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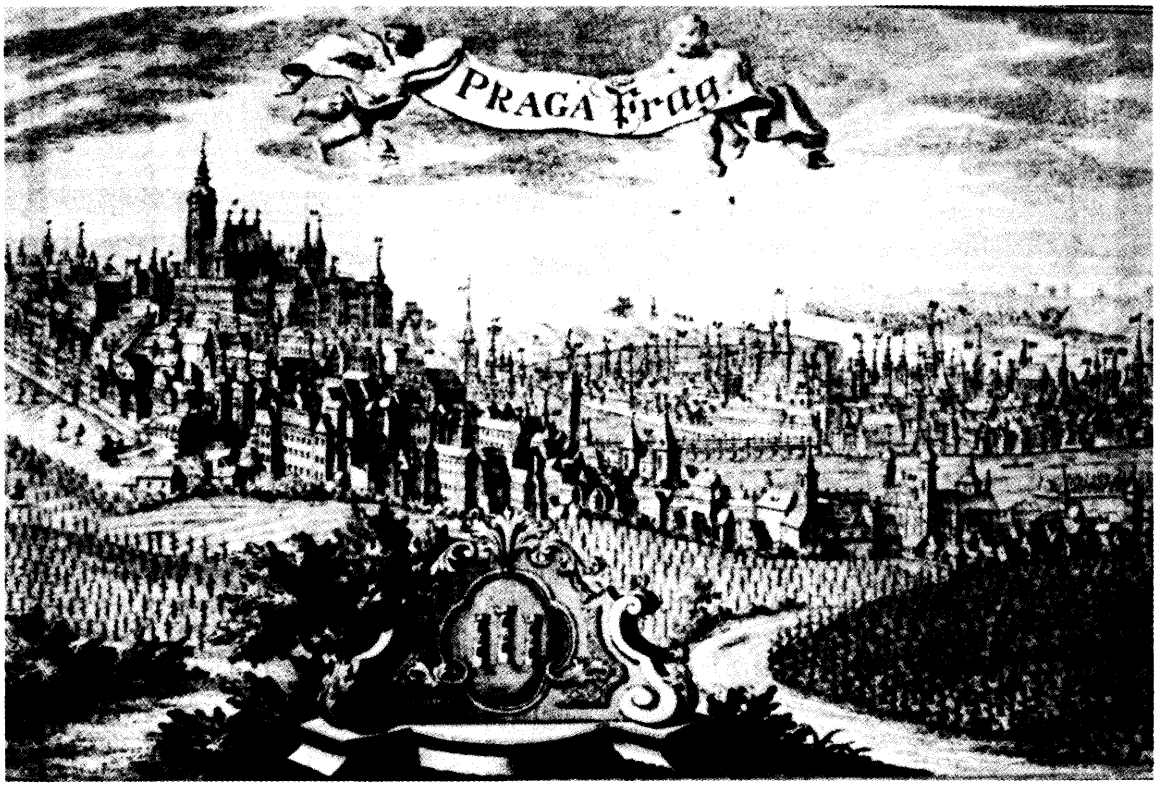

A view of Prague

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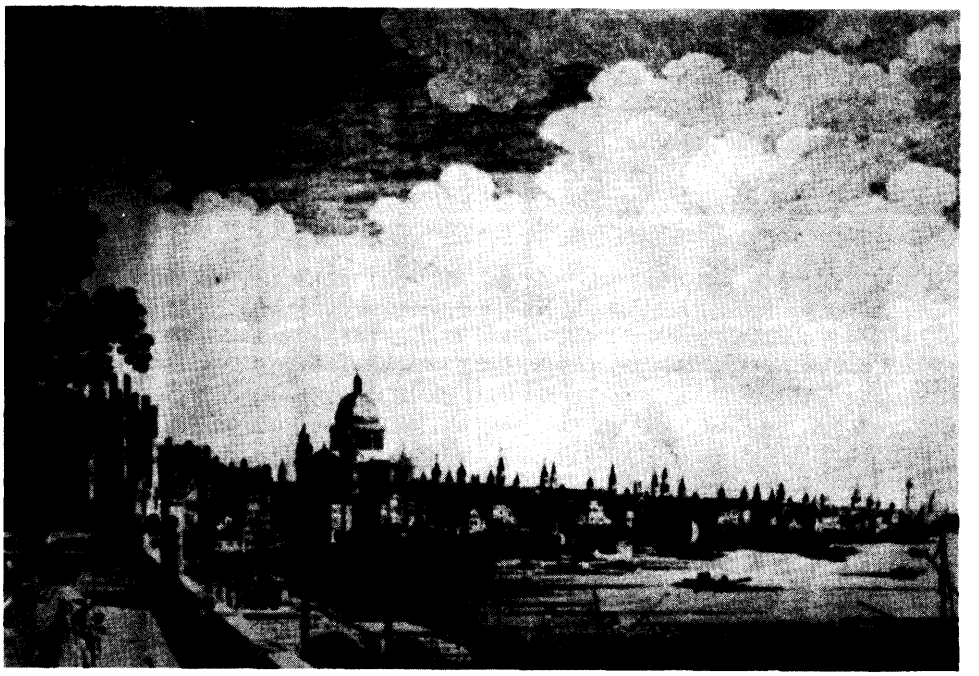

A view of London

FROM THE EDITORS

What about our Holy Days?

The ecclesiastical bureaucracy in Washington is busy again in its continuing effort to change (if not destroy) the Church in this country. Despite clear indications in the past that the majority of Catholics like and want the holydays, the liturgists are determined to remove them. Of course, they are at great pains to say that it is only the obligation of Mass attendance that they want to remove. The feasts will remain, but who will there be to celebrate them? Look only at the holydays of former times that are scattered throughout the pages of the missal, days that were once kept with Mass attendance but which today are hardly thought of, let alone celebrated.

The universal law of the Church lists twelve holydays. Provision is made for national hierarchies to reduce these, and the United States traditionally kept six of them. Those days emphasized basic Catholic truths: the birth of Jesus, His Resurrection and Ascension into heaven, devotion to Mary through faith in her Immaculate Conception and Assumption, and finally our relationship with those who have gone before us, all the saints in heaven.

For the church musician these were special days when the liturgy abounded in texts and musical settings of those texts that were rich and beautiful. One thinks of the wonderful Marian literature, antiphons, hymns, motets to Our Blessed Lady. Then there were pieces for All Saints, Ascension Day and, of course, Christmas.

The bureaucrats have robbed us of so many Catholic things. Why are so many parishes being deprived of the posture of kneeling at prayer? Who has pushed communion in the hand and reception under both species almost to the exclusion of the former practices? How many Catholics know the basic prayers that were always the mark of a Catholic? Why have statues, communion rails and so much church furniture been torn out of our churches? Who invented the ugly vestments worn so

widely? Where does the so-called turned-around-altar come from? We have lost the Catholic practice of fast and abstinence; the rosary and Marian devotions are rarely found anymore; the tabernacle in many churches is relegated to an obscure closet. The piano, the combo and the guitar have replaced the organ which the council gave so high a place. What is left?

We have a shortage of priestly ordinations. The religious orders of sisters are decaying and disappearing. Parishes are being closed and the churches demolished. Schools are combining and closing. Contraception and abortion daily become more widespread and accepted even by our Catholic people. The ignorance of Catholic children and even adults about the faith is appalling. Mass attendance has dropped dramatically. Support of the Holy Father and his teaching daily grows less even among the bishops. The growth of witchcraft, even in religious orders, and the practice of cultic rites among the young truly can be called scandal. Sexual violations and lawsuits directed against the Church are announced in the public press as enormous sums are paid in penalty. Is this the renewal we hear praised so highly?

Why don't we admit it? The implementation of the reforms of the II Vatican Council has been an unmitigated disaster in this country. Why? Our bishops have never given the council a chance to be put into effect. Why? Because the Washington bureaucracy has dictated what was to be done and the bishops have allowed these programs of destruction to be adopted. And now, not content with what they have already accomplished, they have another nail to drive into the coffin. Take away the holydays!

What is left to take away? How about the Sunday obligation? That will be next. Then the total protestantizing of the Catholic Church will be nearly complete. The pope remains, but he will be eased out. In the fourth century, the world awoke to find that it had become Arian. If we don't awake, we will be protestants.

It is time to cry out *Basta! Basta cosi!*

R.J.S.

Style

The dictionary defines "style" as a distinctive manner of writing, a characteristic mode of expression, fashion or manner. In the arts and in music, style is a mode of expression or of performance. In a musical composition, style has to do with the manner in which all the elements are treated: form, melody, rhythm, harmony. We speak of a composer's style, distinguishing Mozart from Gounod, for example. We separate instrumental style from vocal or choral writing. We often list national styles, and we refer to a sacred style as distinguished from the secular.

Style exists in every part of life. We immediately think of style as it applies to clothing, and today the term "life-style" is found often in common usage. Students of literature are required to identify the styles of various writers and various centuries, as, for example, one can note the English of Shakespeare is different from that of Dickens. Students of music must distinguish Bach from Stravinsky. Students of musical theory must be able to write in the style of Bach as well as in the contrapuntal style of Palestrina. Chinese food is not French cooking, and a military march is not Gregorian chant. Style exists in everything. It is, in a word, the sum of characteristics inherent in a particular art at a given moment, but since these characteristics are ever-changing, and dependent on time and developments in society, new styles are constantly emerging. As the purpose for which the various art forms are created changes, so does the style into which they are cast change.

Early studies of musical style date to the seventeenth century, and the resulting

distinction made between a sacred and a secular style in music continues to influence musical practice to this day. The Italians invented the terms *stile antico* and *stile nuovo*. The first referred to the contrapuntal writing of Palestrina and the Roman School, which was also called *stile grave* and *stile romano*. Contrasting it was the new music, called *stile moderno, stile rappresentative,* or *stile espressivo*. The new experiments of the seventeenth century took place chiefly in the music being written for the stage, especially the fast developing opera, while the Church continued to favor for liturgical use the older manner of Palestrina and the other Roman church composers.

Basic to the distinction between the two styles was the treatment accorded in the *stile nuovo* to words that expressed emotion, passion, suffering or even joy. The use of various devices in operatic composition to emphasize human emotion crept into writing for the liturgy and was found to be alien to the purpose of church music, which was intended to adorn a text rather than interpret it. As a result of opposition on the part of the Church to the affective writing in the new music, only the style of the Roman School was accepted for use in the liturgy and thus it became the sacred style while the new devices were confined to the opera and became the secular style. With the baroque era a distinction in the manner of composing for the liturgy and for the stage came into being, setting up between them a dichotomy that marked two styles: secular and sacred, a phenomenon that did not exist before. It continues in our time and is still a factor in judging all sacred music.

