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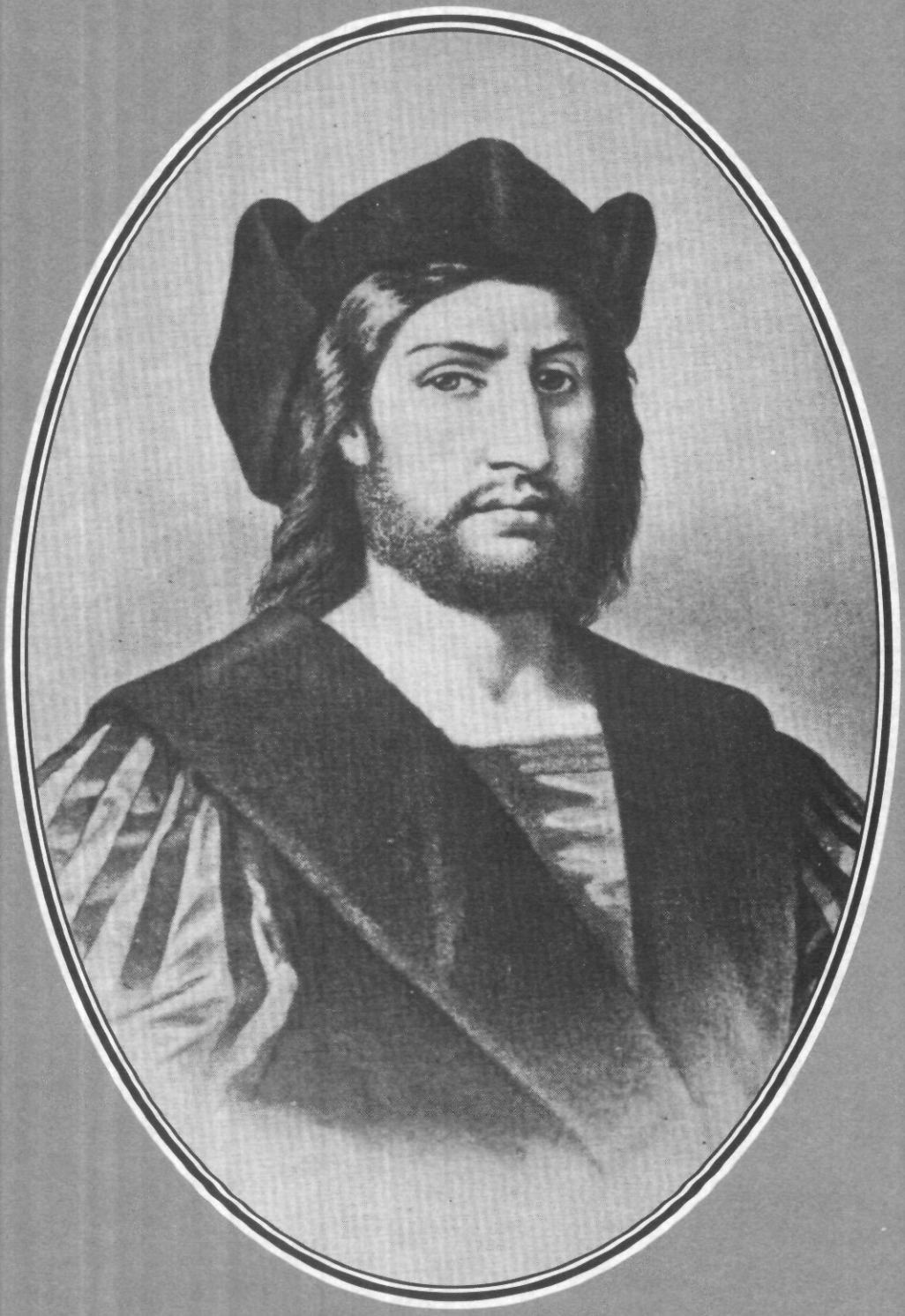

Cathedral of Mexico City

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FROM THE EDITORS

New Spain

1992 marks the quincentennial of the landing on San Salvador of Christopher Columbus and his men who crossed the Atlantic on the *Santa Maria*, the *Pinta* and the *Nina*. It was October 12, 1492, and the beginning of a most remarkable chain of events, resulting in religious, cultural, political and economic achievements most amazing in their magnitude and surely a manifestation of the intervention of God in human affairs.

