

Chart 1. — continued

Category	Sound	As in...	Note values	Vocalize	Approach/Depart
3	a a a e e ea ai i o oo u u ou	many and, lamb sat men set heaven said it, His, will mother foot but under, enough	 as short as possible, but often must fall on strong beat	never vocalize	1. oblique: (same note) 2.  3. 
3 -	ea er ur or (see below)	earth * mercy * church * world *	idem	never (these are common but very dead sounds)	1. oblique: 2. 
4	- ed - ple - en - e	seated people heaven the (before consonant)		idem (consonant prevails)	idem
4-	- ant - ent - ic - al	infant silent music dual etc.	idem	unaccented syllable sounds: as short as possible	1. oblique 2. downwards scalewise or by skip

* earth, mercy, church and world: four words very common in the English vernacular. The "rrr" sound is one of the ugliest sounds in the language. Never use more than one note for such a word (i.e., never vocalize such a sound. It is, unfortunately, difficult to avoid using these words on strong beats. In such a case, use as short a note value as possible, usually a quarter note or an 8th note.

Chart 2

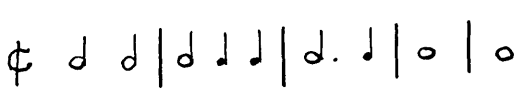


Chart 3

To demonstrate this, let us take the phrase "Christ has become our Paschal sacrifice / let us feast with joy in the Lord".

Words with one syllable: —— or ∪ .

Words with two or more syllables: the literary accent must first be marked ′ , which has become the standard sign used in dictionaries. After indicating the natural literary accent, mark all syllables —— or ∪ accordingly. Here is the result:

Christ has be-come′ our Pas′ -chal Sa′ -cri-fice / let us
—— ∪ ∪ —— ∪ —— ∪ ∪ ∪ —— ∪ ∪
feast with joy in the Lord.
—— ∪ —— ∪ ∪ ——

Next, try out both the binary and ternary meters:

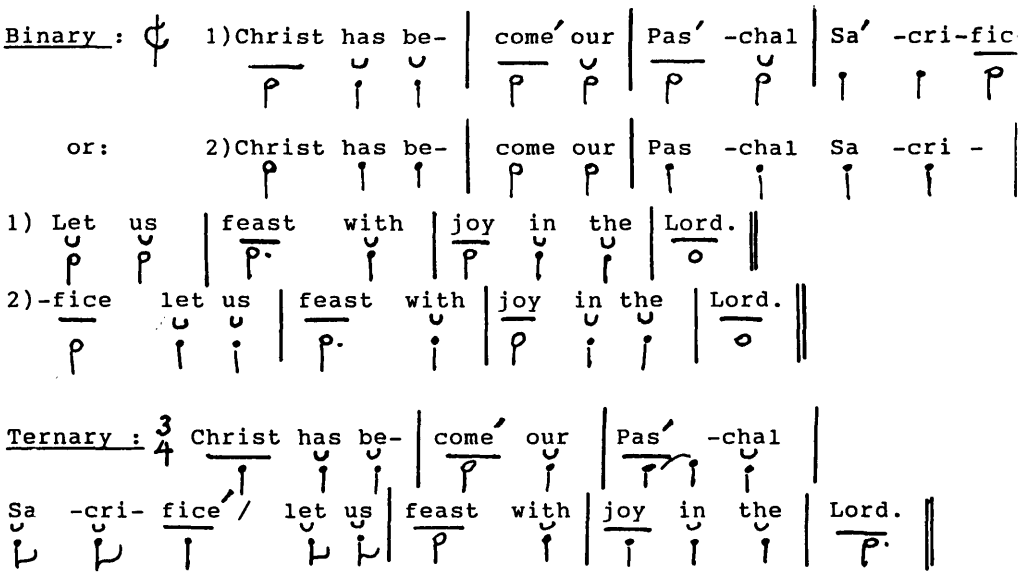


Chart 4

Except in the 4th species of strict counterpoint, where half notes are tied over the bar line to other half notes in the next measure , avoid syncopations in your early compositions. It is preferable to vocalize on a vowel sound, even if the sound is not one usually used for vocalizing, than to accent a weak beat. Example:

