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FROM THE EDITORS

What is Sacred Music?

The question, "What is sacred music," put to the average Catholic, will no doubt elicit the answer that "sacred music is hymns." And in the lived experience of most Catholics today, that is the extent of what they know to be sacred music. On Sunday, they sing four hymns at Mass. In most parishes, is there anything else?

For those people who attend symphony orchestra concerts, and those who have an interest in recorded music, there is the possibility of developing a knowledge of and an appreciation for the vast repertory of sacred music, the inheritance of centuries and a veritable treasure house of beauty, because many of these compositions, written originally for the Church, have become standard repertory in most concert series and record catalogs. Some may have sung one or the other great choral masterpiece of religious music in college choral ensembles, and even some high school groups have performed a few challenging selections.

The II Vatican Council clearly ordered the preservation and fostering of the great treasury of church music, beginning with the Gregorian chant up to the most modern compositions. This is to be done within the setting of liturgical worship, not merely in concert form. Most of this vast repertory that spreads across centuries of human achievement demands trained groups of singers and instrumentalists to perform. It is art and demands skill and training in the musicians needed to perform it. It is the highest form of human artistic endeavor, worthy of God and His worship.

The Vatican Council did, indeed, order the singing of the congregation in all those parts of the liturgy that truly belong to the competency of all the people. This order is not in contradiction to the other decree of the conciliar fathers demanding the fostering of choral music. The same body cannot be in opposition to itself in its decrees. Both the singing of the choir and the singing of the congregation have their proper places in solemn liturgy.

It is a strange spirit (perhaps the "spirit of Vatican II"?) that has led to the dismissal of choirs, the abandoning of polyphonic music, especially in the Latin language. In order to justify such a position, some (Rev. Frederick McManus, for example) have announced that the treasury of church music is to be fostered *in concerts*. Others (Fr. Joseph Gelineau, for example) have simply stated that polyphonic choral music is not intended for use in the liturgy, nor should church music even attempt to reach the perfection one might well expect in concert performances.

Thus the hymn has replaced the settings of the Mass texts; the congregation has been substituted for the choir; the vernacular has superceded the Latin language; the guitar and piano have pushed aside the pipe organ and the orchestra. What is left of the treasury of sacred music for the parish liturgy? Four hymns!

Sadly, this is the present state of church music, its study and its performance, not only in the parishes, but in the schools, especially those for the training of future priests. Again, a direct violation of the conciliar decrees on sacred music by seminary authorities, done knowingly and willingly, has deprived the Catholic people and their future priests of their rightful inheritance.

One keeps asking "why?" The first and most charitable answer is always that those who are implementing the conciliar decrees in this country are ignorant of the treasury of sacred music, a terrible indictment of professional educators. There is no question that many seminaries functioning before the council had inadequate music programs of study and performance, headed by incompetent instructors, but at least the norms were acknowledged even though the efforts to fulfill them were inadequate.

But another reason for the attack on sacred music as we have known it for fifteen hundred years is an anti-Roman position that wants to eliminate the ancient Roman liturgy and all it has professed and taught, especially what was transmitted through the medium of sacred music. The liturgy is the greatest teacher of the faith. Those who wished to change that faith understood that the changing of the liturgy (and its music) would result in the "protestantizing" of the Church. If one admits that the results of the liturgical reforms of the past twenty-five years can to some extent be laid to the ignorance of those in this country who made the rules following the council, it cannot be denied either that there was also a degree of hostility toward sacred music involved in the process.

The attack on the "sacred" was aimed directly at sacred music. Many denied the existence of anything that could be called sacred, despite the opening words of the 1967 instruction, *Musicam sacram*. We have become used to secular tunes, secular instruments (piano, guitar, drums), secular performance practices as musical combos and performing soloists and dancers; all found their way into the liturgy, not enhancing its holiness but directly destroying the sacred quality that only truly sacred art can contribute to liturgical action.

The major question, "What makes music sacred?" has been answered in these pages a number of times (e.g., Vol. 107, No. 3 (Fall 1980); Vol. 112, No. 2 (Summer 1985). Last summer's symposium at Christendom College faced the very same question which is basic to all church music. But just as basic is the other major question, "What makes music art?" Involved in that is the vast area of musical training and education. Only the trained musician can answer what makes a given piece of music art. But many of the reformers have stumbled into this area without the proper knowledge or experience. A whole generation of poorly trained (or not trained at all) composers has appeared, producing words and notes that many publishers continue to hawk as sacred church music, even when most of it fails by both critera: it is not sacred and it is not art. But it makes money! Some of it even parades as hynms on Sundays in our parishes and more often in the seminaries.

To give an answer to the question, "What is sacred music?," we must answer that it is the great treasury of music, written over the ages by the greatest composers for use in the sung liturgy of the Roman Catholic Church, beginning with the Gregorian melodies and continuing on through the polyphonic pieces of the middle ages and the renaissance, up to the orchestral settings of the last three centuries and into our own time; it is simple for the singing congregation and more elaborate as the degree of musicianship increases. Pope Pius XII in his encyclical, *Musicae sacrae disciplina*, beautifully summarized the role of sacred music.

> Thus, at the instance and under the sponsorship of the Church, sacred music, through the course of centuries, has traversed a long road by which, though sometimes slowly and laboriously, it has finally reached the heights: from the simple and natural Gregorian modes, which are, moreover, quite perfect in their kind, to great and even magnificent works of art which not only human voices, but also the organ and other musical instruments embellish, adorn and amplify almost endlessly. Just as this progress in the art of music shows clearly how dear to the heart of the Church it was to make divine worship more resplendent and appealing to Christian peoples, so too it made clear why the Church also must, from time to time, impose a check lest its proper purposes be exceeded and lest, along with the true progress, an element profane and alien to divine worship creep into sacred music and corrupt it.

Would that we might put into practice what Pope Pius XII called for and what the fathers of the II Vatican Council decreed, basing so much of their document on the great encyclical of Christmas 1955.

R.J.S.

Sacred Music and the Liturgical Year

The church calendar, or the liturgical year, is a sacramental, i.e., it is a sign of a deeper reality and it is a means of grace. The deeper reality is the very life of Christ as it is relived by the Church, year after year until the end of time, for Christ is with us as He Himself told us He would be. The Church, the Mystical Body of Christ, is indeed the very Person of Christ living on for each succeeding generation, inviting us to live His life which He presents to us in the liturgy, especially in the Mass.

In Advent, by sacred sign, particularly through sacred texts, the Church offers us the centuries of waiting for the Messiah. The use of purple vestments, the absence of flowers on the altar, the silence of the organ and other musical instruments, and above all the words of the prophets foretelling the Incarnation—all teach us and move us to prepare to enter the redemptive action of the God-Man. His birth at Christmas, His manifestation at Epiphany, His life of mercy and wisdom during Lent, His suffering and death and resurrection in the holy triduum of Eastertime carry us through to the glory of His Ascension and the coming of the Holy Spirit at Pentecost. Then follow the many weeks that are a sign of His continuing life in this world, His living in the Church down through the centuries until the perousia. Then we return to begin again at Advent.

The life of the Christian must be pre-eminently the life of Christ, since it is only through Him that salvation can be achieved. Since Christ lives in His Church and the Church is indeed the very Person of Christ, then salvation can be found only through the Church. That life of the Church, the life of Christ, is presented to us chiefly in the liturgy, which Pope Pius X called the "primary and indispensible source of divine life." It is in the liturgy that we touch Him, "and grace goes out from Him."

The liturgy is the representation of Christ's life and it is given to us by its annual sacramental renewal of the events that constituted His life in this world. They are the grace-producing mysteries that effect the redemption of the entire race from Adam to the end of time. The sacrament, which the liturgy is, employs sacred texts, sacred music, sacred signs, sacred ceremonies and sacred ministers. Most basic of all are the texts which for centuries have made up the Mass and the various hours of prayer, most of which are from the scriptures and some from the writings and works of the saints, the fathers and doctors of the Church. Selected for specific times of the liturgical year, they bear the burden of representing the mysteries being offered to us. The very Word of God brings to us the sanctifying grace of the mystery being commemorated. Adorned by music, proclaimed in a sacred setting, received by the people who are present, these sacred rites again join us to Christ reenacting His redeeming life.

How close the church musician comes to all this. The opening words of Chapter VI of the constitution on the sacred liturgy from the II Second Vatican Council emphasize this:

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy.

But church musicians in this country have all but abandoned the liturgical year. Two practices war against the understanding and use of the liturgical year. One is the widespread custom of singing four hymns at Mass, replacing the texts of the liturgy, those proper parts of the Mass in which the identity of the feast or season is particularly exposed. The other is the growing introduction of the so-called "general anthem," a composition with a very neutral text, some suitable for observances as far

apart as Christmas and Easter.

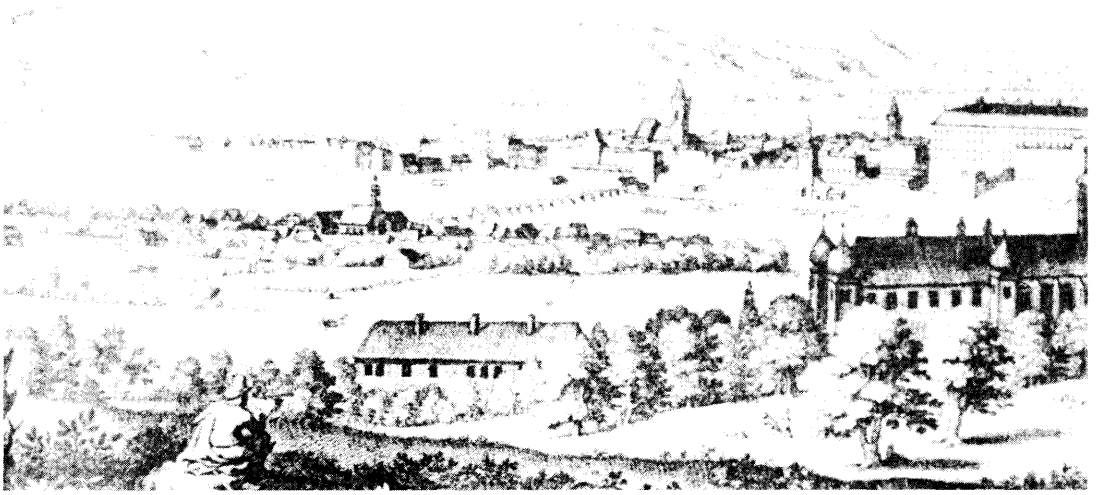
The musical capabilities of most American congregations is minimal. Because very early in the reform, singing was declared to be the primary and foremost method of participation in the liturgy, music capable of congregational performance had to be found. The hymn was selected, and it replaced the proper texts of entrance antiphon, offertory and communion pieces. Hymn texts were not intended to establish the liturgical season or set the tone for the feast, which are the function of the proper liturgical texts. Given the limited selection of hymns in most missalettes, the church musician very quickly found problems. All the Sundays became alike and the seasons became indistinguishable. The liturgical year was taken away; grace was lost; the sameness of every Sunday produced a boredom that certainly has some connection with the decline in Sunday-Mass attendance.