The discovery of America and the subsequent conversion of the native peoples to Christianity, which lead to the adoption of Spanish culture and civilization in great parts of the western hemisphere, forms a truly extraordinary page in the history of the Church. Within an extraordinarily short period of time the paganism and idolatry, and to a great degree the suffering and poverty that held the hemisphere for centuries were replaced with the grace of God, the Greco-Roman civilization brought by the Spaniards, a way of life preached by the Catholic Church which established the human dignity of each person as a child of God. A melding of the Spanish, Portuguese and Indian peoples produced the Latin American world that we know today. The scope of the project set in motion by Columbus' discovery is unbelievable.

A mere forty years after the arrival of Columbus, on December 9, 1531, the Blessed Virgin Mary appeared to Juan Diego at Tepeyac and asked that the bishop erect a chapel there in her honor. The news of the apparition and the devotion to Our Lady of Guadalupe spread over all of South and Central America. The role of Mary in extending the Catholic faith to the native peoples through her miraculous picture and the shrine forms an integral part in the establishment of New Spain.

Almost immediately the hierarchical structure of the Church was put in place by Rome and the Spanish monarchy. The dates of the founding of the dioceses throughout Central and South America show with what speed the evangelization was taking place: Santo Domingo (1511); San Juan de Puerto Rico (1511); Panama (1513); Santiago de Cuba (1522); Mexico City (1530); San Cristobal de las Casas (1539); Lima (1541); Quito (1546); Asuncion in Paraguay (1547). In an age that had none of the marvels of modern communications and transportation, the good news was spread over enormous distances and the roughest terrain with amazing rapidity. To establish with such speed both civil and ecclesiastical administrations in missionary lands so far removed from the main bases of authority in Spain and in Rome is amazing. The diversity of cultures and languages among the native populations, the inter-tribal warfare that was waged among them and the remoteness of their cities cause even greater wonderment at the wide dissemination of the Christian message. It is the hand of God at work.

Surely through the sixteenth and seventeenth centuries, following the discovery by Columbus, there were many things involving the greed and cruelty that human nature is capable of. Individuals left marks of shame by their immoral conduct. The Christian ideal was not always upheld in act even though the Church continued to preach the truth and try to establish the practice of the Christian message. For all those who were guilty of wrong, there were many others who were heroes dedicated to the spread of the gospel, the teaching of Christianity and the establishment of the Church. What was accomplished makes the wrongs fade away in the magnitude of the discovery and the spread of European civilization across the new continents. While the Europeans brought their vices and diseases with them, they brought also the glory of centuries of Catholic life, and the natives accepted it and embraced it.

The spread of the faith in Central and South America equalled the miracle of the extension of the Christian message throughout the Mediterranean world of the first Christian centuries.

Unfortunately, error, misinformation, and even hatred have marred the historical treatments of Columbus and those who followed him. A hatred for Rome and all things Catholic, carried on by prejudice directed toward Spain and her Catholic culture, was based in sixteenth-century Protestantism and later in eighteenth-century Enlightenment, Masonry and most recently Communism in the upheaval of the Spanish Civil War in the 1930's. The contemporary expression of all those errors and hatred can be found in the movement called Liberation Theology, which is widespread throughout Latin America today. The "black legends" continue and can be found in the opposition today to the celebration of the quincentennial of Columbus. Criticism comes even from within Catholic circles. If one hates the Church, then the miraculous Christianization of America through the efforts of Spain and Portugal constitute a very unhappy event, one to be denied and opposed even by lies. With the establishment of bishoprics and churches, the praise of God replaced the pagan worship of false gods and idols carried on by many tribes including some that even involved human sacrifice, often taking the lives of thousands of innocent victims. But with the discovery, soon the Roman liturgy was celebrated everywhere in churches built in the baroque style of the Spanish 18th century. The art and skills needed to make vestments, to carry out the liturgical ceremonies, to produce sculptures and paintings were quickly learned by native artists. Even in writing polyphonic music in the style of the time they proved to be very adept and creative. Throughout Latin America the cathedrals and mission churches stand today as testimony to the degree of beauty and art that was achieved by the new Christians throughout the area. Vestments and vessels in silver and gold are still in existence showing the skills of the artisans. While life within the territory of the United States in those centuries was truly savage and barbarous, the nations of Hispanidad were founding universities, building cathedrals and composing polyphonic music equal to the great schools of composition in Europe. Musicians were brought from Europe and musical establishments were set up in the cathedrals and major churches. Choir schools educated boys, and church music became an important part of life. Communities waited for the ships from Old Spain to bring news but also to deliver the latest compositions from music publishers in Europe.