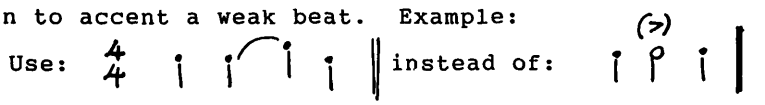
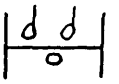
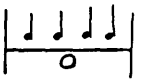


Chart 5

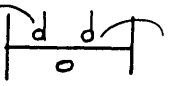
2nd species: two half notes against one whole note:



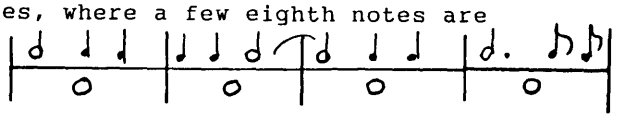
3rd species: four quarter notes against one whole note:



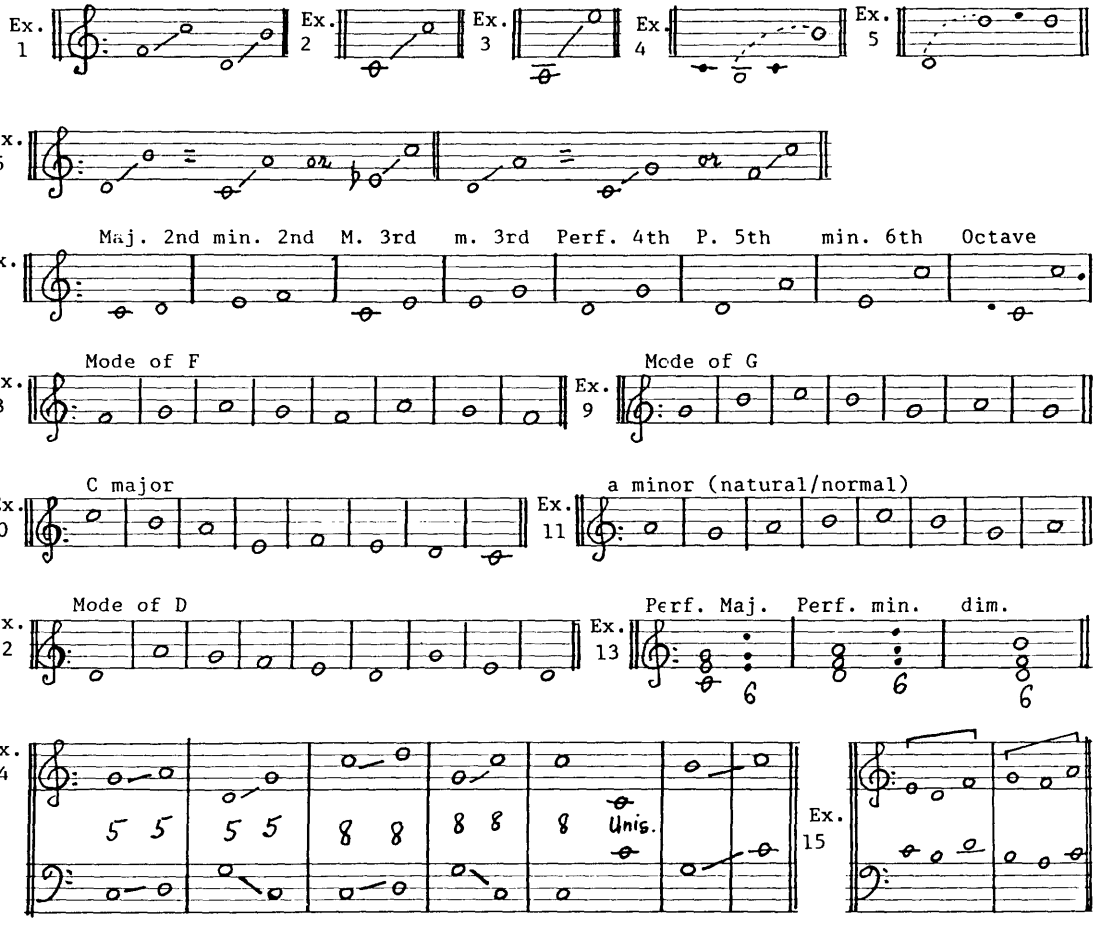
4th species: syncopations/retards in half notes, against whole notes:



5th species: florid counterpoint, or a combination of the first four species, where a few eighth notes are also permitted.