The general anthem is a boon for music publishers. It opens a market that can well include Roman Catholics, Jews and Protestants. Examine the texts of these compositions. No truly Christian theme or doctrine is stated. Texts from the Old Tesament abound, worthy of use for nearly every occasion. Texts such as "Alleluia," "Praise the Lord," "Sing a new Song," "God is Love," are surely acceptable, but the church musician who uses these frequently can set aside the whole liturgical year for his congregation. Many times, too, the texts for the general anthems are not from scripture or liturgical sources as the council demanded them to be.

Composers will write the music that the Church wants. Publishers will offer the music that they can sell. The liturgists have indicated that the texts of the ordinary of the Mass (*Kyrie, Gloria, Credo, Sanctus-Benedictus, Agnus Dei*) are not what they want or recommend for us. Thus we do not see new settings for these ancient texts that every generation but our own has set to its particular musical idiom. The texts of the proper of the Mass (introit, graduale, tract, alleluia, offertory, communion and the responsorial psalm) are likewise forgotten by the composers, even though immediately after the close of the council several efforts were mounted to set the responsorial psalms to music for both congregation and choir. With the proper text replaced by hymns or general anthems, the liturgical year cannot be discerned. Every Mass and every season become the same.

This certainly is not the wish of the council. A whole chapter of the constitution on the sacred liturgy is given over to the liturgical year. It is an essential element of the life of the Church, the sharing in Christ's life, the growth in grace that comes from the Mass and the sacraments. Church musicians should not be an obstacle to God's grace, to participation in the work of salvation, or to the sharing of the sacramental system through the reliving of Christ's life. We must work against the "four hymnns," and the "general anthem," by restoring the use of the ordinary and proper texts of the Mass. If we want them, the composers will provide and the publishers will happily sell them to us.

R.J.S.



Linz

HOW AND HOW NOT TO SAY MASS

There can be little doubt that the revised Mass could do with some re-revision, and in a direction which some would find regressive but others soundly traditional. One cannot but advert incidentally to the possible shape of things to come, although they could only come by the definitive act of authority. Moreover, we must learn to walk before we can run. The aim of the following remarks, therefore, is to plot what seems to be the best way of doing things within the present parameters.

We are told in the constitution on the sacred liturgy that the reformed rite should be marked by a "noble simplicity." That it is marked comparatively speaking by simplicity I don't think we could deny. In practice, however, is this generally speaking a *noble* simplicity? Where in art or in the theatre (or in ballet) a noble or a telling simplicity is achieved it is the result of a good deal of technical mastery. I should say then straight away that where the celebration of Mass fails in due degree to be impressive—to be *expressive* indeed of the mystery at its core—where it thus fails the cause lies first of all in the lack of conscious and yet concealed art on the part of the celebrant.

This art is a twofold one: an art of the voice and an art of movement. The sphere of the word is prominent in the revised Mass, and where the vernacular is used, as it mostly is, it poses a special problem. For while using his native language with a proper awareness of its resources the priest has yet to divest it as it were of the "personal" or at least of the idiosyncratic. He is speaking and yet it is not he, but the *leitourgos*, who speaks in the name of the Church and in the name of the Lord of the Church. His voice must be the conduit of that which speaks through him. Granted first of all that he has learned how to use his voice so as to be heard without shouting, as also to speak where it is suitable with a lowered voice and yet distinctly—granted this, he has yet to observe a certain remoteness, something at any rate far from the elocutionary. A degree of formality is called for that neither degenerates on the one hand into insensitiveness nor on the other into sing-song or the parsonic. The sermon, of course, is another matter. Volley and thunder can there have its place as well as the colloquial or the simply earnest; but from this we are here prescinding.

So much for the voice. The rest can be summed up in the word "movement." The *leitourgos* has a body with head, hands and feet, and he must know how to use the body that the spirit may be expressed through it. This is what the larger part of liturgy (for the priest) is about, and why it is an art. To convey this we must use the not altogether happy expression, "body language."

If we still have something to learn from what is improperly known as "the old rite"—and should rather be thought of as the previous edition of the western rite—we could also with advantage recall some of the comments to be found in J. O'Connell's *The Celebration of Mass* (Burns, Oates and Washbourne). In the second volume, O'Connell has a chapter on liturgical gesture. He remarks, to being with, that the rubrics "constitute a very real spiritual discipline." He goes on to quote from the old rubric which says that the priest is to go to the altar "with eyes cast down, and with a dignified carriage, holding himself straight." To look around him indeed or to look glassily straight ahead will neither of them do. And as for holding himself properly, this is not only good for him personally but is part of the body language which should be spoken by one who realizes how great is his office and his privilege in the house of God, and that the eyes of the faithful are upon him. They too need to be stirred to devotion by the sort of deportment on the priest's part that reflects his inner attitude.

Of course, there is no such rubric now, and this prompts the question as to whether the omission of such detailed directives has been altogether wise. One result in the somewhat bare setting has been the introduction of procedures not altogether in keeping with the sacrality of the Mass. To say "good morning" to the congregation, who obediently reply "good morning, Father," is not only to reduce things to the level of the classroom but betrays a misunderstanding of what the Mass is about. Mass is not just a social gathering. It is an ecclesial and cultic one. From first to last what it celebrates is the saving presence of God. The greeting proper to this is "the Lord be with you"—or one of its variations—with the reply (as it should be) "and with your spirit." "Good morning" is not only out of place but *de trop*. Moreover, it precisely wrong-foots the priest in his relation to the people. It is not (dear) Father So-and-So who should be seen first of all but the priest, the *leitourgos*, the instrument of Christ in His Church. As such the priest himself is anonymous. "Facing the people" is in no way meant to obscure this truth.

We left our celebrant, however, on the way to the altar. Immediately the question of what to do with the hands presents itself. One sees priests striding to the altar with their hands held stiffly to the side. But this simply looks wrong, for it is neither natural—when a man is walking he tends to swing his arms—nor is it apt for the role the priest is called upon to play. Indeed, we might almost say that the *natural* reverential gesture is for the hands to be held together palm to palm before the chest. At least they should be held there joined.

On the subject of hands O'Connell cannot be improved upon:

> In general, when the hands are not in use during a ceremony they are to be held joined before the breast—a position of reverence and dignity. If one hand only is in use, the other, if the priest be at the altar, is placed palm downwards on the table, unless it is to be placed on the book or on the foot of the chalice. If the priest be not at the altar, or when he signs himself, it is placed on the chest just below the breast. It must not be held suspended in mid-air nor hanging at the side.

In reciting the collect and the prayers of the Mass in general, and not least the canon or Eucharistic prayer, two positions of the hands when not otherwise engaged may be recommended. One is to hold them from the elbows upward with palms facing inward and preferably not beyond the width of the shoulders. The other is to

hold them forward with palms upward. In either case the elbows should be tucked in as in rowing, and the fingers held straight together and not curling. To extend the arms widely is lacking in poise and generally tends to sagging. The arms should be opened within these limits and again in a measured fashion and without jerking at the words, "the Lord be with you." It is perhaps a pity that there is no directive to part the hands slightly and rejoin them at "let us pray." It just removes a suspicion of woodenness, but as being judged semi-Tridentine, it would, no doubt, merit a semi-anathema.

In general, the order of Mass as we now have it, is to be seen as a modification of the previous order and not as something "new." As was earlier suggested, the revised Mass is a later edition of the same western Mass (in its Roman form). The tendency has been to highlight where the present Mass differs from what went before, while minimizing what remains unchanged. We need to reverse this tendency. In emphasizing the present rite's continuity with the previous one, such details as the use of the chalice veil should not be ignored. And this, of course, heightens that reverence for the material adjuncts of the Mass, which is by no means to be deplored even if it was overdone in the past. If others than the priest handle these things they should be aware of their privilege. Nor should trendy variations on the traditional style of vestments—such as wearing the stole outside the chasuble—be indulged in.

In going through the Mass the following points might be adverted to:

1. To begin with we have to question the more or less regular custom of opening the Mass with "a few words." Ordinarily these are rarely if ever called for. Even at a wedding or a funeral it is surely unnecessary to explain to the people why they are there. It is for the sermon or homily to do any commenting that may be called for. As an alternative, a well-prepared introduction on some point in the Mass is, however, acceptable. Exceptionally a congregation may be swelled by those for whom the Mass is a quite new experience. An explanation of what it is all about and of why things proceed as they do could then be offered, but it would seem better to do this at greater length before the Mass begins. Once begun, it should be allowed to speak for itself.

Besides not overloading the Mass with talk there is also a deeper principle at stake. It is what in the first place the Mass is *about*. In the name of the reform there has been a tendency to equate the "theme" of the Mass with the theme to be derived from the readings. This is a misunderstanding of the nature of the Mass, in which the liturgy of the word leads up to and is subordinate to the liturgy of the sacrifice. In every Mass there is properly speaking one theme and one theme alone: the theme of the paschal mystery, of the death and resurrection of Christ. To bury this under excess verbiage unrelated to this theme is in some sort to keep Christ buried in the tomb.