The fame of the musical life of Latin America is today being rediscovered through the work of musicologists both in the United States and in Latin America. Not only the cathedrals and major churches have archives of music used in the liturgy, but even the remote missionary stations streching north into California, Texas, New Mexico and Arizona were the scene of musical activity. What the missionaries were able to accomplish musically with their new Christians is truly wonderful.

The southwestern states of our country have a great Hispanic tradition and culture. Appreciation of their Spanish roots is growing daily as the Hispanic population grows and scholarship reveals the glory of the centuries of discovery. Efforts are constantly being made to use Hispanic culture in architecture, painting and other arts in the service of religion. But what about the glories of music that date back to the seventeenth and eighteenth centuries that unfortunately are not being employed in today's liturgies for Spanish-speaking American Catholics? To use mariachi music in the liturgy is not only an abuse of the sacredness of the Mass by bringing in secular music, but it is an offense against a people whose musical inheritance includes some of the finest musical art that any age has produced for the worship of God. Why don't we revive the singing of the great polyphonic masterpieces written in this hemisphere for use here and leave the mariachi tunes for the secular events for which they were composed?

R.J.S.

Altar of Coromoto, Venezuela

IMPROVISATION REMEMBERED

I was recently asked if I would ever consider becoming once again an active Catholic church organist if conditions were right (fine organ, beautiful liturgy, good music). My answer was: it is very unlikely. For, even in the best imaginable scenario in today's liturgical world, the organist can no longer apply his talent to the fullest: there is no room left for serious improvisation.

Few realize how important improvising can be for the organist and for the liturgy, and few are aware that the organist, unlike other musicians, must also be an improviser. The special character and format of the Roman Catholic liturgy had fostered improvisation as a serious art form. Playing beautifully from a printed page was not enough. There were moments during the proceedings when, to maintain continuity or make transitions, the organist was required to fill gaps with appropriate sounds, sounds just long enough (or short enough) for the occasion and suited for the moment. These were the organist's moments of prayer in sound, and it meant very much to him to let his participation adorn the ceremony with phrases echoing what was just prayed or meditating on what was to follow.

We organists practice and perfect many a beautiful or flashy piece, but except as preludes or postludes, such pieces are rarely well-suited for playing during Mass. They may be too long and must be brought to an abrupt end, or they may be too short and cause a hiatus—unless we go on adding meaningless coda upon coda. Rarely is such a "repertory piece" quite ideal. It tends to stand out as an "insert" — like a concert piece intruding on prayer. A more appropriate solution is for the organist to improvise if he knows how. I am sure that many an organist will testify that there is greater artistic and religious satisfaction in improvising as part of the liturgy, than there is in parading a virtuoso repertory at a concert. The latter is "art for art's sake," the former is prayer. We each partake in prayer in our own manner. The organist does it when praying in improvised sounds. Thus, a humble echo of the hymn just heard can often be more prayerful and more appropriate than a masterpiece by Bach that has nothing to do with the truth of the moment.

Unfortunately, recent liturgical trends have greatly restricted the need or the possibility for serious improvisation. Former silences have disappeared. Even some of the

remaining silences are violently invaded. Communion is one occasion offered the organist for beautiful music-making (or improvising), but there seems to be a compulsion to force people to sing even then (when most can't sing with the host in their mouths and would rather say grace).