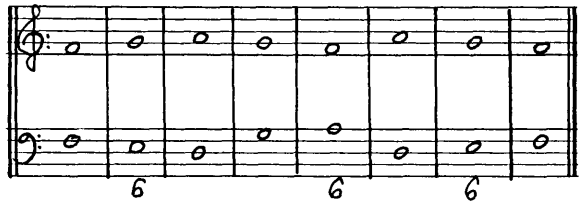


Examples

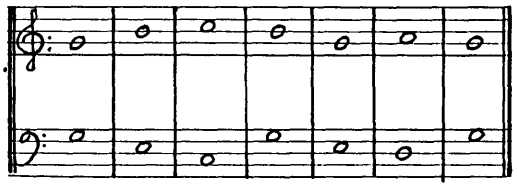


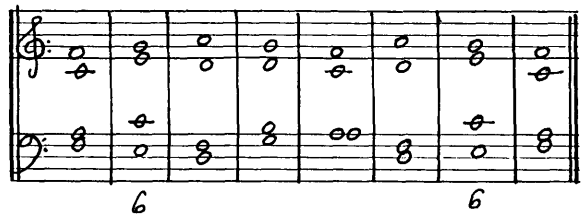
Examples

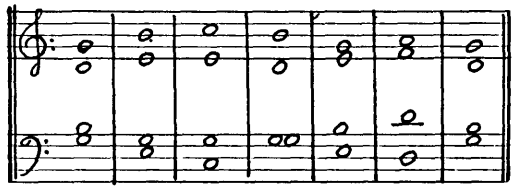
Ex. 16



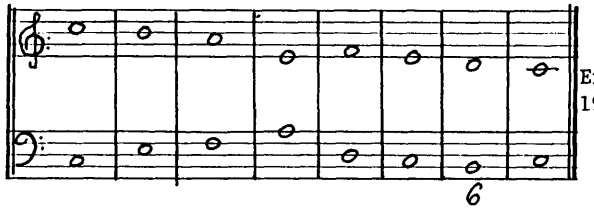
Ex. 17



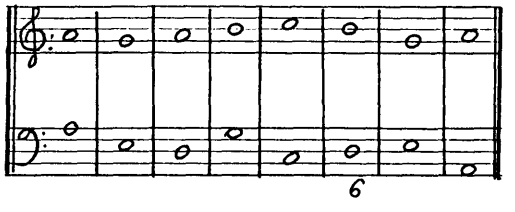


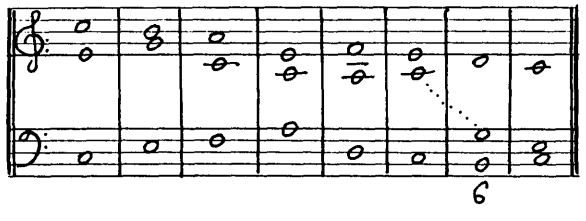


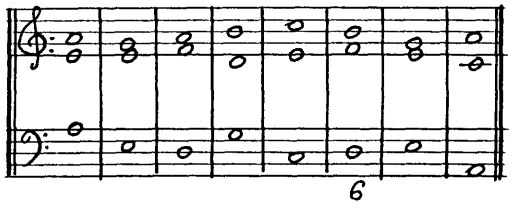
Ex. 18



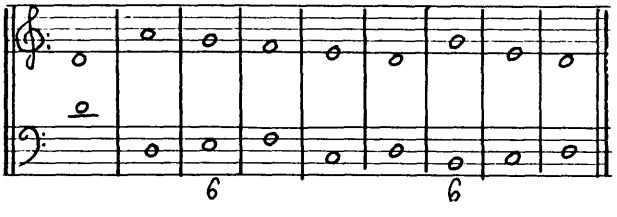
Ex. 19

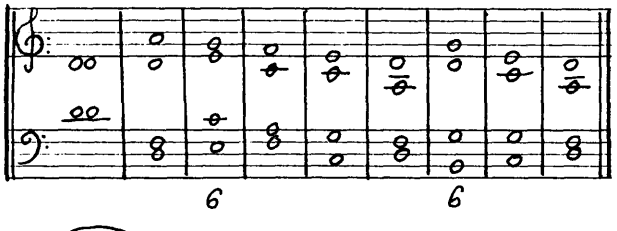




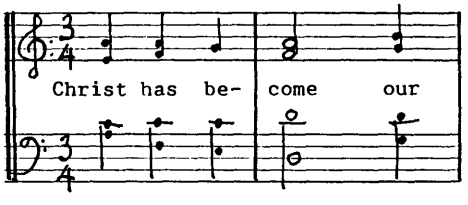


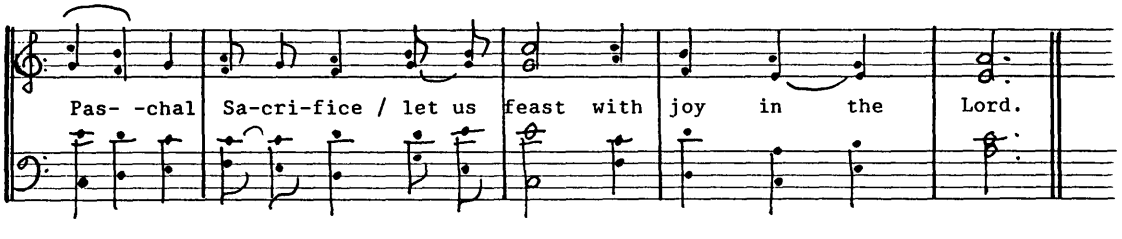
Ex. 20





Ex. 21





W. A. Mozart

REVIEWS

Magazines

UNA VOCE (France). No. 156. January-February 1991.

This issue contains a review of a two-volume study by Antonio Bispo, who is associated with the Institute for Hymnological and Ethnomusicological Studies, which is under the sponsorship of the Consociatio Internationalis Musicae Sacrae (CIMS) and located at Maria Laach Abbey in the German Rheinland. The work, published on the occasion of the tenth anniversary of the institute, is entitled *Grundlagen christlicher Musikkultur in der aussereuropäischen Welt der Neuzeit: Der Raum des früheren portugiesischen Patronatrechts.* The first volume is a study of the culture of Christian music in former Portuguese colonies in Africa, Latin America and India. The second volume is dedicated to a study of Catholic music in these countries from the sixteenth century to the present as known through contemporary memoirs and journals.