2. *The Penitential Rite*. To strike the breast three times at the *mea culpa* or its English equivalent in the *Confiteor*, instead of just once (if at all), by no means offends against the *caveat* concerning duplication of elements in the rite. To suppose so is to confuse categories. It is a matter of *expressiveness*, whether verbal or kinetic or both, as with *mea culpa, mea culpa, mea maxima culpa*. Likewise limiting the ringing of the bell to a single stroke at the consecration of the host and of the chalice, instead of the full three strokes each time, is to fail to understand the role that these things play. In no way do the rubrics here exclude what was formerly thought to be proper. As is often the case now they merely indicate in general what is to be done and so are open to a minimalist interpretation.

3. *At the Altar*. When at the beginning and end of the Mass the celebrant kisses the altar, he should lay his hands on it. Not to do so is ungainly. Before the gospel, however, he should bow deeply while saying the prayer, and here he holds his hands

in front of him in the praying position. When, as in the prayer after the preparation of the elements, he bends over the altar, he touches it with the tips of his fingers, both hands being held straight and together. So the old rubrics directed and this cannot, of course, be enforced, but it is still the best way to do it.

4. *The Gloria.* At the first words of the *Gloria* there is no rubric prescribing any action on the part of the celebrant. Rarely, however, at this point does he not do something with his hands, if only to continue to hold them before his chest. To let them hang at the sides would indeed be grotesque. In the sort of future revision of the rubrics that seems to be called for—one in the direction of greater detail and precision—it might serve to recall what previously obtained here: "Standing at the middle of the altar, with his hands at shoulder height, and joing his hands and bowing his head a little," etc. Rightly or wrongly and mostly unwittingly many have gone on doing just this.

5. *The Collect.* After the priest has said "let us pray," all are invited to spend a short time in silent prayer. I think myself a definite but short pause is indicated, and that the pause is meant for recollection in the first place. It is not as if the theme of the prayer has been announced beforehand, as is the case with the Good Friday intercessions. Silence in the Mass in general tends to distract when nothing is going on during it. It is when something is being done, as at the offertory, that silence can enhance the action. To extend the application of this principle does not, of course, lie with the individual.

At present in a bare rubric when the celebrant recites the collect or the other *orationes* he is directed to extend his hands and no more. Nothing is said about rejoining them at the conclusion, "through our Lord, Jesus Christ" etc., although this seems a natural and consonant piece of body language. The ending certainly looks awkward otherwise. Nothing either is said about bowing slightly at the holy Name or at the mention of our Lady or the saints specially commemorated: a devout custom surely and one that was never meant to have been discontinued, though it largely has been as the best of traditons are like to be if they are not reinforced.

6. *The Gospel.* At the words "the Lord be with you," it should be noted that there is no rubric enjoining the extending of the hands. It was explicitly stated in the previous rite that the hands should be kept joined. They have enough to do with the signing of the book, etc., and this *Dominus vobiscum* is not so much a greeting as a calling to attention. In both rites the procedure is the same, only the thumb not being mentioned now in the rubrics.

7. *The Creed.* Again nothing to accompany the first words of the Creed is prescribed; and here the same could apply as at the beginning of the *Gloria*. The priest would do well to bow his head at the holy Name, while the old rubrics directed that he do so at the word *Deum*, God. Be it noted, however, that I say this, as in other like cases, not to encourage going beyond what is at present laid down but to raise the question rather as to whether the line has been always well drawn. Such matters are not and never have been determined once and for all. We should be concerned about them, however, because it is possible to err by defect no less than by excess. Moreover, what may seem good to a panel of experts concerned very much with theory may not turn out so well in practice. In the Creed this is notably exemplified. Formerly all knelt at the *Et incarnatus est*. Why not reserve this, the pundits thought, for the two feasts of the Incarnation, Christmas and the Annunciation, and have a lesser observance, namely bowing, for ordinary occasions? We see the result. How often does anybody do anything? If these things matter it is hard to see why kneeling on all occasions has not been re-established.

A further thought suggests itself here. With the celebrant standing at the reading

desk or ambo and facing the people, his bowing at *Et incarnatus est* (when he does so) is not something that visibly impresses the congregation. If he with the servers, however, were to stand for the Creed at the center in front of and facing the altar, their bowing—and making a good thing of it—would plainly be seen by the people and prompt some of them at least to do likewise.

7. *The Offertory*. Three or four points may here be noted. There is no obligation to recite the prayers out loud. Two of them in any case are marked to be said *secreto*. This means not in a low voice but silently.

According to the rubrics the paten and the chalice when they are offered should be raised *aliquantulum*, "just a little," above the altar. It is interesting to note how many priests follow in fact the old rubrics without for the most part realizing this. They raise the paten to chest height and the chalice to eye height (in the latter case such was the *practice* at least). It seems that the present directives reflect a compromise between two schools of thought. One has been for abolishing the offertory or at least for reducing it to the function of setting aside the elements from common use. The other school evidently fought to preserve the idea of offering, oblation. So we still have the word *offerimus* for both the host and the chalice, but the gesture is minimal, *aliquantulum*, and scarcely conveys the notion of offering. As things stand they are not perhaps satisfactory although half a loaf is better than none.

Most of us are not born liturgists and need to be trained and directed in the art. There is a right way to handle the chalice and a wrong way. One holds a glass of wine by the stem and not by the cup or bowl. In handling the chalice, therefore, the right hand should take hold of the stem while the left supports the base, and so it should be raised.

In bowing and saying (silently) the prayer *In spiritu humilitatis* let the priest remember to lay his joined hands on the altar (that is, preferably). It is not such a deep bow as when he says the *Munda cor meum* before reading the gospel.

8. *The Altar, etc.* In *The Feast of Faith*, Cardinal Ratzinger reminds us that "the strongly felt community character of the Eucharistic celebration," with the priest facing the people, expresses only "one aspect of the Eucharist. The danger is that it can make the congregation into a *closed circle*. . .but the community does not carry on a dialogue with itself; it is engaged in a common journey towards a returning Lord." How then to integrate the congregational orientation with the traditional "Godward" one? One thing we might do, the Cardinal suggests, is to restore the cross, presumably a hanging one between priest and people, to its central position before the eyes of all, so that it is not to each other but to the cross and to all that it symbolizes that all are invited to look. One would add that for the priest in any case it is very necessary to be, and to be seen to be, concentrating on what is being done "on" the altar. If his eyes are not on the cross or on the missal they should be, for example, on the consecrated host and chalice. Even in the dialogue before the preface they should not be on the people. The *oeillades*, apt to be attempted here, are as out of place as they are usually self-conscious. Indeed, the last thing one would want is the *compère's* manner with his audience. The priest has no audience. His relation with the congregation is not that sort of thing at all. In inviting them to "lift up their hearts" he is directing them well away from himself. The better he ordinarily keeps his eyes lowered the more effective will be his looking and stretching his arms towards them on the one occasion when he should do so, namely at the words, "the peace of the Lord be with you always." Even so, he should not look at the people but a little *over* their heads, and thereby be seeming to look at each one of them but without the misplaced "magnetism" of the star performer.

A few points of detail may now suffice. For the Eucharistic prayer the voice may well be somewhat lowered until the doxology at the end is reached. While directing

the action, the words of the canon are also subordinate to it, and they are familiar from repetition. At the heart of the Mass something happens. It also helps if the words of consecration are spoken slowly but not in any heightened way. Resuming the previous pace afterwards provides as well variety and contrast and helps to hold the attention.

In all of the four usual canons the sign of the cross is made over the *oblata*. There is an art in performing this. It should not be made streakily and haphazardly but in a moderate fashion so that the transverse movement does not exceed the limits of the *oblata* themselves. And the fingers should be held straight and together.

At the consecration, the celebrant should remember to bow slightly when reciting the dominical words. (In the Roman canon he will have previously raised his eyes at the words "looking up to heaven.")

Here the rubric which directs the paten to be placed at the center in front of the chalice has given rise to a regrettable habit. Too often the priest raises the paten and then lifts the host off it for the elevation. Something about this gesture recalls a polite tea party. One is almost surprised when the little finger is not also raised. Surely the traditional way of doing things is preferable. Let the host or chalice be raised with both hands above the head. It is to be clearly seen and adored. The rubric here could clearly do with revision. The nonchalant habit of raising host or chalice with one hand should also be deprecated.

A further abuse has also crept in. It is one thing to place the missal in front on the altar instead of at the side, but now priests have taken to placing the missal on the corporal, and in order to do so even displacing the *oblata*. Any idea of the point of using the corporal does not seem to have occurred to them, and this whether or not there is an altar stone containing relics beneath it. Could liturgical uncouthness go further?

Since the nonchalant habit of raising host or chalice with one hand is to be deprecated, at (in the present version) "This is the Lamb of God," the sacred host should be held up in the right hand (for right-handed people) while the other hand either holds the paten beneath or itself is held beneath with the palm open.

In giving communion the host should be raised a little before being placed in the hand or on the tongue of the recipient.

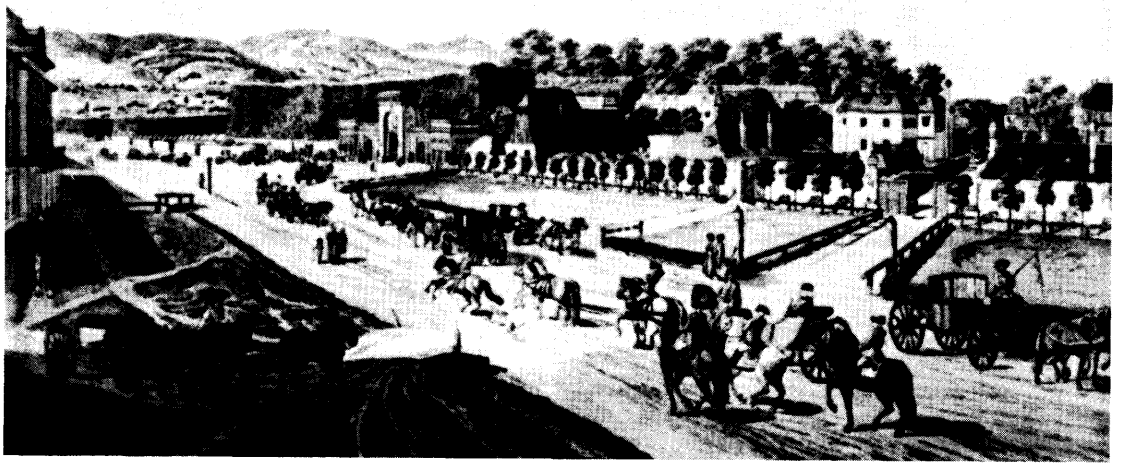
It is always an abuse to distribute the consecrated hosts to the people before the priest has made his own communion. The idea is that all should communicate together and it is a mistaken one. The Church is hierarchic and not populist, and the leading role of the priest reflects the headship of Christ. Nor should the sacred hosts or the chalice be handed round among the congregation. It is for the priest or at least the Eucharistic ministers to distribute communion.