I wonder if the reformers knew that they were thus banishing improvisation. The elimination of the "silent Mass" (or low Mass) spelled the end of all serious organ playing during Mass. Whether it was entirely silent or interspersed with hymns, that ceremony provided an occasion for adorning the Mass with musical decorative elements from the organ. The high Mass, in its greater festivity, was the more challenging occasion for the improviser. He could elaborate on musical themes from the proper of the day during silences, and he had at least two parts of the Mass when he could truly play: offertory and communion. (He was also expected to improvise festively at one point of the *Magnificat* during solemn vespers.) These opportunities no longer exist. Not only does the present format of the Mass provide very little occasion or incentive for improvisation, there is also a tendency to have something going on at all times and at all cost. Even communion, as mentioned before, is often filled with forced singing of hymns.

As one groomed in a different tradition, I, naturally, lament the disappearance of what used to make the organist's calling very special. Think of it: what good would it do today if a Franck, or a Bruckner, or Messiaen or Dupré (not to mention Frescobaldi and Bach) became organist in one of our churches? Where would be the glorious improvisations for which they are still remembered and which most probably contained the seeds for many, if not most, of their known organ works? For I am quite convinced that many a well-known masterpiece originated as an improvisation which was later refined and written down. The organist-composer's battleground is not his desk at home but his console in church, from where he harvests happy inspirations which he later transforms into finished compositions.

I have heard it said that if one wanted truly to understand the music of Messiaen, one should hear him improvise during services at the Church of La Trinité architecture and liturgy ceased to be distinct but became one prayerful essence; Messiaen's often enigmatic music revealed itself entirely as the mystic prayer in sound that it was. I have also heard it said that, though Dupré's improvisations at concerts were stunning, the thing to do was to hear him improvise during the *Magnificat* at vespers in his own church (Saint Sulpice, Paris). I was never moved by Dupré's exhibitionistic improvisations at concerts, though they were impressively well-crafted. Yet I was often moved during Mass, or vespers, on hearing able organists pray extemporaneously in sound, not by showing off as is done at concerts, but through prayerful commentaries on the liturgical proceedings. Such improvisations, when successful, possess a freshness and sincerity that can raise them to the level of the best composed music. Occurring when it does and inspired by the liturgical moment, a good improvisation becomes more "functional" and therefore more appropriate than an extraneous "masterpiece."

Not all are gifted improvisers, and not all the gifted possess the techniques or the discipline to improvise well, for improvisation is nothing other than composing extempore, i.e., on the spur of the moment. An improvised piece is just another composition, with the difference that it was not premeditated or improved at leisure. It is like an improvised speech: it must make sense, be grammatically and syntactically correct, and it must be repeatable, though not verbatim. If you can't remember what you just finished saying (condensing it if necessary), then what you said made no sense. The same is true of improvisation.

All organists had to be improvisers, even if some so-called improvisation was no more than "messing around" at the keyboard, with perhaps one foot stuck on a pedal

and senselessly boring chords going on forever. That, of course, is not improvising. It is rather like silly chatter without rhyme or reason. To the musically sensitive, listening to that was pure torture, and the only good that may come from the possible demise of improvisation will be the disappearance of such inept playing. But such a gain would hardly justify a much greater loss. (Poor improvising is like a boring sermon: just because not every preacher is a Cicero or a Demosthenes, does it follow that the art of oratory should be banished?)

Since improvising is the same as composing ex-tempore, it follows that those wishing to improvise must first learn how to compose. That does not mean that they have to be composers. Few are born with a talent for composing, yet many have a gift for improvising. Training can educate the gifted to do without paper and pencil (and eraser) what every serious music student learns in courses of theory and harmony and counterpoint and musical form. Proficiency comes with practice. Training begins with gaining fluency at figured bass realization at the keyboard (not on paper!), with all the rules of good voice leading, etc. observed. That is followed by the practice of putting together short phrases which one must be able to remember and to duplicate verbatim. As facility develops, shorter compositions are "invented" and practiced. Introducing counterpoint and venturing into larger forms is the final step. All this requires a long apprenticeship and expert guidance, and it presupposes technical mastery of the instrument. Although some music schools put great emphasis on improvisation for organists (Paris Conservatoire), not all proficient organists become notable improvisers — after all, not all of us are composers *in pectore* — but they become at least good tradesmen who handle even undistinguished improvisations correctly.