A recent publication of the center for information and religious documentation of the Archdiocese of Paris lists Masses celebrated in churches and chapels in the Paris region. Sunday Masses with some Latin or Gregorian are said in 25 out of 156 churches or chapels. There are only three out of 156 places that offer Sunday Masses of Paul VI in Latin and there are three places where authorized Sunday Masses in the rite of Pius X are said.

V.A.S.

UNA VOCE (France). No. 157. March-April 1991.

This issue contains a French translation of an article by A. Schoenberger, "From Revolution to Inculturation," which was originally published in *Una Voce Korrespondenz*, January-February, 1991. It discusses a desire for liturgical inculturation whose confessed goal is to allow for the establishment of autonomous churches. The pilgrimage to Chartres cathedral, organized by the Centre Charlier, will take place over the Pentecost weekend, as in the past. Its theme will be "Christ our Liberty." A second pilgrimage will leave from Chartres for Sacré-Coeur in Montmartre.

V.A.S.

PAROISSE ET LITURGIE / COMMUNAUTES ET LITURGIES. Tables 1966-1987.

As its title indicates, this volume is an index to these two publications (the name was changed in 1975). They ceased publication in 1987. There are indices by author, subject matter, commentary on seasons of the new liturgical year, conferences reviewed and bibliography. Back issues of the individual magazines are also available.

V.A.S.

BOLLETTINO CECILIANO. Anno 86, No. 1, January 1991.