Care should be taken to genuflect if the ciborium has been taken from the tabernacle and when it is placed on the altar, both before and after the giving of communion. Not only is this good for the devotion of the priest but also for that of the people.

Finally, and once again, let the priest be a priest. The blessing at the end of Mass is a *blessing*, the Church's blessing bestowed by the ordained minister who alone can do so, and the people have a right to receive this. It is an abuse to deprive them of this. It is also a strange denial of the priest's privilege and obligation. Let us hear no more then of "may almighty God bless *us*". . .however well intentioned this may be.

For the blessing, the left hand should be placed on the breast while the right makes the sign, on the downward stroke carving as it were with the little finger. There is a still better way of doing this but not perhaps within the present parameters.

DERYCK HANSHELL, S.J.



Vienna. Augarten Park

PALESTRINA

(Given as a lecture during his visit to the United States in 1965 in preparation for the Fifth International Church Music Congress, twenty-five years later, this study of Palestrina remains valid and useful for contemporary church musicians.)

In the history of music only a few masters have been the subject of a myth such as the one connected with Giovanni Pierluigi Sante da Palestrina. Nor have many composers had such an influence throughout the centuries as he has had. He is celebrated as "the savior of church music." Hans Pfitzner created a dramatic work of art out of that legend, and Melchior Sachs and Carl Lowe in the last century set it to music in an opera and an oratorio.

The 19th century saw in Palestrina the ideal of creative church music. His work embodied the *una sancta* idea, since both Protestant and Catholic church musicians made an effort to model their evolution on Palestrina's art. On the Protestant side men such as Thibaut, Reichardt, Zelter, E. Th. A. Hoffmann and others were striving for the same ends as Catholics such as Alfieri, Santini, Baini, Choron, Ett, Proske and others. The founding of the choir at the Protestant cathedral in Berlin was equalled by the choir at the Catholic cathedral of Regensburg. Both had the same aim of cultivating the style of Palestrina as the backbone of church music. Romanticism with its search for a transcendent ideal and its endeavor to detach itself from the reality of contemporary music had prepared musicians for the discovery of Palestrina. By the end of the 18th century, in a period when church music was completely governed by rationalism and the enlightenment, the number of voices that pointed out Palestrina and the old classic polyphony as an art of special religious expression was increasing. Masters of an entirely different style such as Mozart and Beethoven knew and appreciated Palestrina's value.

Palestrina, and not his eminent contemporaries Lassus and Victoria, was in the focus of 19th century interest chiefly because his serene style kept word and music, sound and structure, homophony and polyphony in well-established harmony. Style and idealization had come to life in the 19th century as ideals of church music just as the imaginary ideal figure of the Nazarenes emerged in the fine arts. Raphael was the ideal of the fine arts, and his counterpart as the ideal of church music was Palestrina.

At the beginning of the 19th century, the meaning and character of Palestrina's art was rediscovered, at least what was thought to be its orchestral meaning and charac-

ter. His technique of composition had, of course, lived on without interruption and had existed in the *stile antico* along side of the new baroque styles of the 17th and 18th centuries. Fux, Gius, Paolucci, Martini and others had kept Palestrina's art alive both in their writing on music theory and in their own works in the *stile antico*. We know that 19th century romanticism impressed its own ideas on the 16th century and idealized it in a way that today's better historical research has refuted. But romanticism, in spite of all its misinterpretations, did set Palestrina free from a superficial rational interpretation of his techniques of writing that had characterized the 18th century. It experienced his true meaning in religious expression. Although some of the romantic traits have been re-adjusted to historical fact, Palestrina's art is today still dominant in the interpretation of church music and old polyphony.

J. Samson in his elucidating book, *Palestrina ou la poésie de l'exactitude* (1939), discusses the spiritual quality in Palestrina's work, and Heinrich Rabe has written about Palestrina's motets in *Kirchliche Jahrbuch* (1950 and 1951). Such research proves that Palestrina's art is not determined by a structural pattern as had been thought in former times, but that the determining factor is his deep interpretation of text and music within the spirit of his time. Lassus, his great contemporary, had a genius for enthusiastic writing of singular expression and thus concentrated his creative efforts on the motet that always presented a new text for his composing. Palestrina, on the other hand, kept to the texts of the Mass, which he set more than ninety times, not interpreting them dramatically but idealizing them, every time expressing again the spiritual meaning of the liturgy.

This quality of Palestrina was understood in his lifetime, and it gave him his particular position in Rome's contemporary church music scene. It was for this reason that he became the subject of the myth of being "the savior of church music," when the Council of Trent raised objections to contemporary polyphonic choral music. His *Missa Papae Marcelli* was recognized for its religious and artistic seriousness as Jeppesen correctly points out.

The oft-discussed "problem of the Council of Trent and church music" has been exaggerated and presented in too subtle a way in the history of music. The documents of the council in no way indicate a problem to the extent that has been insinuated. There is no proof of its attempting to forbid church music in general. Yet the reform council took a stand against the lascivious and the impure in church music and against *musica troppo molle*. Hieronymus Ragusanus in his final address at the 25th session insisted once more upon that point and it became decisive for church music. Actually, on September 17, 1562, only a few views were expressed at the council on the subject of church music, but their meaning and effect were important.

Reflection on the position of music in the liturgy resulted in a limiting of its form and its evolution. A committee of cardinals met in 1564-1565 and tried to judge contemporary musical activity by the standards set by the council. It considered contemporary art in general. Palestrina's work was particularly noted. Not the form of his art but rather its essence in connection with the liturgy and Gregorian chant was emphaized. The humanism of the age emphasized the importance of the word and its intelligibility, and thus intelligibility of the text became one of the main postulates of reformed church music. Even if these ideas were particularly emphasized by the committee of cardinals, they were not new but rather quite familiar to those who had themselves written music for the liturgy. Similar ideas had long been expressed by theologians.

The artistic techniques of the Flemish composers still had an effect upon the Italian church musicians of the early 16th century. They placed musical composition above the word. But Italians were fond of melodies, and that, coupled with the emphasis

on the word promoted by the humanists, produced a product that held its position along side the earlier contrapuntal technique. Already in the 15th century, *fauxbourdon* employed such devices. Obrecht and Ockeghem developed the contrapuntal technique but stressed certain words with homophonic declamation. Josquin achieved a certain reconciliation between polyphonic and homophonic devices. The Italians, C. Festa, Annimucia and others, with their penchant for tunes, reconciled the different styles and achieved a unified composition instead of simply alternating polyphonic and homophonic passages without transition.

It was into that world that Palestrina was born. His exact birthdate is not known, but it was probably about 1525. The episcopal see of Palestrina was his birthplace, and he was called after it. Here he had his first musical impressions and became a choirboy at the Cathedral of S. Agapita in Palestrina until he very soon after joined the choir at Santa Maria Maggiore in Rome. There Firmin le Bel was his teacher.

The music of the Netherlands greatly influenced Italian practices of the time. It was the foundation of Palestrina's musical education. When the young Palestrina returned home as the organist and singing teacher in the cathedral where he was born he used the Flemish art. He had satisfactory results in those positions, leading to his appointment by his mentor, Cardinal del Monte, to be conductor of the Cappella Giulia in Saint Peter's, when the cardinal was elected pope in 1550.

At that time Palestrina wrote his first book of Masses which was printed in 1554. It contains Masses proving his complete mastery of the old art. The *Missa Ecce sacerdos* employs the chant melody continually throughout all the parts of the Mass and accompanies it with contrapuntal movement. The *Missa O regem coeli* no longer follows the strict chant melody, but uses it as material for composed themes. He does not take the individual passages of the Gregorian chant verbatim but uses the version of Andrea Silva in his motet. Palestrina took over the whole composition in the manner of the old parodied Mass. Yet it was not a parody of a secular madrigal or chanson, but a borrowing of a religious motet, which itself had a Gregorian theme for its base. In the same way, the *Missa Virtute magna* and the *Missa Gabriel Archangelus* are based on Gregorian chant themes. The *Missa Ad coenam agni providi* for 5 voices uses the melody of the Easter hymn and combines a canon in all its movements with independent polyphonic motet techniques.

It is significant of Palestrina's style that all the Masses in his first book use chant themes, which means that they are closely related to the liturgy. With the greatest skill, he also often uses the forms developed by the Netherlanders: the cantus firmus, the canon and the motet Mass. In his first printed work, written at the age of about 27, he displayed an appreciation of church music that was very much like what the Council of Trent required twelve years later.

Yet there was one point in which Palestrina differed from the council's ideal: the problem of how to treat the text. According to the Netherlands school, the musical composition is primary. In the *Missa Ecce sacerdos* this is pushed to the point that the cantus firmus sings the text *Ecce sacerdos magnus*, while the other three voices sing the text of the Mass, that is, two different texts are sung at once. Obviously, that does not help to understand the sung text. Here Palestrina was complying with a tradition that had been discredited in the minds of the humanists. They wanted no contrapuntal writing for their odes when set to music, and all the voices had to sing the same single text. For them, even religious texts simultaneously accompanying the Mass texts caused all the division and confusion that the early 16th century was accused of. His Roman surroundings made Palestrina aware of these shortcomings, and in his subsequent compositions he avoids such methods of mixing texts.

In 1555, Palestrina was appointed a papal chapel singer without any examination and without the vote of the other singers. This was a sign of how much his artistry

was appreciated. To be sure, that post of honor did not last long, for being a married man, he had to leave the Cappella Sistina under Pope Paul IV when the rules concerning membership in the chapel were strictly observed. He moved to Saint John Lateran and after 1561 to Saint Mary Major.