For the organist who had no gift for improvising and who still needed to fill in with sounds from the organ, there existed a vast literature of organ pieces written for that very purpose. César Franck's *L'Organiste* is a good example. Those familiar only with Franck's larger organ works will be surprised to discover these modest little pieces arranged in different keys and destined for various parts of the Mass. Franck did not consider it beneath himself to help out the humbler organist in small churches by writing these delightful little pieces without obligate pedal and playable also on the harmonium. It is obvious that in doing so, Franck was committing to paper some of his own improvisations. Many of his favorite melodic turns and harmonies keep reappearing in piece after piece, and the charming treatment he gives to well-known hymns or noëls betrays his joy at "playing with a seasonal hymn."

I mentioned Franck, but there is a host of minor composers who provided numberless shorter pieces for the use described. They were the organist's *vade mecum* and could be found in most organ lofts.

Today we are somewhat snobbish, and unless we play Bach (or still earlier composers if we are real snobs), or unless we play virtuoistic organ music, we think ourselves unworthy of our profession. That is a fallacy and a dangerous view. After all, most of those who hear us play care nothing for Bach and even less for Buxtehude. But we organists should care very much about how we reach them and elevate them in their prayerful mood. There is, therefore, room for something other than the greatest masterpieces (which are for the most part inappropriate during Mass), and we can fall back on that wealth or minor compositions by minor (and some not-so-minor) composers, written especially for those among us who cannot or prefer not to improvise.

Traditionally the organist was already trained in composition. Many composers whose names are familiar to all were also organists at some point (young Beethoven in Bonn) or all their lives (Franck, Reger). In reading the biographies of famous composers we often learn that they received their early training from some forgotten

organist who nonetheless, was the best-trained musician in town. The complexity and seriousness of the organist's profession required complete musicianship. That explains why to this day many conservatories require that organists also go through a rigorous training in composition. For an organist thus trained, becoming a good improviser in only a matter of practice.

Mastering the techniques of improvised composing will not make one a composer, no more than a command of English makes one a writer. But it will enable the gifted to produce passable results. Most talented persons can sit at the keyboard and "play around," i.e., improvise after a fashion. Germans call it *phantasieren* (to fantasize). That is not true improvisation yet. It is a sort of musical "day dreaming" that takes you wherever the momentary impulse leads. Harnessing such musical fantasy and coming up with a true improvised composition is a different art. I am sure that the teen-age boy Beethoven did better than just "fantasize" when he made his mark on Mozart, and Bach was by no means letting his imagination run wild when he stunned King Frederic II of Prussia with the fugue he improvised on the royal subject: a fugue cannot be the result of loose fantasy. It is too complex for that.

If improvisation is to survive in the Catholic tradition, then those in charge should consider how important it is to make room for it in the liturgy by allowing it to regain its rightful place. For those desiring to be initiated into the craft the method is clear, although the path is long and arduous. Dupré's method in improvisation (two volumes) spells out the step-by-step procedures, although that particular method is rather forbidding. But the principle involved is quite simple: re-learn all you learned in theory and composition by starting all over again at the keyboard and without paper and pencil. Needless to say, you will need the supervision of a teacher or tutor who will point out what you are doing wrong (e.g., bad voice leading, unbalanced phrases, illogical modulations, etc.) and who will assist by showing alternatives.

To end with the question posed at the start: would I consider returning to be a Catholic organist? I'm afraid I would feel out of place in an environment that has not only anathematized all that was traditional, that has not only buried our great musical heritage by abandoning Latin, but that has also made it impossible for the organist to contribute the most precious thing he had: his prayer expressed in improvisation. Knowingly or not, the so-called reformers have transformed the former organist into a mere accompanist — or a grinder-out of preludes and postludes.*

KÁROLY KÖPE

*We must not confuse the improvisation discussed here with what is often referred to as improvisation in jazz. Improvisation in jazz (or by Hungarian Gypsy bands) is more like improvised variations on existing music (with melody and harmony and basic structure already given). It is not the inventing of anything new -which could never be done by an entire band. Improvised flourishes on a known tune are more like improvised cadenzas. They are not the extemporaneous composing of new music (with only a theme given).