Valentino Donella discusses the composition of new music to be sung by the people as ordered by the council. He points out the need of its being musical and dignified as well as being something that attracts. Natale Luigi Barosco has an article entitled "The Ministerial Function of Liturgical Music," which seems to repeat many old ideas about music being the "handmaiden" of the liturgy, an idea promoted by some liturgists who wish to assure the subservient position of sacred music, which the Vatican Council declared was an integral part of the liturgy. Reports from the various regions of Italy indicate a lively musical life promoted by the Italian Society of St. Cecilia. A report on Masses on TV and some letters from readers, book and periodical reviews complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 86, No. 2, February 1991.

Gigi Lazzaro has an article on the ministerial role of sacred music in the liturgy, pointing out the importance of the participation of the people according to their state. Sante Zaccaria discusses the Masses of Mozart in this bi-centennial year of his death. He lists the Masses according to the Köchel catalog of 1964. A news item announces the resignation of Aldo Bartocci as secretary of the Pontifical Institute of Sacred Music in Rome, a position he has held since 1947, making him known to two generations of students from all parts of the world. Reports of regional activities, Masses on TV, and reviews of music, books, periodicals and recordings take up a great part of the issue. Letters from readers indicate some pleasure and some displeasure with the new editors of the journal.

R.J.S.

BOLLETTINO CECILIANO. Anno 86, No. 3, March 1991.

Sister Cristina and Sister Gemma have an article on the songs, readings and prayers of the Mass. Sante Zaccaria completes his article on Mozart's liturgical compositions, listing them according to the 1964 Köchel catalog. Two motets for Easter with Italian texts by L. Migliavacca are printed as a supplement. The usual reviews and reports fill out the issue.

R.J.S.

Books

American Masses and Requiems, A Descriptive Guide by David P. DeVenney. 1990. xvii, 210 pp. $33.00. Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709.

Intended as a guide for choral directors, this bibliography of compositions written in the United States to texts from the ordinary of the Mass and the Requiem Mass seems to fall in between the kind of repertory being sought by university or high school choral directors and what might be useful to the usual parish choirmaster. Most of the compositions listed come from those Masses written between the time of Pius X's *Motu proprio* and the reforms of the II Vatican Council. Most are set to Latin texts, and are of very pedestrian musical value, certainly not of concert level.

One wonders at the manner of selection used by the editor and the qualifications needed by a work to be included on the list. The absence of works by Pietro Yon, who dominated the American Catholic musical scene for many years as organist of Saint Patrick's in New York, is a surprise. On the other hand, Licinio Refice is mentioned, and he can hardly be considered American. The biggest problem, however, lies in a lack of critical evaluation of the works, presuming that inclusion on the list gives some kind of recommendation to a choral director seeking worthwhile music. Extensive indices and lists are often more confusing than helpful.

Earlier bibliographical works by DeVenney, *Early American Choral Music* and *Nineteenth Century American Choral Music* were more critically edited and seemed to be within the editor's competency more than the vast area of compositions to texts of the ordinary of the Mass and the Requiem.

R.J.S.

Composers of the Low Countries by Willem Elders. Oxford University Press, 200 Madison Avenue, New York, NY 10016. 1991. ix, 193 pp. $55.00 cloth.

First published in German in 1985, this English translation by Graham Dixon of the work of Willem Elders gives English-speaking readers a view into one of the richest periods of choral writing in the history of music. Elders is professor of musicology at the University of Utrecht in the very heart of the areas under study in his work. The period is the fifteenth and sixteenth centuries; the subject is the polyphonic works both for voices and for instruments, both sacred and secular.

Short biographical articles on some fifty composers are useful. A glossary of terms, musical and religious, is appended. Surprisingly in this day of computers, a good index of names and compositions is lacking. The influence of these Netherlanders of the renaissance era upon music for the following century was enormous as they took up positions of importance in Italy and Germany and France, in ecclesiastical and noble courts. The development of the various musical forms, especially the Mass and the motet, make this little volume much more than a chronological account of a very interesting period.

Many musical examples and a large number of photographs make this a truly handsome book.

R.J.S.