This was a period of intense creativity besides his activities as a conductor. His motets of 1563 are arranged for four voices and to some degree use Gregorian themes. They show the change that has taken place in his style. His composition is approaching serene mastership, with the exposition of the text clear and intelligible. He did this by a homophonic procedure of combining the voices or by short motifs obviously corresponding to the text. The melisma no longer stifles the intelligibility of text or composition. In his preface, Palestrina points out that new device. Thus he reduced the dominating position of the music in favor of the word and even made the most skillful counterpoint subservient to the text. He did not do this merely to show a new style of writing, but rather to have his composition be grasped by the audience as a prayer of its own, with all the reverence due to the text and the liturgy.

Although in 1567 he also included older compositions of pure counterpoint in his second book of Masses, for example, the *Missa Ad fugam,* there are nevertheless in it also Masses such as the *Missa Papae Marcelli* that clearly outline his new attitude towards the composing of Masses. A new spirituality has found its appropriate musical form there.

In Rome, the ideas of church reform had gained ground and Palestrina had close contact with the leading men of the reform movement. In 1566, he was the first professor of music to be appointed to the Roman Seminary of the Jesuits. It was not only his reputation as *egregius musicus atque in his regionibus celeberrimus* that caused his appointment to that post of great influence on church reform, but it was mainly his sincere attitude towards the reform as shown by his life and his art. He was closely associated with Saint Philip Neri and his oratory in trying to put into practice one of the aspects of the reform peculiar to the Jesuits, that is, the effort to reach the people at large. He dedicated his art to Philip Neri. Also, the dominant humanist views on the relation between word and melody had a decisive effect on him. On such foundation, Palestrina's new style began and developed.

Even when he had to compose secular music, when he was in the service of Cardinal Ippolito II d'Este, he did not do so for long. His activities at the Roman Seminary gave him a sound knowledge of the Gregorian chants and his polyphony gave the chant new forms. A brief of Pope Gregory XIII convinced Palestrina in 1577 to undertake a reform of the chant. He wanted to improve the medieval liturgical melodies by adapting them to the revised liturgical texts as advocated by his contemporaries who were interested in the use of melody and the proclamation of texts. Palestrina shared this task with Zoilo, but various circumstances prevented them from publishing the work. Guidetti, who published several reform editions, was a friend of Palestrina. Like the Editio Medicaea of 1614 and other contemporary reform editions, Palestrina was interested in simplifying the melodies, and it was of particular importance to him that he was forced to take a stand on all the questions concerning the chant and its performance. He recognized the chant as an obligatory part of liturgy and he wanted to save this living form of art for the expression of the new ideals in religious life. He had proved his understanding of medieval liturgical art when he composed his first works based on chants. All the more he saw his liturgical task was to give the Gregorian melodies such a form as to have them comply with the humanist requirements for word and melody and thereby have an influential position in contemporary church music. Even if today we take different views on revising the chant than the 16th century did, Palestrina and Zoilo tried to solve a problem that was vital to the music of the time. It was a problem that led

Palestrina to a final musical form of liturgy. His polyphonic work embodies those efforts.

The unity of the liturgy embraces contrasting forms. Since Nicholas of Cusa the *coincidentia oppositorum* had become a main problem in theology and philosophy. The arts are deeply influenced by that idea, and in liturgy it is art that is forced to bring about the unity of opposites. The problem of the ordinary of the Mass finds a solution in that idea, and the same is true of the apparent diversity of expression in liturgical chant and polyphony. Palestrina wrote more than half of his ninety Masses on Gregorian themes. That shows how far liturgical melody and polyphonic art became a unity. He only wrote about ten Mass parodying secular themes of his own or of others. They hardly count against the chant Masses and the approximately 24 Masses parodying religious motets of his own or of other composers.

And yet, the secular themes may perhaps give us a clue to Palestrina's spiritual attitude. That they are a part of his late work and not only his early compositions seems to contradict his basic ideas on liturgy. However, it seems to me that he did not give way to superannuated traditions already done with, but that he exerted his power in order to bring secular themes under the spell of his religious art, thus accomplishing the *coincidentia oppositorum* promoted by church reform. If we compare the number of secular and religious themes in Palestrina's work with those in the Masses of Orlando di Lasso and other contemporary composers, we see Palestrina in a different light and we recognize what is so peculiar to his views. The extent of the individual movements of the Mass, the close relation between the themes of the chant and the word, as well as the whole character of the compositions indicate that Palestrina wants to write Mass-music and not some music to go with the Mass, in that he keeps to Gregorian liturgy and its relevant features. Nor does he merely want his music to add artistic splendor to the liturgical text at the expense of the action proper to the Mass, the Sacrifice. He wants his art to serve the liturgical word and to be an instrinsic part of the Mass understood as action. Since he does not, unlike Lassus, want to give an individual interpretation of the liturgical text or create enthusiasm as a preacher might, he can combine pure counterpoint and his ideal of clear recitation. He can integrate them both into a serene composition peculiarly his own. Here is the source of that mythical attraction, that even in times that repudiated his liturgical theories, made Palestrina a success.

Beethoven in his *Missa solemnis* certainly gave quite a different subjective interpretation of the liturgical text, and his music in all its splendor celebrated the enthronement of the age of enlightenment, stressing that aspect much more than the significance of the sacrifice in the liturgy. Yet Beethoven held Palestrina's work and the old classic polyphony in high esteem. In 1825, he told Freudenberg that the old *a cappella* art was the ideal church music. J. S. Bach adapted Palestrina's *Missa Sine nomine* for use in Protestant services, and his deep religious views anticipated ideas that took shape in Protestant church music during the romantic period. Beethoven's attitude toward Palestrina was not only determined by the contemporary *a cappella* idea of vocal tone, but also by his close liturgical contacts with the Gregorian chant. As early as 1818 he noted "In order to write true church music one has to study the old chants of the monks and find out how to translate the passages most correctly. Besides you need a complete parody of all Christian Catholic psalms and songs at large." Beethoven like Palestrina felt that the Gregorian chant was the source of true church music. Palestrina not only used Gregorian motifs and themes, but he also developed his whole melos on the example of the chant. The melodic structure modelled on the chant, as Beethoven required it for church music, is a reality in Palestrina's work. The step-wise movement of the chant melodies is also Palestrina's melodic principle, just as the structure of his compositions, achieved by clearly

defined motifs, corresponds to the Gregorian melodies. Perhaps the hymns most purely embody that principle in conjunction with the chant. Yet Palestrina wrote no Mass nor motet that was not influenced by the Gregorian chant as an integrating part of his art.

Among the Masses, the *Missa Papae Marcelli* is particularly well-known, perhaps rather for the historical facts I mentioned, than for its artistic value, since other Masses are its equal if not superior to it. His attitude toward liturgical chant is seemingly contradicted in the *Missa Papae Marcelli* because it is not based on a chant theme but rather a secular chanson, the popular and frequently used *L'homme armé*. His contemporaries may have considered this an ideal integration of a chanson theme with the Gregorian melos and praised the emphasis put on the word within the work, the integration of the secular and the religious, the *coincidentia oppositorum*, the worldly being spiritualized as the 16th century church reform intended it to be in order to bridge the gap between the world and the Church, which the renaissance and humanism had caused. The *Missa Papae Marcelli* must be seen in the light of those problems; it then has its own religious meaning. This is true of the few Masses parodying non-religious themes. The meaning was clear to Palestrina's contemporaries working for church reform.

When, in 1571, Palestrina was again appointed to the Cappella Giulia at Saint Peter's, his understanding of church music had changed from what it had been twenty years before when he was choirmaster at Saint Peter's. The sonority of the cappella itself had changed too. The number of singers had increased. New means were required for new sounds. Outside Rome, especially in nothern Italy and in the lands north of the Alps, instruments were easily added to the vocal music. This new way of composing accounted for the practice of having both vocal and instrumental parts in place of the former *colla parte* technique.

The 19th century romanticism did not hear that kind of sonority in the old classic polyphony and assumed that there was a only a vocal *a cappella* ideal. Although instruments were forbidden by the rules of the Cappella Sistina, that was not equally true of the other Roman churches. At least the organ was admitted as a *colla parte* instrument, as proved by the *basso continuo* parts which were usually printed in the last quarter of the 16th century with the full scores of the old classic polyphony. Even in Palestrina's lifetime his works were edited with *basses ad organum* parts, showing that he did not disapprove of that kind of performance of his works. These facts change the romantic idea of Palestrina, some of which live on today. It is high time that we revise our views on the sonority of old classic polyphony on the grounds of better historical information than the 19th century had. The same is true of the 19th century practice of using large choirs and emphasizing volume while Palestrina was more concerned for clarity of the lines and their individuality within the contrapuntal structure.

The 16th century produced an original sound when compositions were performed by small groups and also with soloists' improvization which was an undisputed practice of the time. Palestrina himself was a singer and for awhile he was appointed a singer in the papal chapel. The renown of a singer rested not so much on the tone of his voice or in the dynamic agogical proclamation of the melody and its subjective interpretation as today, but rather it depended on his skill in improvising ornamentation that makes use of the *res facta* of the composer and creates a new structure using such devices as *passaggi, trilli, gruppi*, etc., but always conforming to the principal rules of composition and respecting the rights of the other parts.

In Palestrina's lifetime Conforti was one of the most famous singers in Rome. He has left a treatise on this practice with examples of how to do the diminution or ornamentation. Like Bassano he also left works of Palestrina's in the ornamented

version. How far the new diminished or ornamented version is from the *res facta* is shown by the coloraturas that are limited to two simultaneous parts at the most. Palestrina presupposed this performance practice for his work since it was not only being used for polyphony but also for religious monody which was expanding at the end of the 16th century. Thus the manner of performing Palestrina's works is different from what the full score shows us today, a further correction of 19th century ideas about Palestrina.

Diminution or ornamentation was not just an occasional transgression committed by vain singers as is often thought, but it was practiced in Palestrina's lifetime without dispute, even by Palestrina himself and he expected his singers to do so too. Only when composers began to fix the flourishes they wanted in the new monody did the added grace note put in by the singers seem to be overdone and contrary to the composer's rights. But that 17th century limitation of improvised diminution was not demanded during Palestrina's life. 19th century romanticism did not appreciate the artistic value of diminution.