MUSIC FOR THE COLLEGIATE CHURCH YESTERDAY AND TODAY

THE BATTLE AGAINST THE CANONS

Church music owes a great debt to chapters of canons. Canons were once grand figures in many a local church and their music matched their grandeur. Cathedral canons were once likened to cardinals. Indeed, some were so called and at least the canons of the patriarchal cathedral of Lisbon looked the part, for they were privileged to wear red cassocks. Even those cathedral canons less grandly attired in cassocks or mozettas of purple resembled cardinals in function if not in exact appearance. For in centuries past cathedral canons formed the electoral college who selected the diocesan bishop as well as the presbyteral senate which advised him. The bishop generally could not act licitly on major matters without first at least soliciting the canons' advice. In some matters — chiefly the alienation of property — he even needed their consent to act validly.[1]

Moreover, canons' life-tenure fortified their power. Their canonry was a benefice, a sort of life estate in a flow of funds, of which they could not be deprived without due process of law.[2] Traditionally, moreover, these benefices yielded a handsome income, ensuring the canons' economic security as well. Finally, canons were usually selected from the same level of society as bishops and so they were seldom the social inferiors of the bishop. Thus, liturgically, canonically, economically and socially they formed a formidable force in a diocese.

Is it any wonder, then, that for a century after 1788, when the American Catholic clergy elected the first bishop in the United States, the United States bishops fought a dogged and vigorous campaign to frustrate the introduction of chapters of canons into the United States? Seeing that the best defense is a good offense, the bishops created a more sober and more pliable alternative, the board of consultors, with which to ward off the demand for chapters of canons. At the third plenary council of Baltimore in 1884 the bishops won decisively, defeating a joint démarche by American priests and the Holy See aimed at securing canons for America.[3] This American episcopal victory was codified into the 1917 *Code of Canon Law*, which recognized boards of consultors as acceptable alternatives to chapters of canons. Final victory came for the American bishops in 1983 when the revised code that year almost entirely supplanted canons in favor of consultors.[4]

THE CHAPTER OF CANONS

But it seems that "God never closes a door without opening a window." If the administrative functions of canons which made them odious to American bishops are now ceded to the college of consultors and the presbyteral council, the canons' ancient liturgical functions remain. The final cause of a chapter of canons, canon 508 tells us, is the celebration of the more solemn liturgical functions. That is to say their duty is the daily solemn conventual Mass and the choral recitation of the liturgy of the hours. The hope is, then, that when the liturgical reforms of Vatican II are implemented in accordance with the constitution on the liturgy, *Sacrosanctum concilium*, chapters of canons will enjoy a renaissance and will regain their leading place as practitioners of the solemn liturgy and as patrons of church music.

Admittedly, this is a distant prospect. Nearly everywhere in the United States at least, the solemn liturgy has been abandoned or is in disarray. Ballads and mere ditties have largely replaced liturgical music which is integral or necessary to the solemn liturgy. Blessed burlap and pop art disfigure our churches.

The happy part of this sad situation is that, for once, the lawyers cannot be blamed. The norms for the renaissance are in place. They only lack users. A century ago Mr. Justice Holmes said, "the life of the law is not logic but experience" and a millenium before that it was said, *crescente ecclesia, crevit officium ecclesiasticum* as the Church grows, the church office grows, too. But in the case of the law of collegiate churches, law now precedes life. Today the law stands ready to assist as midwife at the rebirth of chapters of canons as practitioners of the solemn liturgy and as patrons of sacred music. One wonders how the lawyers could do so well and the liturgists do so badly.

But before every birth there is a gestation period and before that a genetic history. While history is not bound by the same iron laws as is the coding in a DNA chain, nevertheless we do stand on the shoulders of those who have gone before us. Thus, a glimpse of the past to some extent gives us a vision of the future. To know something of the potential glory of the sacred music in collegiate churches of the future, we need only look to their glorious past.