NEWS

Monsignor Robert Hayburn of San Francisco died at Saint Louise Hospital in Morgan Hill, California, May 18, 1991. He suffered a heart attack while driving his car. He was 73 years of age. He served in the office of Catholic schools for many years and was pastor of Saint Francis of Assisi, Mater Dolorosa and Saint Brigid's churches in San Francisco. In 1972 he was named an honorary prelate. The funeral was May 21, at Saint Brigid's, and he was buried in Holy Cross Cemetery. R.I.P.

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Jean Langlais died in Paris during the night of May 8-9, 1991. Internationally known as an organist and a composer, he made several American concert tours and taught for several years at the workshops at Boys' Town. He was buried at Escalquens in France. R.I.P.

+

Monsignor Francis Schmitt celebrated the fiftieth anniversary of his ordination to the priesthood at Mount Michael Abbey in Nebraska. A priest of the Archdiocese of Omaha, he studied theology at The Saint Paul Seminary in Saint Paul, Minnesota. Most of his life was spent at Boys' Town, where he directed the famous boys choir. He was editor of *Caecilia* for several years and instrumental in founding the Church Music Association of America. Through the workshops he organized at Boys' Town, he exercised an important influence on church music in the United States. He is pastor of the Church of Saint Aloysius in West Point, Nebraska.

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The Ecclesiastical Chorale of Joliet, Illinois, has scheduled several Masses at the Church of Saint Anthony during which the music of Refice, Remondi, Schuetky, Somma, Bruckner and many renaissance polyphonists will be heard. Richard Siegel is director.

+

The 32nd international choir festival of Loreto in Italy has been announced for April 22 to 26, 1992. It features the performance of sacred music by choirs

who have applied for registration by October 31, 1991. Applications must include scores and tapes of the compositions to be performed. Further information about requirements can be obtained from Ente Rassegne Musicale, N. S. di Loreto, Piazza della Madonna, 60025 Loreto (Ancona) Italy.

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The Gloria Dei Choir of Saint Stephen's Church, Stevens Point, Wisconsin, sang music of Giovanni Gabrieli, Charles Gounod, Victoria and Bach at the Christmas midnight Mass. Earlier in December, 1990, they joined with the choirs of the University of Wisconsin at Stevens Point for a festival of lessons and carols. A wide variety of music from Gregorian chant to modern works was programmed. James T. Benzmiller, choirmaster at Saint Stephen's, was organist for the festival. David Saladino, Jean Saladino and Lenore Jirovec were conductors. Father Dennis J. Lynch is pastor.

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Cantores in Ecclesia, located at the Church of Saint Patrick in Portland, Oregon, continue their program of polyphonic music and chants for the major feasts and Sundays. During the Easter season, they sang compositions by Byrd, Handl, van Berchem, Lassus, Tallis and Palestrina. In May their program included Byrd's *Mass for Five Voices*, Palestrina's *Missa Ascendo ad Patrem*, Duruflé's *Messe cum Jubilo* and his *Requiem*, and Palestrina's *Missa Lauda Sion*. Dean Applegate is director; Delbert Sama is organist; and Father Frank Knusel is pastor of Saint Patrick's.

+

The school of music of The Catholic University of America has scheduled a three-weeks course in Gregorian chant according to the theories of Dom Andre' Mocquereau, June 24 to July 12, 1991. Theodore Marier is the instructor. For information write to the university, Washington, D.C. 20064, or telephone (202) 319-5417.

+

The Dorian Concert Choir of Providence, Rhode Island, has issued a 60-minute tape recording of the hymns of Sister Mary Alexis Donnelly (1857-1936). She compiled three hymnals and composed some 200 hymns which were published by several American houses. Jon Carew is director. It can be obtained from the Mercy Sisters, Cumberland, RI 02864 for $11.

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Music at Holy Childhood Church, Saint Paul, Minnesota, for Eastertime included *Messe Solennelle* by Camille Saint-Saens, *Messe Solennelle* by Samuel Rousseau, and *Messe Solennelle de la Pentecote* by Emile Paladilhe. Bruce Larsen is choirmaster, and Father Gordon Doffing is pastor.