Basic to the distinction in sacred and secular styles is the phenomenon of connotation. The response to style is a learned response (Leonard B. Meyer, *Emotion and Meaning in Music.* University of Chicago Press, 1968. p. 270). It is the understanding by the community of musical sounds that establishes an agreed meaning about their significance. Most people will react to a military march, knowing what the sounds are intended to convey. So also with music intended to express funereal or sad emotions. In general, people will think of music in a major mode as joyful and that in a minor mode as sad. This is the result of years of living within a community for whom these sounds have become basic.

There is nothing *per se* in the music itself that determines such meaning. Rather such interpretation of sound or musical composition rests upon the experience of the hearer usually extended over some time. It is impossible to say that certain sounds in themselves are holy and others not. But because of education or simply lived experience, one comes to accept certain sounds as expressing sanctity and other sounds giving profane or worldly ideas. It is not the individual who determines this connotation, but rather the community together with the individual who is a part of that community. One may break with the common idea and attempt to establish another style, but time is necessary to move a community. One individual, convinced as he might be of his own ideas, does not effect a change in community connotation alone or in a short time.

In the area of church music, connotative ideas are deeply set. The community uses church music for prayers. The secular community uses music for entertainment, the display of technical virtuosity and for the promotion of advancing musical ideas. A concert-goer may well be content with hearing a new work which he does not understand, but finds interesting and perhaps with repetition may come to know and even like. The church-goer, on the other hand, cannot be content with the music used in the liturgy if it merely interests him or amuses him. Music in worship must be a prayer, immediately grasped and appreciated, used for one purpose, the adoration of God at that very moment. The style cannot be new or strange, or the purpose of prayer will not be achieved. Music will become a distraction, not a help in coming to God.

Why then is style so important in music for Church? The Church herself is not interested in style as such. The II Vatican Council says clearly that all kinds of truly artistic music that are sacred and useful have a place in the liturgy. Each generation has contributed its genius and left a treasury of sacred music that the council ordered to be used and preserved. While giving its own Gregorian chant (which in its turn has many different styles) a primacy of place in the celebration of the liturgy, the Church welcomes the styles of the many schools of composers, the various national styles, writing that is polyphonic, monodic, with or without instrumental accompaniment, new and old. She is not primarily concerned with style for its own sake. What she seeks and demands is that music be true art and sacred. Those requirements can be fulfilled by many diverse styles.

Music may exist in an authentic style and be well-performed and stylistically correct, but not be acceptable for the liturgy. A well-trained brass band playing the marches of Sousa demonstrates a fine example of military style music. A well-rehearsed combo can show what contemporary folk or western music should be, an example of those styles. A great symphony orchestra, playing the best of the orchestral literature, can be in first place in performance of classical or romantic or contemporary styles. But the judgement about such efforts for church use must cause us to reject them all, since they do not fulfill the requirement of sacredness. They may be art; they certainly show a good performance practice.

On the other hand, some music, while taken to be sacred because of the sacred texts or because the melody is known as a sacred song, fails because of the lack of true art, either in the composing of the piece or in the manner of performance. Regardless of the century, the vocal or instrumental requirements, or the good intentions of the composer and the performers, it is unacceptable since it lacks a goodness of form. It is not art.

Because the Vatican Council allowed for a wide freedom in the music used for liturgical worship, many have thought that to permit all styles has meant permission to employ all music in the liturgy. The criterion established by connotation must be maintained, and it will exclude everything that is not sacred. The baroque distinction remains at the basis of connotation. What is meant for recreation, entertainment, military purposes, ostentatious technical display by soloists, advertising, opera, stage or concert use is easily detected because it does not denote a sacred purpose. It is for that reason that the vast majority of Catholic people sense an irreverence in the use of secular music in church. It is for that reason that the *sensus ecclesiae* affirms the holiness of Gregorian chant.

Will these ideas ever change? They might, so that the twenty-first century may develop its own style. It may well invent a style that is truly art and is sacred. What that style may be we do not know; the twentieth century failed to establish its own. But even in the twenty-first century the same criteria will be used to judge compositions of every style: are they true art and sacred?

R.J.S.

A view of Munich

LITURGICAL MUSIC AND THE RESTORATION OF THE SACRED

(This paper was given as the keynote lecture at the symposium held at Christendom College, Front Royal, Virginia, June 28-30, 1991, to consider the topic of the sacred and liturgical music.)

I. THE SACRUM

It is surely a commonplace that the knowledge gained through rational discourse is often difficult to separate cleanly from extrarational knowledge: what Plato referred to as *logos* is in fact quite closely related to *mythos* understood in the fullest sense of that term. That which does not admit of precise verbal expression will, after long attention and ever deepening familiarity, arise "like a blaze kindled by a leaping spark, and thereafter nourish itself" in the soul.[1]

In other words, man's basic longing to discover meaning in the world is not stilled by reasoned thought alone, but also through myth and symbol as mediators of the transcendent to man's level. In the Christian dispensation, this need is met and satisfied in an important way through the liturgy, which embodies in its sacraments the eternal renewal of past events with their saving content of supernatural grace. Christian faith has replaced the mere mythic tales of ancient (and modern) paganism with the supernatural, with a personal God Who creates the world and all its creatures so that He can establish with both a relationship based on His transcendence and His personhood. The sacred symbols and myths of the Christian religion are a translation, so to speak, of the supernatural which is rendered present in the lives of Christians through the cult, through prayer, ritual, and a sense of the sacred community of believers. This is the *sacred* component, which is denied by the rationalistic, scientific, individualistic world of today.

It is admittedly easier to describe the *sacrum* negatively than it is to define it positively.[2] In view of our present purpose, it will be well to concentrate upon one salient aspect: that of *mediation*.[3]

Rudolph Otto's analysis of religious experience tends to confirm the fact that the sacred or the "numinous" (to use Otto's term) involves a living force, "an overpowering, absolute might of some kind," as we observe in the Bible and in the Semitic religions generally.[4] (One thinks of the Hebrew *gādôsh*, Greek *hagios*, Latin *sacer* etc.). This numinous power originates in a source beyond the cult, a source which we call God. His divine reality is not made manifest to the senses in any direct and immediate way, for like Moses on Mount Sinai, we bare our feet, avert our eyes, and fall on our knees when the Almighty says, *Vacate, et videte quoniam ego sum Deus*: Be still, and know that I am God (Ps. 45/11). Hence the need for mediation. Just as the Eastern Church refers to icons as "window to God," so too the sacred mediates between the supernatural on the one hand, and our openness and receptivity (theologically, our sacramental dispositions) on the other. The sacred has stability and permanence; it is able to elevate and inspire; to be transmitted and handed on, which is why "rite means rote." The *mysterium tremendum et fascinosum* which lies at the heart of the numinous and its "aweful majesty" (Otto) explains why we feel a sense of awe before sacred objects or in sacred places (though not in many a contemporary church building); why we experience identical sentiments during the performance of sacred rites in sacred time using gestures hallowed by their transcendent significance.

> This is not mere empty emotionalism, nor an appeal to credulity. It corresponds to a reality more real than what we commonly call "reality." The unembraceable Divinity is present through the sacred, by means of which the Divinity transmits a force it does not employ in contact with humbler forms of life. We call it: grace. . .[5]

To appreciate the realm of the sacred we need to be aware of a reality placed by God between humanity and Himself "not as a filter, or a screen, or an obstruction, but as a mediator" (Molnar). In this basic sense, the sacred is an element in every religion, but the decisive difference between the Christian religion and all other creeds and their cultic symbols is, at bottom, the dogma of the Incarnation. For us,

> . . .Christ (Himself) is the *axis mundi*; the story of His birth is the one reference point of all other and later Christian stories. . .and the Cross replaces the intersection of cosmic forces. More than that, through the Incarnation Christ is now the only mediator between the divine and the human. . .He is the truly sacred channel, present and mediating in every sacrament, in the Mass and its central elevation, the Eucharist. He is also present in artistic expressions, from roadside crucifixes to the pattern of cathedrals, from the retelling and reenacting of the birth at Bethlehem to Dante's grandiose composition. . .[6]

And from the unassuming melodic miracles of *cantus Gregorianus* to the monumental double fugue which crowns the *Gloria* of Anton Bruckner's *E Minor Mass*.

Of course, all this is widely disputed in theory and practice by a generation which believes it has experienced the verification of Feuerbach's prediction that the turning point of history would be the moment when man would realize that his only God is man himself: *homo homini deus*. . .

Any attempt to explain the supernatural in terms of the natural, and to reinterpret the sacred in a scientific or socio-political perspective, runs the risk of destroying the extrarational or, if you will, the "mythic" foundation of the sacred, which results in the degradation of the cult to lifeless routine and in the perception of formerly expressive symbols as meaningless. Titus Burckhardt puts it thus:

> In every collectivity unfaithful to its own traditional form, to the sacred framework of its life, there ensues a collapse, a mummification of the symbols it had received, and this process will be reflected in the psychic life of every individual.[7]

Though he refers *exprofesso* to cosmology and modern science, Burckhardt could well have written those words as a description of the malaise afflicting such wide areas of the *Ecclesia hujus temporis. . .*

But the numinous has another visage, as what may be called a "social dynamic" (Molnar). This means that the sacred is directed toward a potentially universal assembly, toward a community and not toward one single person. Mircea Eliade has shown that manifestations of the numinous or emanations of power (hierophanies or kratophanies, as Eliade calls them) are by no means simply an individual affair, but essentially communal. God can of course dispense with the mechanism of mediation and reveal Himself directly. But even Moses, Paul and Francis went on to carry the good news and its palpable effects to a collectivity, the *communio sanctorum*, the fabled "community" of song and story.[8]

Let us sum up our first point. The sacred or the numinous pertains to the sphere of *mediation* between the ultimately real—the Creator—and the world of men. And when God enjoins the people (in Deut. 6/4-5) to love Him with heart and soul and all their might, He is also telling us that all the faculties and senses of the composite being "man" are to be enlisted in the act of worship, in the cult. And that brings us to the development of our theme.

II. MUSICA SACRA

Given the "scandal" of mediation[9] which forms the core of the incarnational principle, it is not difficult to understand why *musica sacra* may be regarded as a kind of "secondary cause" through which the believer, singing his prayer *ante faciem Domini*, can reach the transcendent God in worship while opening himself to receive the supernatural riches which God in turn wishes to bestow upon him.

But what sort of music furnishes the appropriate form for such supremely meaningful content? Plainly, a music which will permit man to feel that transcendent attraction or "pull" which elevates him to a higher level, or at least to higher moments. In practice, the matter is settled when we have given an honest answer to the one absolutely fundamental question: is the cult (and here more precisely, the divine liturgy) really a sacred action (*actio sacra*) in the strict sense, in the course of which God Himself becomes present in Jesus Christ? Or is it simply a matter of an event in which nothing real actually occurs, nothing which would in principle surpass the merely human? Once this question has been answered in the spirit of true faith, then nothing more need be said. . .