About 1600, a composer's work and style had undergone as much of a change as art itself in proposing solo monody in place of polyphony. The new standards of the *ars inveniendi* were as opposed to the 16th century style as they were to the polyphonic art itself. They allowed the composer to provide the structural frame while the sound and ornamentation belonged to the performer. Since the 17th century the composer has tried to lay down the ways of fulfilling that task and thus to control performance.

Palestrina's art must be interpreted in the light of the *ars inveniendi* that provided only the structural frame. Since his art is living on as church music as much today as in the 16th century, modern performances have to cope with problems different from those described by romanticism with its deep-rooted dreams and ideals.

His contemporaries thought Palestrina great because he had developed his art according to the then dominant views. His art is still alive because his whole personality was engaged in his creations. How much his contemporaries appreciated his authority in church music is not only proved by the positions he held in Rome but also by the number of great princes bent on having him at their courts or at least on keeping in touch with him. In 1567, Emperor Maximilian wanted him to succeed his conductor, Jacob Vaet, at the Vienna court. The Gonzaga court fostered relations with Palestrina and wanted to have him at Mantua. Palestrina through the dedications of his publications cultivated contacts with many courts. Yet Rome retained him until the end of his life. He served under ten popes. When he died on February 2, 1594, he left a heritage that incorporated not only musical ideas with their origins in the ars nova of the 14th century but also the new style that was accepted only in the 17th century after the great change in style had taken place.

Palestrina kept a balance and order between the elements of his composition. The sound serves to glorify the word. Victoria with his saturated sound, Gabrieli with his antithesis of sounds, or Lassus with his dramatic enthusiasm, all adopted a course different from Palestrina. The intelligibility of the word is his main principle, but the intelligibility goes with a balance between homphonic and polyphonic, harmonic and contrapuntal devices. Contrary to the humanist practice of a distinct cadence for punctuation, Palestrina conceals his cadence as a means of musical order. This reveals how much he was influenced by the Flemish tradition even when the word became the center of his work. Much as his art may seem to disavow that tradition, it had never completely escaped its spell. Even at a time when he follows different tendencies of his own, his publications repeatedly included some of his earlier works written in the Flemish manner. That indicates how much the old and the new were really one for him.

Baini has tried to distinguish a number of different styles in Palestrina's work. Whatever one thinks of this attempt, at least Baini has recognized that Palestrina knew how to use the various turns of style popular in his time, beginning with the cantus firmus, the canon and on to the serene style of declamation. Incongruous as those various styles may seem, they became one in Palestrina's search for a religious art that integrates itself into the liturgy and does not remain indifferent to it. For that reason his later editions could include works of different styles. In the end, later generations could call the accomplishments of his century after him, *stile di Palestrina*. That *stile di Palestrina* found a meaning of its own in its close connection to church life and a form of its own in its serenity.

The same problem always exists that Palestrina solved for his time with a perfect mastery of the traditional and the contemporary means of expression, inspired by the idea of church reform. That is why his work remains as a model for all liturgical church music, a model half seen even by the enlightenment though not realized then.

Because of its spirituality Palestrina's art has kept its authority as church music throughout all the centuries. It stayed alive and its existence is not only a historical problem but the essential problem of true liturgical church music in all ages, and certainly that is true of our day.

Palestrina's work is alive today in the practice of church music, not by mere imitation as the 19th century Cecilian movement thought of it. Performing his works according to the discoveries of historical research is one reason for its life today. It is our task to modernize and relive that liturgical music with the means available to us today. We must again think of Palestrina as the master of church music, who in his time and with the means afforded by his time made church music and liturgy a perfect unity.

Even if our age does not especially appreciate Raphael or Palestrina's ideal of serene beauty, still they are significant for us, historically speaking. The structural principle of his art has become a modern principle of composition although in a different tonal context. Certainly the serenity of his declamation and basic harmony has been replaced by abstraction and realism. Those are modern traits that also were characteristic of his art, but in an idealized form. Those traits could also be found in abstract Flemish art.

Our interest today is less centered on Palestrina's way of idealizing the composition than on the art he amalgamated in his personal mature style. For there we find parallel tendencies similar to those leading nowadays to dedecaphonic composition. Yet we are not so much concerned with his technique of composing nor his sound structure, as with the particular spirituality bringing about a synthesis of liturgy and church music in an artistic form adequate to his period. And that is why his work is so influential even at a time that has its own tendencies in church music.

The II Vatican Council has attributed new tasks to church music, especially the encouragement of congregational singing and the vernacular. Yet beside composing new music and vernacular songs one of the main obligations has remained to preserve the *thesaurus musicae sacrae*. Gregorian chant and old classic polyphony are the great persistent artistic values in liturgy. Palestrina made his church music to be an artistic synthesis of those values according to the aims of the Council of Trent. His art is still authentic for all those who experience liturgy in its artistically integrated form, and for whom art still has a meaning in the worship of God and in their conception of man. That is why it is so important for us to steep ourselves in his work and know the obligation we have toward Palestrina's church music that for centuries has been the ideal of man at worship.

KARL GUSTAV FELLERER

Salzburg. St. Peter's Church and Monastery

INAUGURATING A NEW BASILICA

The church in which Mother Seton is buried in Emmitsburg, Maryland, recently was raised to the rank of a minor basilica, and during the past three years churches in Jamestown (North Dakota), Danville (Pennsylvania), Des Moines (Iowa), Chatham (New Brunswick), Montreal, Quebec and Washington, D.C., have received the title of minor basilica. One may wonder if this is merely a "paper transaction," or if there is some ceremony which accompanies the concession of the title. After all, one becomes a peer in Britain when the sovereign signs the letters patent confering the title, but at the same time it is traditional for each new peer to be ceremonially introduced into the House of Lords clothed in the scarlett and ermine parliamentary robes of his rank escorted by two peers of the same rank similarly clad. What ceremonies, if any, are appropriate for the inauguration of a basilica? A recent Vatican decree provides some answers.

The May 3, 1990, issue of *Acta Apostolicae Sedis* published a new decree regarding basilicas. The decree was dated November 9, 1989, the feast of the Dedication of the Cathedral-Basilica of Saint John Lateran.[1] The decree, beginning with the words *Domus ecclesiae*, was a consequence of the 1988 apostolic constitution, *Pastor bonus*, which went into effect March 1, 1989, and reorganized the Roman curia, assigning in its article 69 competence in the concession of the title of "minor basilica" to the Congregation for Divine Worship and the Discipline of the Sacraments. This effort at *perestroika* by the present pope set in train a general revision of the regulations governing all manner of matters, including those governing basilicas. Twenty years before in 1967, when Paul VI reorganized the Roman curia by the apostolic constitution, *Regimini ecclesiae universae*, a similar decree on basilicas followed a year later bearing the incipit, *Domus Dei*.[2]

The 1989 decree on basilicas makes few major changes in the law, unlike the 1968 decree. The 1968 decree was concerned with updating basilicas in the light of the liturgical reforms of the II Vatican Council. The 1989 decree, by contrast, is concerned with fine-tuning. It gives extensive treatment to the manner of petitioning for the concession of the title of minor basilica, setting forth the requisite supporting documents and adding a procedural hurdle to the process. Henceforth, the *nihil*

obstat of the episcopal conference is required as well as the usual votum of the diocesan bishop before the Holy See will consider the petition for the concession of the title. Perhaps this requirement will serve to stem the flow of newly-minted basilicas, for hardly a month goes by without the creation of at least one more, the announcement being made in the pages of the *Acta Apostolicae Sedis*. Also, the decree adds a requirement that a questionnaire be completed giving considerable detail on the candidate church. Another provision gives legal effect to a 1975 policy statement requiring the submission with the petition of a dossier complete with drawings, photographs, and architectural details.[3]

But the provisions of the 1968 decree are little altered. Basilicas remain special pastoral centers with peculiar bonds linking them with the Roman see and the supreme pontiff. They have the duty of marking certain papal "red letter days" (February 22, June 29, the anniversary of the election of the pope) with special liturgical celebrations, with making generous provision for the sacrament of penance, and with disseminating the teachings of the supreme pontiff and of the Holy See whether in the pulpit or through special lectures. Their duties to the solemn liturgy give rise to special duties also toward sacred music and especially toward Gregorian chant, the Roman Church's very own music, and toward sacred polyphony. And so, an "adequate choir" is required in any basilica.[4]

The new decree does make explicit some points only implicit in the 1968 decree. Thus, it is now expressly stated that a basilica should celebrate not only the liturgy of the Eucharist but also the liturgy of the hours, especially lauds and vespers. This will put new demands on many basilicas which have in effect equated "liturgy" and "Eucharist." In the future at least Sunday vespers should be revived in basilicas and the nature of this office strongly suggests choral vespers.

Many basilicas such as Montserrat, Ettal, Ottobeuron, Saint Benoit de Fleury, Vallombroso, Gaudalupe, Sainte Anne de Beaupré, are famous pilgrimage shrines and thus have long promoted popular devotions and piety. What was once taken for granted in respect to popular devotions is now made express in the new decree. It is now required that basilicas worthily promote approved forms of popular piety. Perhaps this is an early practical application of canon 214, which, among the rights and duties of Christ's faithful, guarantees each of Christ's faithful the right to his own approved form of spirituality. Thus, hopefully, popular religious exercises like the rosary, stations of the cross, novenas, will return to those basilicas where they have fallen into disuse.

This revival of popular devotions may have happy musical consequences. These popular exercises are the proper places for "religious music," i.e., music not written for the liturgy but using sacred or liturgical texts but making reference to God, the Blessed Virgin, the saints, or the Church. Sacred or liturgical music properly is music written for the liturgy using sacred or liturgical texts. If popular religious exercises could be revived in basilicas they would then be the proper place for religious music. Liturgical celebrations could then be reserved as fora for sacred music. In short, a more appropriate division of musical material will occur with more suitable music at each type of function.

The real new departure of the 1989 decree is to make express provision for the inauguration of a new basilica. Here there should be much scope for church musicians. Earlier decrees on basilicas made no express mention of any special ceremonies to inaugurate a new basilica. Now the 1989 decree calls for the elevation to basilican rank to be greeted festively by sermons, prayers, vigils and other celebrations either before the new basilica is proclaimed or after. How might these events be structured and what might be the role of church music therein is the subject of this article.