+

Music at the Church of Saint Brigid, San Diego, California, for Easter Sunday, 1991, included Mozart's *Missa Brevis, K 275* and for Pentecost, Mozart's *Missa Brevis, K 194*. The program noted the selection of music was made to honor the bi-centenary of Mozart's death. The parish choir and the instrumental ensemble were under the direction of Jerry R. Witt. Monsignor Sean Murray is pastor.

+

The American Federation of the Pueri Cantores has announced the relocation of its offices. They are no longer in Wilmette, Illinois, but have been changed to 1834 Oriole Drive, Munster, Indiana 46321. Terrence Clark is American president.

+

The schola cantorum of the Saint Gregory Society celebrated the fifth anniversary of their Latin Masses with a pontifical Mass offered by Bishop Peter A. Rosazza of Hartford, Connecticut, January 27, 1991, at Sacred Heart Church in New Haven. The schola cantorum sang Palestrina's *Missa Ave Regina Coelorum* and motets by Victoria and Byrd.

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John T. Zuhlsdorf, who has written for *Sacred Music*, was ordained to the priesthood by Pope John Paul II in the Basilica of Saint Peter, May 26, 1991, the feast of the Holy Trinity. He celebrated his first solemn Mass at the Church of Saint Agnes in Saint Paul, Minnesota, June 2, 1991, the feast of Corpus Christi. The Twin Cities Catholic Chorale and members of the Minnesota Orchestra sang Mozart's *Coronation Mass*.

+

Carl Alan Funk was ordained to the priesthood by Bishop William L. Higi at the Cathedral of Saint Mary of the Immaculate Conception in Lafayette, Indiana, June 1, 1991. He celebrated his first solemn Mass at the Church of Saint John the Baptist in Earl Park, Indiana, where his mother has been organist for many years.

R.J.S.

CONTRIBUTORS

Allen Hobbs lives in Denver, Colorado, where he is organist at Holy Ghost Church. He studied at the conservatory in Paris, and has published several books on theory. He is one of the founders of the International Charles Tournemire Association.

Károly Köpe has recently retired from his position of director of the Moravian Music Foundation of Winston-Salem, North Carolina. He has conducted the Moramus Chorale and Orchestra for several years.

Duane L.C.M. Galles resides in Minneapolis, Minnesota, where he practices both civil and canon law. He has contributed several articles to *Sacred Music* on the relation between the art of sacred music and the canonical aspects that regulate its use.

EDITORIAL NOTES

Subscription Problems

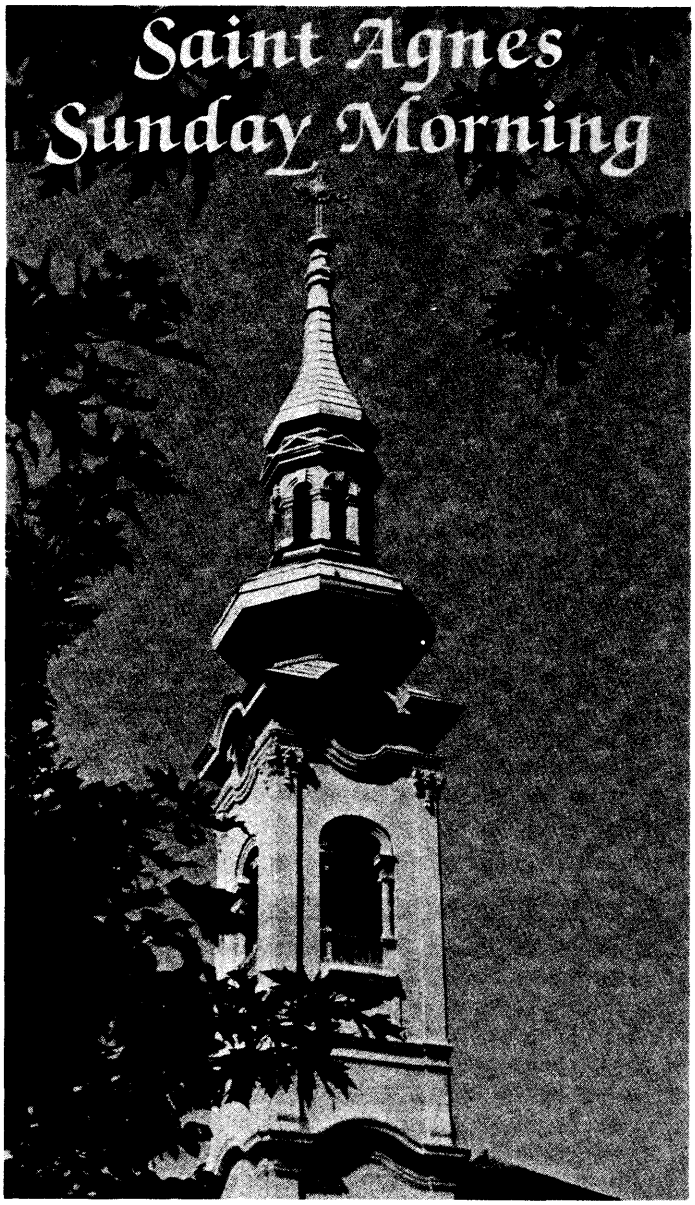
Sacred Music is a quarterly, published in spring, summer, fall and winter issues. Since spring in Minnesota is always late, the first issue of a volume (spring) does not arrive until June (like spring in Minnesota!).