The point is worth repeating: if Holy Mass is indeed a sacrifice, an *actio sacra praecellenter* (as the last council rightly termed it), then one of its necessary and integral parts will be a *musica* which perforce is also *sacra* (constitution on the sacred liturgy, *Sacros. Concilium*, art. 112). But if something else is being "celebrated," for example, the fraternal gathering of a given community or a merely commemorative meal, then a very different kind of *musica* will be required. . .perhaps a "polka Mass," or some "contemporary" music through which "the congregation (and each individual in it) becomes the Voice of God."[10]

But how explain the widespread disregard of such a plain truth? Perhaps we can find a clue in some of the recent studies which have examined the "sutures" along lines where the Catholic concept and modern liberal society meet and encourage a fusion of *Weltanschauungen*. According to one such current analysis, this adjustment or *aggiornamento* "is not a process of mutual accommodation, but of imitation and adaptation to a dominant model."[11] It has been quite plausibly suggested that the ideology of modern society requires that the adjusting institution become *democratic* in mentality and structure; *pluralist* in its acceptance of other institutions, groups and movements; and *oecumenical* in reformulating its vocation, making place for

other beliefs that share, at least outwardly, its own primary concerns.

It will perhaps be profitable to make use of this scheme for our own musico-liturgical reflections upon the state of *musica sacra* a generation after the last council.

We begin with *democratization*. In our particular context it is widely believed that we no longer need choirs led by professionally trained musicians because now, in a misconstrued interpretation of *actuosa participatio*, "everyone sings everything." Why then tolerate the "elitism" of the competent choirmaster when the need of the hour is (allegedly) to do away with liturgical "mystification" intended to uphold the "theologically worthless ideology" of a cultic bureaucracy?[12] The *thesaurus musicae sacrae* is "out," profane banalities are "in," provided only that they be in unison (or a least include the omnipresent amplified cantor with his publicly-indulged *libido dominandi*).

Next, another of today's great shibboleths: *pluralism*. During the world synod of bishops held at Rome in 1985, the assembled prelates described pluralism as "a juxtaposition of systems of belief that are fundamentally opposed to each other," thus implicitly condemning it. Far from uncommon today is a "pluralistic" mixture of sacred and profane music which, by the messages and countermessages it conveys within one and the same liturgical service, completely obscures the true finality of the divine liturgy, cripples genuine participation on the interior level, and produces boredom and religious indifference in the communicants. Is it aberrant to ask whether we of the Latin rite do not have something to learn in this respect from our sister churches of the east?[13] Liturgico-cultural pluralists claim, of course, that their agendum embodies the very essence of freedom and hence is not really an imposition upon any individual or group. Sadly, however, such persons overlook the fact that freedom of viewpoints and messages leads to the repression of the weak by the strong, elimination of the good by the bad, substitution of the profane for the sacred—and all in the name of: freedom. . .

Finally, *oecumenism*. A practicing Catholic church musician and published composer has recently asked whether hymns with strong non-Catholic associations do not confuse or even antagonize the Catholic faithful by furthering "a misunderstanding of the basic premise of Catholic evangelization."[14] The matter is surely worth a moment's reflection. And since the topical is the key to reality, let us consider some examples.

Many Roman Catholic hymnals published in this country during the past fifteen years include the Protestant "gospel" hymn, "Amazing Grace," presumably because the source of the "American traditional" tune ("New Britain" or "McIntosh") is the "Virginia Harmony" published in 1831 by James P. Carrell and David S. Clayton, and most often sung today in the harmonization of Edwin O. Excell. The tune may be "American traditional," but which tradition does the *text* reflect? A *Catholic* tradition? A current non-Catholic hymnal[15] prints "Amazing Grace" under the sectional heading "The Gospel—Repentance and Forgiveness," and one can find the hymn in the topical index under "Grace," "Salvation," and "Testimony." The author of the text, John Newton (1725/1807), was an evangelical divine in Great Britain who "in theology was a pronounced Calvinist," as the standard theological reference works inform us. "Pronounced Calvinism" implies adherence to Calvin's doctrine of the inamissibility of divine grace and the certitude of salvation, as well as those basic doctrines characteristic of Lutheranism. One is therefore not surprised to find the personal pronouns, "I, me and my," more than ten times in the text, which leads one to suspect that the author held a typically Lutheran *reflexive* faith.[16] Here, the legitimate liturgist cannot forbear to ask whether the archetypical attitudes *sola gratia* or *sola scriptura* are in fact "specifically Catholic themes—those central to our Catholic identity" (Hubley)? If not, then could it be that the presence of such themes in a

hymn text might eventually produce a "lulling effect upon our Catholic consciousness" (Hubley)?

If texts like "Tu es Petrus" or "Ave Maria" or "Oremus pro Pontifice nostro" may be regarded as distinctively Catholic, then surely "Ein' feste Burg" ("A Mighty Fortress is our God") is as characteristically Protestant. The text is based on Psalm 46 (*Deus noster refugium et virtus*), though the original does not contain the trendy references to "guns and nuclear might" which one finds nowadays. It was in 1529, the year of the Diet of Speyer and the colloquy of Marburg, that Martin Luther wrote this hymn as a truculent statement of Protestant identity. For Luther, man is justified by a kind of legal fiction. That is to say, God regards sinful man as righteous, owing to the merits of Christ, while in reality man remains as sinful as before. In this famous hymn, Luther expressed the idea this way:

> Es ist doch unser Tun umsonst,
> auch in dem besten Leben. . .
>
> With might of ours can nought be done,
> Soon were our loss effected.
> But for us fights the Valiant One
> Whom God Himself elected.

No wonder, then, that this hymn became (and remains) the "battle hymn" of the reformation—and that not only in central and northern Europe[17]. The Protestant Episcopal "Hymnal 1940" listed it as a "general" hymn, with the third and fourth verses of the Hedge English text marked by an asterisk, meaning that they could properly be omitted (by Episcopalians, at least?) without violating the sense. The "Service Book and Hymnal" of the Lutheran Church in America (1958) included the hymn in a section entitled "The Church," while "The Lutheran Hymnal" of the Lutheran Church-Missouri Synod listed it as a "Reformation" hymn and printed the original syncopated ("rhythmic") form of the melody.

Again we must ask: if a hymn is laden with non-Catholic associations, why are Catholic congregations asked to sing it? And if it be answered that the text is patient of an orthodox Catholic interpretation, then why does one ask our people to sing ambiguous platitudes? This is a point to consider seriously, since even though the dogmas of the faith remain, strictly speaking, unchanged, is it not likely that borrowings such as these tend in reality to deemphasize the importance of the core teachings of our faith, and to reorientate them toward something more acceptable to the contemporary climate of opinion and belief? Given the context of the present day, it is perhaps not so far-fetched to perceive here traces of what one knowledgeable observer recently referred to as the "softer image" which is increasingly preferred to dogmatic "hardness."[18]

On the basis of this brief analysis, we may perhaps attempt a recapitulation. *Musica sacra* worthy of the *Ecclesia orans* as she performs the *opus Dei inter nos* should be *elitist* and not merely "democratic" because *musica sacra* is related to the *actio precellenter sacra* of the Christian cult like color to sunset, like thought to the mind. *Music sacra* raises the mind (hence, intelligent listening to the artistic music of the choir as well as intelligent rendition of music suited to congregational singing); *musica sacra* raises the heart (hence, artistic music which will call up valid emotional response); *musica sacra* raises both mind and heart to God (and not only to neighbor, for worship is directed to God).[19] *Musica sacra* should be *monist* and not merely "pluralistic" because here on earth there is only one problem, and it was solved on Mount Sinai: it is the problem of adoration (E. Hello). The grace of the redemption imparted in baptism brings with it the indwelling of the Holy Ghost, the Pneuma

Who enables the "new man" to intone the "new song." So it is that Christians as members of Christ's Mystical Body, in union with Him Who is the *primus cantor Novae Legis*, praise and glorify the Father in a "logocentric" manner. For after all, the God-Man, Jesus Christ, Who alone can lovingly adore the Father in a completely adequate way, is in fact the *logos tou theou*, indeed the *logos pros ton theon*. He is the "fore-Word" to the word sung in the "new song" (L. Ziegler). Just as men are cleansed of sin through the grace of baptism, so too any music must be "purified" and thus "transformed," which desires to "elevate" to the Father in the Pneuma. In the words of St. Pius X, *musica sacra* must needs be "free from all that is profane, both in itself and in the way it is performed."

Finally, *musica sacra* should be firmly *grounded in Catholic truth* and tradition, and not in a vague and euphoric oecumenism, because the protological principle of religion and its cultic expression is that the truth coincides with or is convertible with Being, and that human truth is a participation in this primary truth, just as finite being is a participation in the *ens primum*. Is it in fact true that the *reversion* of the separated brethren to the true Church of God has now been replaced by the *conversion* of all confessions to the total Christ Who is found outside of them and in Whom all of them must converge? After all, there does exist a *status* of each Christian within which his personal religious perfection takes place and from which he does not need to transfer or convert himself to some other *status*. In other words, conversion—understood as the continuous progress of each Christian toward perfection—is necessary in itself for the work of reuniting the Church, but it does not constitute the essence of this work, since it is but one moment of each man's personal destiny.[20]

III. RESTORATION OF THE SACRED

The approach of the second millenium, and the profound and unexpected changes which have affected so many nations in the very recent past, have helped rouse a growing chorus of voices calling for a restoration of Christian culture, for example, in Europe or in the West as a whole.[21]

But is there a truly realistic prospect of such a restoration in the foreseeable future? The question is surely justified, since the chief elements of such a potential restoration seem to be lacking. Perhaps it is not so much a question of certain new initiatives or of pursuing what is already there, but rather a question of the spirit. Is the challenge not one of spiritual presence?[22]

The forms of culture depend upon something more than human decisions. Cultures derive their content and their contours from their cosmology, for communities form and organize themselves in accord with what they believe to be the transcendent reality of the cosmos.[23] But once the cosmos itself has become "opaque, inert, mute," then it can no longer transmit a message, and as a result the metaphysical significance of symbols is no longer perceived.[24]

To the degree that contemporary man considers himself absolute—*homo homini deus*, a view encouraged by modern science and ideology—man has no need for symbols, myths, or the sacred which formerly mediated man's understanding of a transcendent Being. But many of our contemporaries hold that one cannot know being, but only signs: a thing *is* its perception by a perceiver.

And thus, when the mediating function of *musica sacra* is no longer appreciated in these latter days, the apostolate of the competent choirmaster all too often seems "bound in shallows and in miseries." And yet, he must not leave the "land flowing with milk and honey," to follow the pied pipers of profanation into the city of confusion and the house of bondage.[25]

What, then, is to be done? One should recall that the very word *culture* contains the word *cult*, and that "the Christian ideal lives and works in the ceremonies of the cult."[26] The reason is plain: both cult and culture demand faith in the super-natural, and that total dedication to such faith which furnishes a solid foundation for religious belief as well as for artistic creation. It is the Church's "firm grasp of the supernatural" (Molnar) which links individual experience with the collective phenomenon we call culture. The cultic energy of the Church cannot be renewed without our own absolute devotion to the super-natural through all those sacramental and sacred channels by which it is mediated to man. The cultic lies buried in the soil of faith, and it will not do to let this soil lie fallow.[27]

To be sure, the propagation of the faith through catechesis, homiletics and formal instruction is not the primary apostolate of the church musician. But he too must do his part, from his position at the crossroads where the final clash between Christ and the world takes place. "If ye were of the world, the world would love his own: but because ye are not of the world, but I have chosen you out of this world, therefore the world hateth you" (John 15/19). T. S. Eliot reminds us that the proximate cause of the fading of European culture is the enfeeblement of Christian faith.