A NEW BASILICA

To answer that question we need to have clearly in mind the purpose or final cause

of a minor basilica. Like the 1968 decree, the 1989 decree sees basilicas as maintaining special links with the supreme pontiff and as being centers of special pastoral zeal. As special centers of pastoral zeal basilicas must make special provision for the solemn liturgy, the sacrament of penance, and special preaching and theological instruction.

These peculiar basilican purposes should inform the inaugural ceremonies so that the basilica's special purposes may be clear in fact from the outset. Thus, there might be a series of lectures on papal encyclicals. The present pope's *oeuvre* obviously presents a very rich quarry to mine and an extensive lecture series could be mounted on his theology of the body or on Catholic social teaching, especially as set forth in the recent *Centesimus annus*.

The lecture series might usefully be complemented by a series of religious or sacred concerts, since some things cannot be said and must be sung. The sacred concert would also point out the special links of basilicas with sacred music. These could include organ recitals. There might in some places be a hymn fest. Gregorian chant, as the Roman Church's proper music, has firm claims to a special place, for it would be clearly expressive of the new Roman link. Sacred polyphony, which the II Vatican Council said was "by no means excluded from the liturgy," *a fortiori* might claim a part in the series of sacred concerts.

A concert, or a series of concerts, of sacred music would in fact be a wonderful opportunity to purvey a generous portion of the treasure of sacred music which Vatican II ordered to be cultivated and preserved with superlative care. When the cathedral of Puebla, Mexico, was consecrated in 1649, that ceremony was preceded by a fortnight of sacred music. Few basilicas today could vie with that sublime achievement, yet most with some planning could mount at least an inspiring concert of sacred music. Hopefully, the concert repertory would perdure at the new basilica to enrich and upgrade the church music there afterwards. Too often the only music in Amerian Catholic churches today is the "reform folk" ballads of the *Glory and Praise* type.[5] Given the celebrations of human labor and creativity in *Centesimus annus*, hopefully American Catholics will be weaned from their dislike for true art in their churches and recover their glorious musical and artistic heritage.

Where the heritage of Gregorian chant has not been lost (or can be revived), choral vespers or compline might be chanted as part of the series of events. This could help integrate the music more closely with the other inaugural events while at the same time indicating the basilica's new duty with respect to the liturgy of the hours. Compline, indeed, could provide a fitting close to a lecture or a prayerful close to a sacred concert.[6] Whether in Latin or English a portion of the liturgy of the hours would provide an apt time for congregational participation, either through "active listening" or actual singing. If the inaugural Mass takes place on a Sunday, the day might appropriately close with Sunday vespers, perhaps with solemn pontifical vespers if the bishop can be present.

Since basilicas have the duty of making the sacrament of penance generously available, the inaugural ceremonies might include a penance service on the vigil of the inaugural Mass. This might use penitential rite two, the "rite for reconciliation of several penitents with individual confession and absolution." Rite three (or general absolution) is reserved for emergencies and so cannot be "planned." Rite two includes individual, private, integral confession after a communal penance service with common prayers (the *Pater noster* and the *Confiteor*), hymns, psalms, litanies, scripture readings and a homily.[7] Here music could have an important role, depending on available resources. Extensive selections from oratorios or passions might be fine examples of religious music eminently suited for this type of exercise. Better yet, the preceding sacred concerts could be carefully planned so as to culminate in the peni-

tential service. A rosary procession, the way of the cross, benediction, litanies are popular devotions which might properly be incorporated into the inaugural events, including the vigil service, depending on local taste and climate.

The *pièce de résistance* of the inaugural ceremonies, without question, is the pontifical Mass at which is read the apostolic brief elevating the church to the rank of minor basilica. This should be as solemn as possible with the bishop celebrating in full pontificals or assisting in mitre and cope. It goes without saying that it ought to be a *missa in cantu* or sung Mass, and one celebrated according to the missal of Paul VI in Latin, Rome's own tongue, using Gregorian chant, the Roman Church's own music. This would be a most apt way to inaugurate the new special link with the Roman see and Roman pontiff. The 1989 decree states that the Mass may be the Mass of the day, or the Mass of the titular of the church, or of a saint whose relics or sacred image is specially venerated in the church, or the Mass for the "local church" or the Mass "for the pope" may be celebrated. Vespers would follow the same selection. With certain exceptions and for pastoral reasons, this Mass can be celebrated on a Sunday to permit the widest possible popular participation.

The inaugural Mass is an excellent opportunity for participation by all the special groups of the diocese as well as those of the basilica itself. Basilicas are supposed to enjoy a certain celebrity throughout the diocese and thus many diocesan groups will wish to participate in the inaugural Mass. The various Catholic societies—the Catholic Women, the Legion of Mary, the Holy Name Society, the Knights of Columbus, the Knights of Saint Peter Claver, the secular third orders, to mention only a few—might all wish to attend corporately and march in a body in procession under their respective banners. Those with a special link with the Holy See—the knights of the Vatican and ecclesiastical orders, the honorary prelates and chaplains of His Holiness—will have a special claim to be in attendance in their uniform or special choir dress to augment the splendor of the occasion. Rectors of other basilicas might be invited to attend, wearing their special basilican choir dress, which in the United States will be a black silk mozetta with buttons, buttonholes and piping of red over a cassock and surplice. The civil authorities and the consular corps might be invited as well and be given a place of honor and appropriate salutes.[8]

The Mass itself proceeds as usual until the *Gloria*, although the sermon would, of course, explain the special significance of the occasion. Before the *Gloria* is sung, a deacon reads the apostolic brief elevating the church to the rank of minor basilica. This appropriately is done in the orginal Latin as well as in the vernacular with all (including the bishop) standing uncovered to listen. While the brief is being read, the church's bells might be sounded to announce to the entire neighborhood the joyous news.

Then the basilican insignia are displayed. Traditionally the special insignia of a minor basilica have been the *conopeum* and the *tintinnabulum*. The former is a large umbrella composed of alternate red and yellow silk stripes. The latter is a bell mounted on a pole. Both were used in ancient times in papal cavalcades to the stational churches. The umbrella was used as protection against inclement weather; the bell was used to marshal the procession and to signal its approach. Customarily these insignia are displayed in the sanctuary of the church. They are also carried in processions after the processional cross, the basilica bell preceding the umbrella or *ombrellone*.

The 1968 decree (as well as the 1989 decree) assigns as special insignia to minor basilicas the crossed keys of Peter. It would seem the new insignia are to indicate the special office of reformed basilicas to disseminate the magisterial documents of the Holy See. These crossed keys might be emblazoned on a banner or be placed behind the coat of arms of the basilica and so be displayed on a banner. Presumably the

post-1968 basilican insignia would occupy the same place in procession as the *ombrellone* and *tintinnabulum* and so would follow the cross.

After the basilica insignia are displayed, a commemoratory tablet might be unveiled (perhaps by a member of the parish council) bearing a suitable inscription to memorialize the event. Finally, the rector of the new basilica, vested in cope and escorted by a master of ceremonies, approaches the bishop, receives the apostolic brief from him on a silver salver, and retires with it to the sacristy. Alternatively, he might approach vested in choir dress and be clothed by the bishop in the black silk mozetta with red piping, buttons and buttonholes, which is the special vestment of a basilica rector since 1968.[9] The brief is to be preserved with the greatest care in the archives of the basilica. It might be well for a conformed copy to be deposited in the diocesan archives as well.

The *Gloria* is then sung. For purposes of comparison it might be noted that the *Roman Pontifical* specifies a similar order of service for the reception of a new diocesan bishop or for the imposition of the pallium on a metropolitan. When a new bishop is already consecrated, he proceeds ceremonially to his cathedral, the apostolic brief is read, he is enthroned on his *cathedra*, and the *Gloria* follows. Likewise, when the pallium is to be conferred, the apostolic brief is read, the pallium is imposed, and the *Gloria* is sung. The context certainly argues for a magnificent, polyphonic *Gloria*, perhaps one by Vivaldi or Gounod.

The *Gloria* completed, the Mass continues as usual. At its close there might be a solemn procession, either inside the basilica or outside as climate suggests. Lead by the processional cross and two acolytes in cassock and surplice, the various special groups of the basilica would process with their banners followed by the insignia of the basilica and then the clergy by twos, juniors preceeding. Behind the clergy (deacons and priests) follow the rector of the basilica and two deacons in dalmatics and then the bishop in choir dress with two chaplains in surplice and cassock. Behind the bishop go the civil authorities and consular corps, the representatives of the visiting lay groups, the papal and ecclesiastical knights and gentlemen, and the rest of the laity. The procession ends when the rector returns to the altar. There he intones the *Te Deum*. When the chant is concluded, the bishop announces *vadunt in pace omnes*, all go in peace, and the ceremony ends. A fine organ postlude would then provide a splendid musical finale to the entire series of lectures, concerts and services for the inauguration of the new basilica.

As a living reminder of the day, Christ's faithful might from time to time be encouraged to visit the basilica on the anniversary of the concession of the basilican title to obtain the plenary indulgence available to those who, under the usual conditions, visit a basilica on that day.

DUANE L.C.M. GALLES

NOTES

1. Congregation of Divine Worship and the Discipline of the Sacraments, decree, *Acta Apostolicae Sedis* 80 (May 3, 1990) 436. Canons 31 and 8 provide that general decrees, such as this one, are subject to the norms of the *Code of Canon Law* on promulgation of legislation. Those norms provide that, unless it is expressly provided otherwise, legislaton goes into effect three months after it is published in *Acta*. Curiously, one apostolic brief creating a minor basilica and dated June 19, 1990, and published in *Acta* on October 2, 1990, treats the 1989 decrees in effect while another, dated March 9, 1990, and published on September 4, 1990, does not. See 82 *A.A.S.* pp. 851, 942. It would seem the decree is regarded as effective from the date of publication in *Acta*, May 3, 1990.

2. *A.A.S.* 60, (1968) 536. The Roman curia in its present form consists of a number of boards or dicasteries. It was so constituted in 1587 by Sixtus V, whose labors have thrice been revised, in 1908, in 1968, and in 1988. The 1968 decree on basilicas differs formally from the 1989 decree in that Paul VI approved the former specifically (*in forma specifica*) and thus it enjoys the status of pontifical law. The 1989 decree, by contrast, bears no evidence that the pope approved it at all—even in common form (*in forma communi*). The latter decree thus derives any force solely from the congregation promulgating it.