Often librarians are complaining that they have not received the spring issue. As the English poet said, "spring comes slowly up this way." By the same token, the winter issue can arrive as late as March (it still snows in March!). But the librarians again become restive and complain, because they want to bind the volume and the fourth issue is still not there. As the English poet says, "if winter comes, can spring be far behind?" The answer is "Yes!"

Subscription fees are due with the beginning of the new volume which is marked "spring." We are beginning Volume 118 with this issue, so you must renew. We have reminded you with an envelope on the last issue, Volume 117, No. 4. Many have paid. If you have not, an envelope is provided for renewal. Send it in now.

Hopefully the confusion over the switching of the covers of Volume 117, No. 3 and No. 4 has been rectified. We received hundreds of letters and complaints about not receiving No. 3. We corrected the mistake with a letter, which hundreds of subscribers did not read. So, for the hundredth time, let us repeat: all four issues of Volume 117 were mailed on schedule. If you have a problem, look at the title pages, do not look only at the cover. Everyone knows, you can't tell a book (or *Sacred Music*) by its cover.

R.J.S.



CHRISTMAS MASS

Organ prelude: Louis Vierne, **Carillon de Westminster**
Proper parts of the Third Mass of Christmas in Gregorian chant:
- Introit: **Puer natus est nobis**
- Gradual: **Viderunt omnes**
- Alleluia: **Dies sanctificatus**
- Offertory: **Tui sunt caeli**
- Communion: **Viderunt Omnes**

Ordinary of the Mass: Charles Gounod, **Messe solennelle a Sainte Cecile**
Recessional: **Adeste Fideles**

EASTER MASS

Organ prelude: Dietrich Buxtehude, **Prelude, Fugue & Chaconne in C Major**
Proper parts of the Easter Sunday Mass in Gregorian chant:
- Introit: **Resurrexi**
- Gradual: **Haec dies**
- Alleluia: **Pascha nostrum**
- Sequence: **Victimae paschali laudes**
- Offertory: **Terra tremuit**
- Communion: **Pascha nostrum**

Ordinary of the Mass: Joseph Haydn, **Missa in tempore belli (Paukenmesse)**
Offertory: Pietro Yon, **Victimae paschali laudes**
Recessional: Charles Marie Widor, **Toccata from Symphony V**

PENTECOST SUNDAY

Organ prelude: Nicolaus Bruhns, **Praeludium in G Major**
Proper parts of the Pentecost Sunday Mass in Gregorian chant:
- Introit: **Spiritus Domini**
- Gradual: **Emitte Spiritum tuum**
- Alleluia: **Veni Sancte Spiritus**
- Sequence: **Veni Sancte Spiritus**
- Offertory: **Confirma hoc Deus**
- Communion: **Factus est repente**

Ordinary of the Mass: Ludwig van Beethoven, **Mass in C**
Offertory: Maurice Durufle, **Chorale Variations on the theme, Veni Creator Spiritus**
Recessional: Louis Vierne, **Final from Symphonie I**

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