> If Christianity goes, the whole of our culture goes. Then you must start painfully again and you cannot put on a new culture ready-made. You must wait for the grass to grow to feed the sheep to give the wool out of which your new coat will be made. You must live through many centuries of barbarism. We should not live to see the new culture, nor would our great-great-great grandchildren. And if we did, not one of us would be happy with it.[28]

Of the "three which now abideth," the apostle rightly says that the greatest of these is charity. But the most topical for church musicians today is surely *hope*, because our apostolate involves a share in God's redeeming action and is consequently a type of *mediation*. After all, it is from God that the cultic singer receives the words of prayer which he intones, and it is to God that the singer directs his prayerful song—but at the same time he passes this song on to others. Thus the cultic singer shares in the sacramental and liturgical action of Christ and the Church as His interpreter, His herald, His spokesman, as the intermediary who through sacred song interprets the signs of salvation by reflecting "the light of the knowledge of the glory of God (tes doxês tou theou) in the face of Jesus Christ. . ." (2 Cor. 4.6).

Our final cadence is therefore a hopeful one, even though contemporary church history, which studies the recent past, cannot escape the conclusion that the efforts made thus far toward realizing the intentions of the last council have not produced the benefits envisioned by that sacred synod.[29] A perceptible change will come about only through greater willingness toward interior conversion which leads to a new and more profound reflection on the spiritual level. Without this pre-condition, any "re-evangelization " will experience the same fate as did the council.[30] The true path to real change is indicated by Saint Paul: "And be not conformed to this world: but be ye transformed by the renewing of your mind (tou noos symon), that ye may prove what is that good and acceptable and perfect will of God" (Rom 12/1).

Therefore, "Say not the struggle availeth naught." The soul of all culture is and will remain the culture of the soul.[31] And that way lies our hope, which is the last gift from Pandora's box.

REVEREND ROBERT A. SKERIS

NOTES

1. On this see Plato, Ep. VII (341 D) and compare his description of the "mystic" vision of the Idea in Symposion 210 E.
2. See e.g., R. Caillois, L'homme et le sacré (Paris 1950²); J. Pieper, Zustimmung zur Welt. Eine Theorie des Festes (München 1963); G. Heilfurth, Fest und Feier: Wörterbuch der Soziologie (Stuttgart 1969²) 275/7 with further literature; J.J. Wunenberger, Le Sacré (Paris 1981).
3. Th. Molnar, Twin Powers: Politics and the Sacred (Grand Rapids 1988) 7/9 has recently proposed a helpful distinction between the sacred as a reality, and as a social dynamic. The paragraphs which follow are indebted to his analysis.
4. R. Otto (tr. J. W. Harvey), The Idea of the Holy (London 1970 = 1923) 8/40, here esp. 13/24.
5. Molnar (note 3) 7.
6. *Ibid.*, 23.
7. T. Burckhardt, Cosmology and Modern Science: J. Needleman (ed.), The Sword of Gnosis. Metaphysics, Cosmology, Tradition, Symbolism (Baltimore 1974) 173.
8. It will be helpful to note that "community" or "fellowship" (Greek: koinônia) means that a large number of men receives or has a share in something which is greater and more inclusive than they themselves (e.g. koinônia of Jesus Christ, of the Holy Ghost, or the sufferings of Christ), and precisely through their common participation they are related to each other. Far from meaning that one can "build community" through naively superficial "togetherness," NT usage indicates that the reality denoted is simply that a multiplicity of men participate existentially in a more sublime reality through which they are joined to each other at the level of existence. See R. Skeris, Via Nova, Viator Novus, Canticum Novum. The Theology of Praise in Song according to Augustine's Discourses on the Psalms: Divini Cultus Studium = MuSaMel 3 (Altötting 1990) 57/82, here 70 n. 29.
9. Ch. De Koninck, Le scandale de la médiation (Paris 1962) 267: "It is natural for man to grasp even the most certain principles under the dependence of the senses." Four hundred years earlier, the Council of Trent recognized the same ageless truth. Cf. Denzinger-Schönmetzer (1963³²) 1746, for example.
10. T. Day, Why Catholics Can't Sing. The Culture of Catholicism and the Triumph of Bad Taste (New York 1990) 65; R. Skeris, Divini Cultus Studium (note 8) 236, 16.
11. T. Molnar, The Church, Pilgrim of Centuries (Grand Rapids 1990) 31/43. The elements of this analysis are followed in the succeeding paragraphs.
12. The expressions are those of F. Rainoldi-E. Costa, Jr., Canto e Musica: D. Sartore-A. M. Triacca (edd.), Nuovo Dizionario Liturgico (Roma 1984) 198/219, here 200A, 206A, 211A.
13. On this see e.g. R. Skeris, Divini Cultus Studium (note 8) 83/91, here esp. 89/90.
14. Mary Oberle Hubley, Stones instead of Bread. Reflections on "Contemporary" Hymns (Huntington 1990) 23/6, here 25/6.
15. Worship and Service Hymnal (Chicago 1958) No. 227.
16. The sort of faith in which the ego bends back upon itself within the very act of faith, is fittingly called "reflexive" faith by Paul Hacker, The Ego in Faith. Martin Luther and the Origins of Anthropocentric Religion (Chicago 1970) 9. This penetrating study should be consulted in close conjunction with the author's Das Ich im Glauben bei Martin Luther (Grazz 1966).
17. For example, the connection between the typically Lutheran doctrine and the hymn is explicitly made by ODCC (1961) 833.
18. T. Day, Why Catholics Can't Sing (note 10) 67/9.
19. On this and the following, see R. Skeris, Divini Cultus Studium (note 8) 114/23, here 114/5.
20. Thus R. Amerio, Iota Unum. Studio delle variazioni della Chiesa cattolica nel secolo XX (Milano: Ricciardi 1986²) 457; 464/90, here esp. 464/5, 467.
21. For instance, Chr. Dawson, Christianity in East and West (Lasalle 1981) 87.
22. The question is put thus by Th. Molnar, The Church (note 11) 131/2.
23. Th. Molnar, Twin Powers (note 3) 69.
24. R. Guénon (tr. M. Pallis-R. Nicholson), The Crisis of the Modern World (London 1962) 36/47; M. Eliade (tr. J. M. Cohen), The Two and the One (New York 1965) 100.
25. Cf. J. Kerr, John Henry Newman. A Biography (Oxford 1988) 509.
26. Thus A. Loisy, Mémoires pour servir à l'histoire religieuse de notre temps (Paris ¹⁸1930) 1/364.
27. This is the apt phrase coined by Th. Molnar, The Church (note 11) 111/12.
28 T. S. Eliot, Notes Toward the Definition of Culture (New York 1949) 122. On the relationship of cult and culture, see also pp. 19/32, esp. 26/32.
29. U. Bomm, Kultgesang als tätige Teilnahme am Gotteswerk: CVO 80 (1960) 5/14, here above all 9, as cited in R. Skeris, Divini Cultus Studium (note 8) 30.
30. Alf. Fischer, Kirche und Seelsorge in der Ära des Konzils und der Kulturrevolution = Pastoral in Deutschland nach 1945 Bd. 3 (Würzburg 1990) 312. The author is a Catholic priest who since 1948 has played a leading role in the central office of German National Catholic Charities as head of the Department of Pastoral Care.
31. Die Seele aller Kultur bleibt die Kultur der Seele. M. Card. v. Faulhaber, Our religious culture: Rufende Stimmen in der Wüste der Gegenwart. Collected sermons, addresses, pastoral letters (Freibug in / Br. 1931) 62/

REFLECTIONS ON LITURGICAL FORM AND FUNCTION

(Taken from *Multi-Media Worship: A Model and Nine Viewpoints*, edited by Myron B. Bloy, Jr. New York: The Seabury Press, 1969.)

An early Vedic text calls man "the only animal capable of worship." Could "contemporary" man truly have lost this capability? And what would this mean? The implications of our topic are so far-reaching that we must build our argument on as broad a basis as possible. This chapter is indeed occasioned by one specific experimental worship service, and this particular example will serve as a point of reference; but if we want to understand the function of worship for contemporary man we must ask in the most general terms: What is the function of worship for man wherever we find it? What need has it served in man's life since prehistoric times? And if we want to find forms of worship appropriate for our time we must first inquire into the fundamental structure on which the forms of worship in all their variety have been based throughout history.

What does man seek in worship? A contemporary answer is implied in a remarkable paragraph written by a teenage member of the Unitarian Church of Ithaca, New York. Their youth group visited the Benedictine Monastery of Mount Saviour for vespers one evening, and in the next issue of the Unitarian church bulletin the following lines appeared under the title "Insights."

> . . .In the chapel there were only a few people watching the service, and I sat in front of them. I wanted the sensation of being alone there. I wanted to be open to the beauty of the chapel and the circle of monks and to the chanting. And I see now that I wanted more than that. I wanted through some sort of magic to enter into the service, not simply because its forms were beautiful, but because they seemed at once mysterious and full of meaning. . . .The monks knelt and rose and bowed; bowing, their bodies bent forward from the waist, torsos almost horizontal. But I could not move. This is reasonable. I was brought up in this church where no one kneels and no one bows. Physically, I'm very inhibited, so that I don't move easily. And when has it ever been suggested that I might kneel, even figuratively kneel, before or to something? I wanted to kneel, that's the important thing. But I could not . . . To kneel and to mean it would be frightening, because there is a darkness in the kneeling and a darkness in us which we cannot reason about. You teach the fear of form without meaning, and that is right; but having avoided forms, you have sometimes avoided the darkness, and it is from the darkness that the real questions arise.

This is clearly a contemporary voice. And yet, these few lines strike three key notes of timeless importance within the context of worship: "meaning" or significance, "form" or symbol, and mystery, "the darkness in us which we cannot reason about." An inquiry into these three areas will inevitably lead us to the very core of our topic.

From the dawn of consciousness on (and we may take this historically as well as psychologically), man experiences his world as floating on mystery. A child's definition of the world reflects quite accurately this experience: "The world," says the child, "is so you have something to stand on." Mystery surrounds everything, but the world of familiar objects gives us at least a safe footing. And what this image implies for the child becomes clear when we hear the corresponding definition for a floor: "A floor is so you won't fall into the hole your house stands on." A profound philosophical insight lies in this childish image: the insight that we comprehend reality always as embedded in the incomprehensible.