3. The 1975 document appeared (unsigned) in *Notitiae* 11 (1975) 260. It was never published in *Acta* and never had the force of law. Its article V purported to require of candidates for the title of minor basilica a questionnaire, a dossier with photographs, and the *nihil obstat* of the episcopal conference of the region as conditions precedent to the concession of the title.

4. For an exposition of the 1968 decree, see my "The Basilica after Vatican II," *Homiletic and Pastoral Review* 90 (October 1989) 54.

5. Cf. Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York, 1991).

6. The 1958 instruction on sacred music, approved specifically by Pius XII, recommended that concerts of religious music held in churches close with some pious exercise, especially benediction. *A.A.S.* 50 (1958) 630.

7. *The Rites of the Catholic Church* (1976) pp. 365-375.

8. This section relies in large part on J. Nainfa, "Minor Basilicas," *American Ecclesiastical Review* 77 (1928) 16-19.

9. Previous to 1968, if a minor basilica were a secular collegiate church, its canons were privileged to wear a rochet and violet *cappa magna* as choir dress over their soutane. The Cathedral of Saint Louis in New Orleans appears to have been the only American church with a chapter of canons. If that chapter were called out of abeyance, its canons—as it became a minor basilica in 1964—could wear the *cappa magna*. In all minor basilicas it appears the sacristan, cantors, and vergers by custom wore violet cassocks and cinctures. X. Barbier de Montault, *Le Costume et les Usages Ecclésiastiques selon la Tradition Romaine*, 2 vols. (Paris, 1897) I, pp. 279, 286, 292, 461.

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REVIEWS

Organ

Three Pieces, Op. 1 by David Liddle. Novello, 1990, (agent: Theodore Presser Co.), $12.95.

These three pieces can be performed separately or as a group. The first is a chorale prelude on the tune *Praise, my soul, the King of Heaven*. The tune appears in the pedal against a chromatic and dissonant manual accompaniment. The second is a short four-voice fugue which uses as its theme the name of André Marchal, the composer's teacher. The fugue is chromatic and dissonant ending, however, on an A-major chord. The third piece, *Scherzo*, employs intricate double pedalling. They are medium difficult.

DIANA LEE LUCKER

The Complete Keyboard Works by John Lugge, ed. by Susi Jeans and John Steele. Novello, 1990, (agent: Theodore Presser Co.), 51 pages, $29.95.

John Lugge (1580-?) wrote a collection of organ pieces found at Christ Church, Oxford, and three pieces for virginal. The works are published complete for the first time in this definitive edition. The preface contains valuable biographical information, discussion of performance practices, a detailed editorial commentary on each piece and original facsimiles. The collection contains a group of plainsong settings in strict *canto fermo* style and three voluntaries for a two-manual organ. This collection is an interesting addition to early organ literature. It is medium difficult.

DIANA LEE LUCKER

Books

Christian Choral Music: A Catalog of Catalogs compiled by Kenneth W. Berger. Available only from Kenneth Berger, 647 Longmere Drive, Kent, Ohio 44240. 2 vols., 1,400 pages, soft cover. $98.50.

Intended as a reference work for choral directors in search of repertory, this enormous listing has over 70,000 entries. Name of composer, title or first line of the work, description of the vocal setting (SATB, TTBB, etc.), the publishers' catalog numbers and a rating of the difficulty of the piece are supplied. Where known, a biblical source of the text is indicated, and translations of foreign titles are given. Indication of the church season or special liturgical use of the piece is given when possible. The two volumes are a mine of information.

Berger's research is of special use for choral directors of high school and college ensembles. The general impression is that the texts are of more use to Protestant church directors than for Catholic services. Many Latin texts are listed, but the general anthem, rather than the settings of liturgical texts for Mass, for the liturgy of the hours, predominates.

The method of listing is that of alphabetical arrangement of titles or incipit words. Practically, no other method is feasible in so extended and ambitious an undertaking. However, it would be useful to have a few bars of the musical composition, especially if one is using the listing to find a particular setting of a text and one finds that the list includes up to twenty or thirty pieces utilizing a given text. A recently published index of Gregorian melodies employs letters to indicate the melody, but since most of the works listed by Berger are for more voices than unison, it would be next to impossible to give any indication of a measure or two without making the books even larger than they are at present.

In the age of the computer, research projects in many fields have brought information and service to many areas of learning and art. This work gives the choral director a great help in what always remains a major task—the selection of repertory.

R.J.S.

A General Introduction to Hymnody and Congregational Song by Samuel J. Rogal. Metuchen, New Jersey: The American Theological Library Association and The Scarecrow Press, Inc., 1991. 336 pages. $42.50.

This study is No. 26 in the American Theological Library Association's monograph series in the field of religious studies. It is directed to clerics, musicians, singers and worshipers who wish to study the hymn from the historical and theological view-points. The perspective is Protestant, although the first chapter, on the Latin hymns, is useful for Catholic musicians. The works of Ambrose and Augustine and other medieval hymn writers are treated. The remainder of the volume is given over to the period from Luther onward. One looks in vain for many Catholic hymn titles in the long listing of hymns treated in the volume, and even such traditional texts as Holy God, We Praise Thy Name, Silent Night, or Adeste Fideles are not to be found. Quite surprising too, is the omission from the bibliography of such names in present day hymnology as Ruth Steiner and J. Vincent Higginson, both scholarly and frequent contributors to the field of American hymnology. One might expect too to see reference to the great archive of hymn research assembled at the center near Maria Laach Abbey in the Rheinland of Germany through the cooperation of the German government, the Consociatio Internationalis Musicae Sacrae of Rome, and the Roman Catholic and Evangelical church authorities. The subject of the hymn is so broad, both chronologically and geographically, that any work must by the very nature of the research be inadequate from some point of view. This volume adds its part to what continues to be an on-going study of great worth and interest.

R.J.S.

Magazines

UNA VOCE (France). No. 160. September-October 1991.

An article on the occasion of the 350th anniversary of the death of the second superior of the Oratorians, Fr. de Condren, provides a study of his writings on the Mass as sacrifice, a concept that is too often forgotten at this time. Another article discusses the relationship of the sacrifice of the Mass to the old testament sacrifices of Abel, Abraham and Melchisedech. An excerpt from the Spanish review, Rocca, reminds us of certain articles of canon law, namely with reference to the celebration of the Mass and the sacrament of penance. A series of articles reports on various pilgrimages and chant workshops that took place over the summer and on liturgies and practices in France that were more or less orthodox.

V.A.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 18, Series 2, No. 59. July, August, September, 1991. Trimester periodical of the Sacred Music Commission of Braga, Portugal.

This issue is dedicated to the holy shepherds of Iberia. The main article is on Mozart, a conference given by Manuel Faria on the occasion of the bicentennial of Mozart's birth and published first in the review, *4 Ventos*, in 1957. A summary of international church music journals, including *Sacred Music*, and several settings of Portuguese texts for vespers conclude this issue.

R.J.S.

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Deryck Henshell, S.J., is active in the Latin Mass Association of England. He has taught in Canada and contributed to *Sacred Music* on several occasions.

Karl Gustav Fellerer, internationally known musicologist, taught at the University of Cologne where he also was president. He died in 1985.

Duane L.C.M. Galles is both a civil and canon lawyer. A frequent contributor to *Sacred Music*, he resides in Minneapolis, Minneota.

NEWS

William Mahrt of the music department of Stanford University, Palo Alto, California, offered a series of workshops in singing Gregorian chant at Berkeley, California, during the month of October. The history and aesthetics of chant were part of the study. Participants sang at a liturgical service each week.

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Music sung by the Cantores in Ecclesia at Saint Patrick's Church in Portland, Oregon, during the months of September and October included works by William Byrd, Claudio Monteverdi, Henry Purcell, Anton Bruckner, Palestrina, L. da Viadana, Thomas Tallis, Orlando Gibbons, C. V. Stanford and Patrick Hadley. Jean Langlais' *Missa in simplicitate* was sung on October 26. Fr. Frank Knusel was celebrant of the Masses, and Dean Applegate directed the singers.

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To mark the feast of Saint Gregory the Great, the Saint Gregory Foundation for Latin Liturgy arranged a Mass at the Church of Saint John the Evangelist in New York City, September 3, 1991. Father Peter Stravinskas celebrated the Mass and Bishop George Lynch presided. The choir of the Church of Saint Anthony in Jersey City, New Jersey, was under the direction of Daniel Pross.

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The Twin Cities Catholic Chorale with members of the Minnesota Orchestra began the 19th year of singing the great orchestral Masses within the context of the Latin liturgy. This year 33 orchestral Masses will be celebrated at the Church of Saint Agnes in Saint Paul, Minnesota, between the first Sunday of October and the Feast of Corpus Christi, June 21, 1992. The repertory includes 24 settings by Mozart, Haydn, Schubert, Beethoven, Gounod, Dvorak, Cherubini, and Carl Maria von Weber. During advent, lent and the summer months, Gregorian chant is sung at the solemn Masses. Along with the orchestrated ordinaries, the proper is sung in Gregorian chant. Monsignor Richard J. Schuler is conductor.

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Father Jaume-Manuel Mola i Mateu died in Barcelona, Spain, August 11, 1991. A member of the Franciscans of Catalon, he spent many years teaching at the Inter-american Institute of Sacred Music in Quito, Equador. He published several compositions and books on theory. He was active in the Consociatio Internationalis Musicae Sacrae. R.I.P.

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The Cathedral of Saint Francis of Assisi, Metuchen, New Jersey, has announced a series of concerts of sacred music, September 1991 through July 1992. Organists, visiting choirs and orchestras, brass and bells are on the program. John D. Nowik is choirmaster of the cathedral and director of the concerts.

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Gloriae Dei Cantores of Orleans, Massachusetts, performed concerts in Holland, Great Britain, Italy and Poland during their eight-week tour of Europe in September and October, 1991. They also participated in TV and radio broadcasts. Elizabeth Patterson is director of the group which regularly sings at the Chapel of the Holy Paraclete in Orleans.

R.J.S.