Our term "to comprehend" comes from the Latin word *comprehendere*, which means to grasp something all around, to embrace it from all sides, to hold onto it, to have a firm grip on it. But can we really "comprehend" reality as thoroughly as that? Do not all our efforts to comprehend lead us again and again to the incomprehensible? And here we do not only mean the not-yet-understood; we mean above all the essentially incomprehensible, mystery, which provides the foil for all human comprehension.

When we grasp something intellectually, we say: "I see;" but our seeing is always a perception of contrast. White chalk will write legibly on a blackboard, not on the white wall. In the same way we grasp by contrast to a background of reality which we cannot grasp, call it the incomprehensible Ground of Being, "the darkness in us which we cannot reason about," or simply mystery. Man has no choice: he discovers something new: meaning. With the first "why?" a child asks, he has set out on a lifelong quest for meaning. Man finds himself surrounded by a world of things and events, and not only surrounded by it, but deeply immersed and intimately interwoven in it. And yet, man "sticks out" of this world of things and events. This is, after all, what it means to exist. *Existere* means literally "to stick out." Have we not all experienced how we protrude over the surface of the world around us, even though sometimes we would rather be submerged? In spite of ourselves we stick out. And we do so because we ask questions. We stick out into the realm of meaning because we are the animals who ask "why?"

"Why?" is the key the small child uses incessantly, trying to open the doors of reality. Man's consciousness becomes truly human at the moment he realizes that things need not be what they are, and, in fact, that they need not be at all. This is what his "why?" implies; this is why he will not cease to use this key until he reaches the realm of mystery. It is in this openness toward mystery that he "exists" as man. Be it like an open door or like an open wound, the heart of man is that point of the world which is open toward mystery.

Man is open, but merely as an open question. He asks for meaning. Man is the one animal who asks this question. He asks for the significance of things, and does not cease until he comes to ask for their ultimate significance. But in asking for the ultimate meaning of the world, man questions the significance of his own existence. All that he is culminates in the questioning. I am a human being, and so I am an open question. But from where shall I expect an answer? Within the given framework of the world I might succeed in finding a place for myself without transcendent reference. But when I come to ask for the significance of the world as a whole, the answer must lie beyond it, in the realm of its incomprehensible ground which we called "mystery."

If I am an open question, I cannot give meaning to myself; I must receive it. But from where shall I receive it, if not from the realm of mystery? Hence it will not be an answer which removes mystery: the ultimate answer must leave mystery intact and yet be an answer. It will be paradoxical also in this way: I will not be able to take and have this answer once and for all; I will have to receive it anew, again and again. It is the light that makes us discern things; and yet, we cannot take and have light in the way in which things can be taken and had. Neither light nor meaning can be had "for keeps." Both must constantly be received from their source. Mystery is the source of that lightless light in which alone man can discern a meaning that will satisfy his heart.

"Heart," as we are using the term here, is not a synonym for man's emotional life. By "heart" we mean what the lover means who desires the heart of the beloved. And since "heart" in this sense is the "root of my being" — where intellect, will, and emotions are still one — the encounter with meaning cannot be a purely intellectual

matter. It concerns the whole man. Nothing can become meaningful to me unless my will is involved together with my intellect, and my emotions too. The heart is that core and center where I am most intimately myself and, at the same time, most intimately united with the whole human community. It is this innermost heart of man which alone perceives the deepest significance of things and events: man's heart is the "organ" for meaning.

Meaning, as we conceive it here, stands in a relation of tension (through not in opposition) to purpose. It can become a frightening discovery for any one of us that there is purposeful activity which may, nevertheless, be without meaning. Suddenly a man may become aware: "My life is filled with a thousand purposes, but it isn't really a meaningful life." Purpose always leads to another purpose, and we deceive ourselves if we think that meaning can be the end-station of that railroad line of which each stop is another in-order-to. There is no end-station to the railway of purpose; it goes on and on endlessly. Meaning is wherever you get off.

"Getting off" means finding the one activity which has all its in-order-to within itself, and that is celebration. But we shouldn't call it an "activity;" it is an attitude. Celebration is that attitude which makes any activity meaningful by giving it that margin of leisure in which the heart can rest and find meaning. Leisure, thus understood, is not "time off." Leisure is an inner distance from work as well as from rest, a detachment that creates space around everything, space and silence in which things and events can come to themselves and reveal their meaning.

In whatever man does, he is motivated by both purpose and meaning. To sustain his existence as man he simply needs more meaning than mere purpose can hold. From the dawn of time, therefore, man gave to the things that serve his purpose a meaning which goes far beyond that purpose. The striking of fire, the bath, the meal—every action of daily life is charged with cosmic significance for primitive man, and so is the layout of his dwellings, the adornment of his body, the shape of his tools and all things he makes. Even our civilization, so far removed from the source, tries to give to things a meaning that goes beyond purpose, by making them at least status symbols, status being the last remnant of an immaterial reality embodied in material things.

Symbol and "embodiment" belong closely together in our context. For when we say "symbol" we mean a sign that contains and embodies the meaning to which it points. We are familiar with this kind of symbol through our own existence in the body. Man has symbols only because he is a symbol. He discovers the paradox of the symbol in his own heart. He realizes that his appearance in the world embodies the meaning of his life, without being able to exhaust this meaning. My appearance (both in the sense of my stepping onto the stage of the world, and in the sense of the mask I wear) is the manifestation and realization of my heart. But the heart is inexhaustible. It has a share in "the darkness in us which we cannot reason about." Man discovers himself as symbol when he becomes aware that in his life mystery comes to itself and reveals its meaning.

Man is the animal that has symbols because he is open toward mystery, points toward mystery, embodies mystery. Man is a symbol for mystery. He points to a reality with which he communicates in his intimate depth, although he is infinitely far from being identical with it. He receives his meaning from beyond himself, and so he must freely open himself to receive this meaning, or become absurd. Man is the symbol which is bound in freedom to become more and more transparent for his own true meaning. He is free to become what he is.

Once man has discovered himself as symbol, he begins to see the world around him as a world of symbols, and so it becomes a meaningful world. For meaning (let us not forget this basic fact) is a dialogical concept. It is originally taken from a

context of dialogue in which someone conveys to another what he has in mind. The message conveyed from mind to mind is embodied in a word, a sign, a symbol. The one who sends the message and the one who receives it must agree on the use of the sign by some sort of convention. It is in the sign that the meeting of minds takes place.

If we call anything meaningful we are necessarily setting it into the context of sign, message, and convention. Leave out one of these constituents, and you will see that we can no longer speak of meaning. This is true even in the border case of, let us say, a check mark in your calendar, by which you are reminding yourself of an appointment. The check mark is the sign; the appointment is the message; but unless you establish some sort of convention with yourself, the sign will be meaningless to you when you see it again.

What, then, could be the "convention" (if indeed one exists) by which the world as symbol shall become meaningful to me? We have the symbol and we ask for a message, but what could possibly constitute the foregone agreement (and between whom and whom) as to the meaning of the world as symbol? We must be aware of the weight of this question. Here lies the crucial point of a crisis in which not only meaning and absurdity of the world for me is in the balance but the question of ultimate meaning or absurdity of my own existence. And this is precisely the point where worship comes into focus. For if there is an inner agreement on the basis of which the world as sign will yield its meaning it can only lie in the oneness of the "mystery-beyond" with the "mystery-within;" it can only lie in the hidden communication between the mystery on which all reality is floating, and the mystery I am to myself in my own innermost depth. To push through to this oneness of mystery means the discovery of a "convention" profound enough and all-embracing enough to guarantee the meaningfulness of everything and of every event. And this "pushing through" is worship.

What else has been the universal function of worship throughout the ages, the one constant, independent of its bewildering changes of form? We are on solid ground if we affirm: the traditional function of worship has been to give meaning to man's life through encounter with mystery, and this encounter takes place through symbol and symbolic action. By putting it in this way we are focusing as clearly as possible on the central issue, while leaving the boundaries of what might be included in our concept of worship as flexible as we can. Potentially anything whatsoever can become symbol in the context of worship and mediate meaning. All that is needed is an inner gesture on the part of the worshiping man, by which he opens himself, makes himself receptive for meaning, assumes the attitude we touched upon when speaking of leisure and of celebration.

Once this is stated it sounds almost too simple to be true. But you apply a simple test. Take any experience of your past that qualifies as "worship," and see if it fits. These conditions will have to be fulfilled: your worship experience will have to exhibit the characteristics we claimed for worship; it will have to be an encounter with mystery that gives meaning to life, and it will have to be mediated through symbol (how could it be otherwise?), through some thing or event which "embodies" this meaning in an ineffable way. If, moreover, you find yourself prepared to call any experience which exhibits these characteristics "worship," we have proved our point.

I for my part would like to introduce as an example the experience of a Japanese tea ceremony. It recommends itself because of its points of comparison with the service at the coffeehouse, but above all because it is not stamped as "worship" beforehand. A brief description will suffice. The setting is also that of an academic community, in this case Columbia University. The place, the faculty-student lounge of the Institute for Asian Studies. The time, early afternoon. The attendance,

twenty-five to thirty people. The tea master, Mr. Hisashi Yamada of Kyoto. The hum of conversation in the audience dies down quite a while before the tea master ascends the raised platform on which the ceremony is to take place. Two students, already familiar with the tea ceremony, represent the guests. The tea master carries in the tray with utensils. He bows to the guests. Kneeling in front of the brazier on which the water is boiling, he prepares a large cup of tea for each of the guests—powdered tea, whisked with a bamboo brush. He offers to each guest a wafer and the cup. Then he washes the bowls, cleans the utensils, bows, and carries the tray out again.

This is all. Hardly a word is spoken. Hardly a word of explanation is needed. The gestures are sparse, determined by an extreme economy of movement. The audience is not "actively involved." Yet, something profound seems to have happened. What was it? A Benedictine monk, trying to describe what happened in the Japanese tea ceremony, I find myself paradoxically quoting our young Unitarian friend who tried to describe vespers at a Benedictine monastery: The spell of the ceremony seemed irresistible "not simply because its forms were beautiful, but because they seemed at once mysterious and full of meaning."

What gave you the sudden assurance that you had never before heard water speaking to water like the water that flowed from the bamboo dipper back into the bronze kettle? Maybe it was simply the highly disciplined leisure in which this gesture took place. And what made you listen to this soliloquy of the water like one long initiated into its language with all the innuendoes of its subtle shades of meaning? Whatever it was, you get the message. And it was not a message that could be translated into any other terms. To say that it had a meaning might mislead one. It comes closer to the truth to say that it had every meaning. It was meaningful. Am I merely talking about an experience of heightened awareness? Heightened awareness indeed, but more than that: profound gratitude. Maybe this gratitude is the surest touchstone for any genuine encounter with the mystery of life. No wonder the one gesture most frequently recurring during the tea ceremony is a basic gesture of worship, the deep bow of grateful awareness.

Admittedly, these are merely subjective remarks. But where we are concerned with the impact of personal experience, this seems the best we can do. It will explain, at any rate, why I do not hesitate to recognize in the tea ceremony an experience of worship, even though the more specific notes of worship within my own cultural heritage are not applicable to it. Admittedly, it would make my task easier if I could call the service at the coffeehouse "worship" with equal assurance. But I can't. Presupposing a detailed description of the event elsewhere in these pages, I will merely add personal notes from which it should become clear why for me it did not become worship in the sense of an encounter with mystery giving meaning to life.

Maybe the decisive point is that the encounter with Mystery can take place only in and through symbol, as we have seen. At the coffeehouse service, however, the leisure was lacking in which any of the countless symbols and symbolic actions potentially present in that situation were able to come to themselves and to reveal their meaning. It was a go-go affair from the very start, and this seemed to be part of the plan. There was to be "action"—that was evident. Something was to happen. Maybe I resented the fact that so much happened at once that no one thing had time to unfold.

But I must be just. There were a few symbolic moments that stood up with a quiet strength. As we were waiting for the service to begin, some of the young people started to pass flowers around. There was a timeless depth to this gesture. Or the reading from the Book of Job in Hebrew: to hear the word of scripture in its original sound meant a surprising confrontation. It made you literally sit up. For me the most amazing part of the service, and also the most enjoyable one, was the humming of

the congregation during the reading of the epistle. It proved truly a response, yet more than a response. It was at the same time support of the Reader, approval, hum of agreement, hum of a great swarm of bees; the self-forgetfulness of bees lost in golden pollens as in this hum, and the warmth of the dark hive, the strength of being many. And all this does not even come close to conveying the best of it, which cannot be translated into anything other than a hum.

One symbol used by the Mime Troupe stands out: In "A Son Says Goodbye to His Mother," the soldier approaches a village. A voice announces: "This is the village": the crank turns and the picture shows—a woman. There was a sudden hush. But the show went on relentlessly. The round too, at the end, was a truly symbolic experience. It created its own silence around itself, and in it there was space to listen. However, as I am enumerating these meaningful moments (and I am doing so with gratitude), it becomes evident that they are not integral parts of one another or of the whole. What held things together was something external, an order of service, unrelated, so it seemed to me, to the setting, to the people present, to the situation. Admittedly, the traditional forms of Christian worship are highly complex. Maybe this is where the challenge lies: to strip it to the bare essentials, and to celebrate those—word, bread and wine—with the power and purity with which the tea master celebrated the cup of tea.

It seems remarkable to me in retrospect that none of the supposed highpoints of the service made any impression on me. The reading of the gospel was lost. With all the noise before and after in that room it would have had to be proclaimed through several loudspeakers at once to stand out; but why not rather tone down the general level of noise? The consecration—there was nothing to give it prominence not even, it would seem, special attention on the part of the celebrant. No one can blame him, considering all the distractions, but I do remember watching him grab bread and wine in a careless way and thinking: What a contrast to the firm and disciplined grip with which the deacon held the ladder while fixing some lights before the service started. Communion was awkward, clumsy, and disorganized. It takes a great deal of preparation to be spontaneous.

I remember leaving the coffeehouse and standing in one of those avenues of bare trees that make Ann Arbor so beautiful in late autumn. It was not at all as if I had just come out of a worship service, but as if, after hours of noise, I had suddenly stepped into the nave of an ancient cathedral, high, silent. I looked around. There was everything needed for worship: space, silence—and leisure enough to let worship unfold. If we but let it, worship worships. Who needs you and me?

DAVID F. K. STEINDL-RAST, O.S.B.

JAMES B. WELCH (1915-1991)

James B. Welch, founder and director of the famed Welch Chorale of New York City, was brutally murdered with an ice pick Sunday evening, July 12, 1991, as he returned to his apartment in the Bronx. He had been doing his grocery shopping at the neighborhood store and upon returning to his apartment on Jerome Avenue he was accosted in the lobby by an unknown assailant who threatened him for his wallet. According to neighbors, he tried to resist the attack and was killed. Stabbed repeatedly, he died several hours later in Jacobi Hospital.

A native of Northampton, Massachusetts, he formed his choir in 1939 at St. Nicholas of Tolentine High School in the Bronx where he taught English. In 1947, he was invited by the pastor of St. Philip Neri Church, Monsignor William R. Kelly, to move the chorale to that parish, expanding its membership to include adults.

He spent most of his life in the Bronx and Manhattan, studying at Fordham University and later receiving the master's degree in English from Columbia University. He studied music at Smith College in Northampton. During World War II he served in the air force, reaching the rank of major. He formed singing groups among the military and at Christmas 1944, he directed them in the midnight Mass at the Cathedral of Chartres.

His interest in choral music began when he was a student at Fordham. He joined the Paulist Choir at Saint Paul's Church in Manhattan under the direction of Father William Finn, C.S.P. He founded the House of Seagram's Choraliers and directed them for twenty-five years, and at various times was director of choral music at Fordham, Iona College, College of New Rochelle and St. Joseph's Seminary at Dunwoodie.

The Welch Chorale under his direction made several recordings of renaissance Masses and motets for Allegro Records. He took part in the Boys Town workshops for several years, training the participants in choral techniques and repertory. He was recipient of the Caecilia medal presented by Boys Town in 1962.

I recall him well, having been a member of his chorale during 1970-71. He demanded the best from his singers and knew how to get them to respond. The singers were chiefly non-professionals who simply loved to sing. They presented many concerts in addition to the program at St. Philip Neri Church. The funeral was held July 18, 1991, at the Church of St. Philip Neri. The *Requiem* of Gabriel Fauré was sung with orchestra. R.I.P.

CATHERINE DOWER

REVIEWS

Choral

Silent Night by Franz X. Gruber, ar. by Christopher Walker. SATB, organ, solo instrument. OCP Publications, 5536 N.E. Hassalo, Portland, OR 97213. $.80.

One's first reaction is, "another arrangement of *Silent Night*! How many more do we need?" This one involves the congregation, combines various voices, has an optional solo instrument, and has a fairly traditional harmonization of the famous melody. To launch out into dissonance and complicated rhythms for so traditional a melody always seems inappropriate. This is a useful setting.

Joy to the World by Richard Proulx. SAB, congregation, organ, trumpet. OCP Publications, 5536 N.E. Hassalo, Portland, OR 97213. $.95.

A useful setting in traditional harmonies of an old Christmas favorite. The trumpet and a solid organ part support and enhance the choir and congregation parts. For a recessional, it can be most effective and not difficult.

Who Lies in Yon Manger? by Peter Brown. SATB, choir, organ. Roberton Publications (Agent: Theodore Presser Co., Bryn Mawr, Pennsylvania 19010). $.85.

Words and music are by Peter Brown. A modest use of dissonance and traditional harmonies make this an interesting piece. A tenor solo provides contrast to the choral writing which may be a little dense at times. It is not difficult.

Spirit of Christmas Choral Series. Coronet Press (Agent: Theodore Presser Co., Bryn Mawr, Pennsylvania 19010).

Several pieces are offered in this Christmas series. Among them the following might be mentioned: "Child of Heaven, Slumber," a German carol arranged by Henry Kihlken for SATB chorus; "O Holy Night" by Adolphe Adam, arranged by Mark White for SAB chorus; "Angels from the Realms of Glory" by Robert C. Clatterbuck for SATB chorus; "Upon that Holy Night," an Italian carol arranged by Henry Kihlken for SATB chorus; "O Sing of Mary," a Scottish folk melody arranged by Michael Bedford for a two-part chorus; "Gloria in Excelsis" by Ronald Kauffmann for SAB chorus. All of them are easy, straightforward and in traditional harmony and vocal demands.

Holy God, We Praise Thy Name ar. by Paul Frederich Gibson II. SATB, organ. OCP Publications, 5536 N. E. Hassalo, Portland, OR 97213. $1.50.

A more traditional hymn is hard to imagine, but this arrangement dresses it up with organ, brass and descant. The very volume of sound can make a great impression. It is not difficult and can be very useful as a climax for any occasion.

59 Liturgical Rounds ed. by William Tortolano. GIA Publications, 7404 S. Mason Avenue, Chigao, IL 60638. $4.95.

An easy way to make polyphonic music, these familiar tunes are arranged so that one can teach one melody and have many parts. Some of them are written out, but most merely have the entrances indicated by numbering. An occasional use of such devices can be of interest, especially to beginning groups and children's choirs.

Missa Brevis by David Sanger. 3 treble voices, organ. United Music Publishers, London (Agent: Theodore Presser Co., Bryn Mawr, Pennsylvania 19010). $3.50.

Settings of the ordinary of the Mass in Latin have become so rare, despite the clear indications of the Vatican Council, that one jumps to call attention to them. This setting, which lacks a *Credo*, is dedicated to the choirboys of Westminster Cathedral in England. Quite chromatic with many accidentals, it is demanding in its range and tessitura, more adapted to boys' than to women's voices. It is hard to guess where it might be used in this country with boys choirs at a minimum and convent choirs almost nonexistent. But it is a good piece of music!

Maria Walks Amid the Thorn ar. by Monte Mason. Unison. Augsburg Fortress, Minneapolis, MN 55404. $1.00.

An easy setting of the traditional German melody, a second line of melody may be added with instruments or a second choral group. It is useful for beginning groups and children's choirs.

The Lord is My Light by Joseph Roff. SATB, organ. GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. $.90.

The beautiful text of Psalm 27 is set here to a singable and impressive melody that sustains a harmonization with several modulations that come to a climax of sound, finally fading to a pianissimo.

O Quam Gloriosum by Philip Moore. SATB, organ. Novello (Agent: Theodore Presser, Bryn Mawr, Pennsylvania 19010). $2.95.

English composers, even for the Anglican liturgy, are writing to Latin texts much more often than Americans. This motet on a text for All Saints' day is not easy, being challenging to a choral group because

of its vocal range, the rhythmic demands and a frequent use of chromaticism. It was commissioned for a festival at York Minster in 1986. Certainly there must be choral organizations on college campuses that would find this piece valuable for concert use.

R.J.S.

Organ

Fifteen Hymn Intonations, Preludes & Free Harmonizations by Richard Proulx. Selah Publishing Co., #160-720. $6.50.

Richard Proulx is a very well-known composer of international stature. He is director of music at Holy Name Cathedral in Chicago. This opus should be in the library of every organist. The music is fresh and contemporary. Organists will find great joy in preparing these materials for services, and people in the parish will resonate enthusiastically. The printing is superb.

PAUL MANZ

Two Trumpet Voluntaries for Organ, (in the style of Jeremiah Clarke) by William Rowan. Selah Publishing Co., $6.50.

Attractively packaged, these two trumpet voluntaries are just what they set out to be—organ music written in the style of the 17th century composer, Jeremiah Clarke. They should prove useful for teaching, for service playing, weddings and festival occasions.

PAUL MANZ

Fanfare for St. John's Day by Philip Moore. Minneapolis: The Kenwood Press Ltd. $3.95.

This fanfare presents rapid manual figuration of alternating chords against disjunct pedal lines in a tonal, but dissonant idiom. While the work looks difficult on paper, performance problems exist mainly in reading accidentals at a fast tempo. The strong rhythmic drive and striking harmonies create a stunning, exciting effect. It would be an excellent recital piece, and would not be inappropriate for liturgical use where congregations are accustomed to some dissonance.

MARY E. LE VOIR

Fanfare and Processional by Gordon Baker. Published by the American Guild of Organists, San Diego Chapter.

This composition contains all the qualities one can hope for in a fanfare processional—a striking fanfare motif, stately processional music, and repeats. The composer has thoughtfully divided this piece into small sections with contrasting material which permits flexibility in performance. This piece works well not only for the entrance of a bride or a bishop, but it is equally effective as a postlude. The style is primarily melody and accompaniment, with limited pedal. The modal quality is evident through the frequent use of harmonies on the flat seventh scale degree. It is a fine piece and accessible to all organists.

MARY E. LE VOIR

Marche des Rois Mages by Theodore Dubois. United Music Publishers, Ltd. (distributed by Theodore Presser Co.) $11.

This picturesque piece was composed in a romantic, melodic style. A walking bass line in staccato quarter notes evokes the image of the Magi travelling to see the Christ Child, while a high B natural sustained throughout the piece portrays the star (the editor suggests using a small weight to hold the note). The pedal line consists only of an occasional repeated note on the first beat of the measure. The effect is one of transparency and calm. This unusual piece would add interest and color to liturgical celebrations of the solemnity of the Epiphany.

MARY E. LE VOIR

Job by Petr Eben. United Music Publishers, Ltd. (distributed by Theodore Presser Co.) $45.25.

This work contains eight pieces of considerable length, each of which expresses a theme based on a quotation from the Book of Job. Performance is specified either for organ solo or for organ with a narrator reading the biblical text. Programmatic effects are achieved through a wealth of registration color, chord clusters, brilliant toccata sections, and rhythmic intensity juxtaposed against sections of static harmony. Heavy technical demands on the performer arise in the free and superimposed metric and rhythmic subdivisions, frequent accidentals, and difficult passagework. This collection is not for the "faint-of-heart!" Nevertheless, the effort promises to reap a breathtaking and moving performance.

MARY E. LE VOIR

Complete Organ Works, Volumes IV and V by Felix Mendelssohn. Novello (distributed by Theodore Presser Co.). $28.75 per volume.

Volumes IV and V are the final volumes of this excellent edition of the complete organs works of Mendelssohn. The collection is arranged as follows. Volume I: Three preludes and fugues (Opus 37), duets and other preludes and fugues. Volume II: The Berlin-Krakow manuscripts 1. Volume III: The Berlin-Krakow manuscripts 2. Volume IV: Six sonatas (Opus 65). Volume V: Supplement: selected juvenilia.

The introduction to each volume provides background on Mendelssohn's organ music in general,

and on the specific pieces contained in the volume. Extensive critical commentary addresses editorial method, existing editions, and the manuscripts.

Volume IV contains the well-known six sonatas and an appendix with four smaller works found in manuscripts which were related (and later discarded or revised) to the composition of the sonatas.

Volume V contains two fragments and various student works: one prelude; four fugues; one passacaglia; one set of chorale variations; and three character pieces. Each is of moderate length and not difficult to play. While these pieces are not widely known, they hold historical importance as early works, and they would serve as useful service music.

It is hard to imagine performing Mendelssohn without the aid of the outstanding scholarship provided in this fine edition.

MARY E. LE VOIR

Magazines

UNA VOCE (France). No. 158. May-June 1991.

This issue contains an account of the annual Una Voce Conference which took place in Bordeaux during the month of April as well as the texts of several speeches given there. There are also a number excerpts from the European press at the time of Archbishop Lefebvre's death. One also finds the usual articles on the liturgical season and the intrepretation of Gregorian chant.

V.A.S.

UNA VOCE (France). No. 159. July-August 1991.

An interesting article reviews the French translation of a book by Fr. Gerhard Fittkau, *Ma Trente-troisième année*. In this book Fr. Fittkau, who is today an apostolic protonotary, tells the story of his deportation by the Soviets from a village in Prussia to Siberia and his life in the concentration camp there. It is an amazing tribute to the strength of faith. Another tribute to faith, this time comtemporary, is the account of the annual pilgrimage from Notre-Dame de Paris to Notre-Dame de Chartres. Six thousand pilgrams in Paris became ten thousand in Chartres after a walk 107 kilometers over three days. In the group there were between eight hundred and one thousand children. What a remarkable yearly event! The date of departure from Paris in 1992 is June 6.

V.A.S.

BOLLETTINO CECILIANO. Anno 86, No. 4, April 1991.

This issue is given over almost entirely to reports on various meetings held by the Italian Society of St. Cecilia, including the national convention at Bologna scheduled for 1992. Various sections of the country report their activities. An article on the teaching of organ in Switzerland details the precise course of instruction used in the German-speaking areas.

R.S.J.

BOLLETTINO CECILIANO. Anno 86, No. 5, May 1991.

Vittorio Messori has an article on the "sacred" in architecture; he reminds us of the presence of Christ in the Blessed Sacrament in our churches which is the primary reason for their being sacred. Alberto Brunelli has a short account of Mozart and the organ with a list of his few compositions for that instrument. Sante Zaccaria describes the 31st international choir festival at Loreto. Present were choirs from eastern Europe, marking the changed political atmosphere, as well as those from the west. No American groups participated among the total of fifteen groups. Another international meeting, a congress of choir directors, was held at Rome in February. The Holy Father granted them an audience. There were 43 from the United States, 30 from Germany and others from countries on every continent. Monsignor Pablo Colino and Archbishop Virgilio Noe were among the speakers. An Italian version of the Easter *Exsultet* and the usual notices about meetings, new books and records concluded the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 86, No. 6, June 1991.

In its 110 years, the Italian Society of Saint Cecilia has held 25 national conventions. These are briefly described in an article by Sante Zaccaria. A brief article recounts some stories about Max Reger, and Franco Castelli writes about restoration efforts and construction of new organs. A report on the TV Masses broadcast in Italy and the various activities in the local affiliates of the society conclude the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 18, Series 2, No. 58, April, May, June 1991. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This issue is dedicated to the sacrament of confirmation. The emphasis is placed on music in honor of the Holy Spirit, both for congregation and for choirs. Examples of settings in Portugese by Az. Oliveira, M. Borda, F. Silva, M. Simoes, J. Santos and S. Marques make up the bulk of the pages of this issue. Selections from a homily delivered by the Archbishop Primate,

D. Eurico Dias Nogueira, to a congress of 2,600 choir members, April 28, 1991, are printed along with an article by Pio G. Alves de Sousa on the role of sacred music in the liturgy.

R.J.S.

Books

Divini Cultus Studium, Studies in the Theology of Worship and its Music by Robert A. Skeris. Altötting: Verlag Alfred Coppenrath, 1990.

Reviewing *Divini Cultus Studium*, a series of essays and articles written or collected by Robert Skeris, priest, liturgist, and musicologist, is a delight rather than a duty; we studied liturgy together at Notre Dame in the early 70's, have since rekindled our relationship in Rome twenty years later, and find a kinship in intellectual perceptions and liturgical approaches that doubtless came as a pleasant surprise to both of us. Anyone who has followed even cursorily Father Skeris' teaching career at home and abroad knows the great contributions he has made in the lecture hall and in writing for learned journals. Many do not know, however, the great amount of work he did in readying the Roman Abbey of San Girolamo (the former home of the Solesmes Congregation in the Eternal City, where the neo-vulgate edition of the sacred scriptures was prepared) as the new home of the Pontifical Institute of Sacred Music. Not only have I seen the wonders he worked there: the wonderful chapel with its magnificent organ, where a Latin Gregorian Mass is sung each Sunday, classrooms in which he lectured to students from diverse places, and finally the sunny refectory, where he hosted hearty meals, sometimes prepared by himself. I have benefited from his hospitality, and I am glad to have the opportunity to repay my debt to some fashion in this review.

It was delightful for me to read Skeris' liturgical essays, and informative to read his musical ones as well. However, in the latter case, although I enjoyed his hymnological studies and was glad to learn something of nineteenth-century German liturgical composers, such as Stein and Mohr, nonetheless, the technicalities are quite beyond me. Therefore, I shall confine my remarks to matters liturgical.

Father Skeris, in his in-depth study of *participatio actuosa*, shows what it is and what it is not. He demonstrates very clearly that this active or real participation of the laity isn't merely activism, but must have an *interior* dimension, something many contemporary liturgists seem to have forgotten. He invites the laity, as does Vatican II, to offer the Eucharist with the priest-celebrant, and with this offering the spiritual sacrifices of their lives. It is only the priest who effects or confects the sacrifice through the words of consecration, he rightly reminds us, and the people offer through the priest. My only quibble is not with these well-made points, but with Father Skeris' theory of sacrifice, as if all sacrifice demands the destruction of the victim—what of the communion sacrifice? Also, my understanding is that the Church has always clearly taught that the Mass is a sacrifice, but never defined precisely how, but has left this point to theological discussion. Father Skeris' discussion of the counciliar deliberations on *participatio actuosa* makes fascinating reading in the light of the present liturgical and musical malaise.

The study on musical adaptation, *Christus-Orpheus*, already published in another Skeris collection (1976), is a brilliant gathering of sources that show how the early fathers of the Church dealt with many of the musical and liturgical problems the Church faces today. As a charismatic, I was particularly taken with Skeris' exploring in another study St. Augustine's handling of the early Christian practice of jubilation. This pneumatic pre-conceptual (but not necessarily irrational) song is richly described by Augustine, and Skeris supplies us with abundant quotations. Its possible connection with Gregorian chant might be a fascinating study, but perhaps too amateurish for a true musicologist to follow. It is a topic that this liturgist would find intriguing, as indeed he found the historical study of vernacular inclusions in the Latin chant in the German tradition, going back to Charlemagne, in Skeris' study "Gregorian Chant and Vernacular Hymnody."

In the last section of the book, Father Skeris gives us some important documents on sacred music difficult to come by in the English-speaking world, such as those given by the pope and Cardinal Casaroli at the Pontifical Institute of Sacred Music and two articles on chant and musical culture by Monsignor Overath, the former rector of this very institute. The most stellar contribution in this section is Cardinal Ratzinger's address on "Liturgy and Church Music," in which he shows that many "pastoral musicians" take a stance against sacred music as inappropriate for popular particiation, and, therefore, having no place in the liturgy as renewed by Vatican II, despite the fact that the Vatican Council itself highly praised and recommended such music! The cardinal offers a reasoned defense and explanation of the Church's tradition in sacred music as that vehicle that enables us to transcend ourselves and to "lift up our hearts" to the holy Sacrifice which is mysteriously made present in our midst, descended from the heavens, where singing is the proper role of the angels. Into this foretaste of heaven, the Church invites us, as does the cardinal in his excellent address, and so does Father Skeris in this excellent collection of his writings and others on the same point.

GILES DIMOCK, O.P.

Directing the Children's Choir, A Comprehensive Resource by Shirley W. McRae. New York: Schirmer Books, a Division of Macmillan, Inc. 1991. 231 pp., hardback, $24.95.

The name, Shirley W. McRae, is not new to music educators. McRae has published numerous compositions for both children's and mixed choirs. In addition, she is a well-known specialist in Orff Schulwerk and has published two collections of Orff arrangements for the children's church choir, *Celebrate* and *Let Us Praise God*. She is associate professor of music education at Memphis State University where she also conducts choirs at Evergreen Presbyterian Church. McRae, then, brings to this text years of experience working with children's choirs.

There have been many good books written on children's choirs. What makes McRae's worth reading? One reason is its emphasis on the importance of establishing a philosophical foundation for the children's church choir. McRae states in the introduction: "Maintaining a sense of continuity with the cherished traditions that have served us well, while shaping the future with courage and imagination, is the nature of the mission for those of us who have not fled the scene in disillusionment." McRae's book is a direct response to this call. Although McRae has made a conscious effort to make this resource non-sectarian in its tone, this quote strikes at the heart of the liturgical music failures found rampant in the Catholic Church in America. Too often children's church choirs totally ignore the importance of "cherished traditions" and introduce the children to only the latest innovations in liturgical music. McRae encourages the reader to formulate a personal philosophy based on sound theological and educational principles that will serve as a foundation and guide for the children's church choir.

After clearly establishing the importance for formulating a philosophical foundation for the children's church choir, McRae addresses the practical application of this philosophy. Her "how-to" approach begins with suggestions on organizing and promoting the children's choir, recruiting new members, auditioning children, and even using the computer. Special attention is given to the child voice and its development at various ages. Numerous musical selections, vocalises, and rehearsal examples are given. McRae has given permission to reproduce enrichments studies and activity workshops included in the text. There are five separate appendices which are invaluable resources of information, including a list of professional organizations, published and additional resources, Orff arrangement abbreviations, and an explanation of the copyright law. Two contemporary approaches to music education, the Kodaly Method and Orff Schuwerk, and their application to the church choir are discussed at length.

This new resource is well-worth its cost. It will not only provide the reader with step-by-step instructions for establishing a successful children's choir program, but it will also fill the reader with a renewed enthusiasm to help carry on the rich tradition that only sacred music in church can fulfill.

DONNA MAY

NEWS

Music at the Church of Saint Mary, Mother of God, in Washington, D.C., has included these works. On June 9, 1991, solemn Mass was celebrated according to the Tridentine missal. The schola sang Vaughan Williams' *Mass in G Minor (1922)* for double choir and soloists, Lassus' *Fratres sobrii*, Peter Phillips' *Ave Jesu Christe*, and *O sacrum convivium* by Messiaen. The proper parts of the Mass were in Gregorian chant. Michael Donaldson directs the schola. On July 11, 1991, the feast of Saint Benedict was celebrated with solemn Mass in the Novus Ordo. The music included Victoria's *Missa O quam gloriosum* and the Gregorian settings of the proper parts. Patrick W. Jacobson directed the Washington Capella Antiqua.

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The parish of St. Aloysius, Aloys, Nebraska, celebrated the centennial of its founding, the fourth centenary of St. Aloysius, and the golden jubilee of its pastor, Monsignor Francis P. Schmitt. Music for the various occasions included an English *Kyrie* and *Agnus Dei* based on *Mass IX*, sung by the children's choir, while the congregation sang the Ambrosian *Gloria* and the *Sanctus* from Flor Peeters' *Confraternity Mass*. Composed specially for the occasion was a setting of *Jesu dulcis memoria* by Allan Hobbes. At the pontifical Mass on June 21, 1991, Austin Lovelace's *All Lands and Peoples*, parts of Vermulst's *Mass for Christian Unity* and Jonathan Tuuk's *Mass of the Holy Trinity* were sung by the congregation and the choir. The recessional was *Sint Aloysiuslied* inscribed to the pastor of St. Aloysius by Flor Peeters.

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The choir of the Cathedral of the Assumption, Louisville, Kentucky, will sing in Savannah, Georgia, March 11-14, 1992, as part of the ACDA regional convention. The program will include Gregorian chant, motets by Palestrina, Lassus, Poulenc, Mathias, Bernstein and Proulx. David B. Lang is director of the 36-voice group.

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The choir of Holy Name Cathedral in Chicago, Illinois, presented a concert at the Saint Paul Cathedral, Saint Paul, Minnesota, June 7, 1991, and at

Saint John's Cathedral, Milwaukee, Wisconsin, June 9, 1991. The programs included music by Viadana, Palestrina, Duruflé, Dupré, Vaughan-Williams and Jean Langlais. Richard Proulx was conductor and Lawrence Tremsky organist.

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Thomas Terrence Clark, president of the American Federation of Pueri Cantores, died unexpectedly on May 16, 1991. Born on August 9, 1930, he served as choirmaster at the Church of St. Thomas More in Munster, Indiana. His most recent activity involved organizing a children's choir festival, held at St. Joseph's Church, Dyer, Indiana, May 5, 1991. Seven choirs from Illinois and Indiana participated and sang Mass celebrated by Monsignor Charles N. Meter, Monsignor Joseph Mroczkowski and Monsignor Ferdinand Melevage. R.I.P.

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Saint Patrick's Church in Portland, Oregon, continues to host the Cantores in Ecclesia under the direction of Dean Applegate. Music performed by the group at the weekly Latin solemn Mass included during August Gabriel Fauré's *Messe Basse*, Benjamin Britten's *Missa Brevis*, Palestrina's *Missa Assumpta est Maria*, and motets by Lennox Berkeley, Robert Parsons and William Byrd. Delbert Saman is organist. Father Frank Knusel is pastor of Saint Patrick's and celebrant of the Novus Ordo liturgy.

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The choirs of the Church of the Sacred Heart, Newton Centre, Massachusetts, presented an Easter concert, April 7, 1991. Included in the program were Josquin des Prèz' *Ave Verum*, a Mass by James Carr and two canons by W. A. Mozart. The Maastricht Easter play was also presented. James Carr and Kirk B. Hartung are directors of music at Sacred Heart Church. Father John Connelly is pastor.

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The Regina Angelorum chapter of the Latin Liturgy Association in San Francisco, California, presented the Grimm Family Choir in a program of sacred music. Compositions by Jacob Obrecht, Josquin des Prèz, Jaquet of Mantua, Victoria, Hassler, Palestrina and Byrd were on the program along with several Gregorian chant selections.

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Music at Saint Mary's Pro-cathedral, Dublin, Ireland, on Sunday, June 2, 1991, included Mozart's *Missa Brevis in D, K 194*. The Palestrina Choir and the Irish Chamber Orchestra were under the direction of Ite O'Donovan. Gerard Gillen was organist, Una Tucker, soprano, Cora Newman, alto, John Scott, tenor and Padraig MacCriostail, bass. Mozart's *Ave verum corpus* was sung, and his *Fantazio in F Minor, KV 608* was the organ recessional.

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The Society for the Conservation of Anglican Music has awarded grants of one thousand dollars each to the choirs of Washington National Cathedral, Saint Peter's Kirkgate in Leeds, England, All Saints' Church, Ashmont in Boston, and St. Luke's in Evanston, Illinois. Headquartered in Washington, D.C., this non-profit corporation makes grants to choral groups which regularly offer a high level of proficiency in the performance of music in the Anglican tradition. Inquiries may be sent to William J. Prather, 10400 Democracy Lane, Potomac, Maryland 20854.

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St. Ann's Church in Washington, D.C., had special music for Lent and the Easter season. Among the composers represented on the programs for Mass were Dawson, Howells, Gawthorp, Brahms, Couperin, Palestrina and Distler. For Holy Thursday, music by Franz Schubert, Russell Woolen, Duruflé and Tallis was used, and at the Easter vigil Mass and the Mass on Easter Sunday, Beethoven's *Gloria* and *Credo* (Op. 86) were sung with orchestra. Robert N. Bright is director of music, and Monsignor William J. Awalt is pastor.

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The Oratorio Society of Washington under the direction of Robert Shafer presented a sacred concert at St. Ann's Church in Washington, D.C., June 23, 1989. Robert N. Bright played Louis Vierne's *Water Nymphs (Pièces de Fantaisie, 1926-1927)* as an organ prelude and Duruflé's *Prélude et Fugue sur le Nom d'Alain, opus 7*. The program included four settings of the *Ave Maria*: Gregorian chant, Victoria, Verdi and Stravinsky; and the Washington premiere of *The Hound of Heaven* by Rossell Woollen.

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The solemnity of Corpus Christi was celebrated at Holy Cross Church, Trenton, New Jersey, June 2, 1991, with a Latin Mass in which all participated, marking the centennial of the parish and the pastor's 75th birthday. A special booklet, containing both Latin and English, provided the chant notes for congregational singing. Father Gerard Farrell, O.S.B., was celebrant and homilist. Philip G. Clingerman was director and Robert Gladden, organist. Monsignor Thadeusz Wojciehowski is pastor of the Church of the Holy Cross.

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The feast of the Annunciation and the feast of Saint Joseph were celebrated with Latin Mass (Novus Ordo) at the Church of the Immaculate Conception, Spotswood, New Jersey, March 19 and April 8, 1991. The Gregorian chants for the congregation were provided for with booklets giving both English and Latin. Reverend Harold L. Hirsch is pastor, and Philip G. Clingerman is choirmaster.

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Father Gerard Farrell, O.S.B., was the celebrant and homilist for a sung Mass marking the hundredth anniversary of the founding of the Church of the Holy Cross, Trenton, New Jersey, June 2, 1991, the feast of Corpus Christi. Students of Westminster Choir College and the Sine Nomine Chorus sang the proper parts of the Mass and William Byrd's *Sacerdotes Domini* and *Ave verum Corpus* of Mozart. They alternated with the congregation in singing *Missa Primitiva*. Philip Clingerman directed the group.

R.J.S.

Contributors

Reverend Robert A. Skeris is at present professor of theology and chaplain at Christendom College, Front Royal, Virginia. He holds a doctorate from Bonn University in Germany and was on the staff of the Pontifical Institute of Sacred Music in Rome.

David F. K. Steindl-Rast, O.S.B., monk of Mount Saviour Monastery near Elmira, New York, received a Ph.D. from the University of Vienna in experimental psychology.

Catherine Dower has recently retired from the faculty of Westfield College, Westfield, Massachusetts, where she was professor of musicology. She has been active in church music on the east coast and a frequent contributor to *Sacred Music*.