In the estimate of one eminent historian of church music, the leadership in the development of polyphonic music lay with collegiate churches and private chapels.[5] That collegiate churches should have played a lead role here is really no surprise. They were *ecclesiae maiores* or larger churches with the human and material resources to enable them to celebrate the liturgy solemnly. We know from the parable of the talents that of them to whom much is given much will be expected. Yet cathedral and monastic churches are also *ecclesiae maiores*. Nevertheless, it was not they so much as the collegiate churches which provided the leadership in the development of polyphonic music. The special genius of the collegiate churches seems to have been in their flexible structure. Their flexibility enabled them to respond to the organic changes taking place in western music in the later middle ages and take the lead in the development of polyphonic music.

What, then, is a collegiate church? The answer is simply that it is a church served by a chapter of canons or college of priests which is not the seat of a bishop. Historically, since the middle ages the pastoral model of the Latin Church has been "one parish, one priest." While this may not accord with the experience of many urban American Catholics, it is the paradigm on which traditional canon law, the *corpus juris canonicum*, was based. "Team ministry" was exceptional. It was only to be had in monastic and collegiate churches.

The current American notion of "college" stems from the communities of clerics and other scholars associated with the several collegiate churches at Oxford and Cambridge which materially came to form the universities there. But the canonical college has ancestry far more ancient than these thirteenth century colleges. It harks back to ancient Rome where the Roman law of associations declared as a legal rule, *tres faciunt collegium* or "three's a company." Quite simply, three physical persons could unite to form a distinct juridical person or legal entity. In an association of physical persons — in a collegiate juridical person — each member or colleague enjoyed equal voice and vote. Put in the vernacular each team member was equal.

THE OFFICERS OF THE CHAPTER

But if Roman and canon law of juridical persons only stated the minimum number of physical persons needed to create a collegiate juridical person, further specifics were left to the decree creating it and to the statutes (or bylaws) of the legal entity. The officers or dignitaries would be set forth there along with their duties and compensation. In practice many of these offices and their duties tended to be somewhat similar all across Christendom, since all collegiate churches had the same final cause, viz, the celebration of the solemn liturgy.

The need for order thus gave rise to a presiding officer, who in Italy might be called the "archpriest," whereas in Germany he was usually called "provost" and in England "dean." In charge of the sacred vessels and vestments of the church (which when not in actual use reposed in its treasury) was the treasurer. In charge of its corporate secretariat was the chancellor, who often took charge of the collegiate church school serving as its headmaster. In charge of the music and liturgy of the place was the precentor or first cantor. Collectively, they formed the *quatuor personae* or "big four" dignitaries of the church. In the larger collegiate churches these dignitaries might have assistants known respectively as the sub-dean, the assistant treasurer, the vice-chancellor, and the succentor.

Besides the canons who had full membership in the chapter there might be a number of associates who had a future hope of a canonry. These might be called chaplains or *mansionarii*. There might also be a group of assistants. These might be called vicars-choral (especially if they were priests) or choristers or song men if they were clerics in minor orders or lay men. To provide the higher voices there might also be a group of choir boys, assembled after leaving grammar school and schooled within the precincts of the collegiate church. After their voices broke they often got a place as a chorister in a collegiate church or in some nobleman's private chapel. The more talented boys might end up in the royal household or get a scholarship to one of the universities.

SOME SPECIFIC CHAPTERS

Some concrete examples will show how varied the structure of collegiate churches could be. The collegiate church at Beverly, England, dated back at least to the days of King Aethelstan in the tenth century and it included a provost, nine canons and seven singing clerks. The last were called *berefellarii* because they wore bearskin collars to guard against the cold. In 1320, the chapter added to its staff eight boys "apt in singing and filling the office of choristers." Evidencing the link between the solemn liturgy and sacred music, at the same time that it added the choir boys, two thurifers were added and later we find references to a song school there as well. At Beverly the precentor, chancellor and treasurer were officers but not necesarily members of the chapter, unless they happened to hold a canonry.

Quite early the parish church of the Holy Cross in Crediton, Devon, was transformed into a collegiate church. From its single parish priest it now came to have eight canons as well as four choristers and four choir boys. The collegiate church's detailed statutes directed that the boys spend their days either in school learning grammar or in choir singing.

Music, like most other skills in the middle ages, was learned by apprenticeship, and the training of choristers and choir boys in collegiate churches followed this ancient and honorable path. This meant that a prodigious amount of music had to be committed to memory. The entire psalter and the various antiphons and hymns had to be learned by heart. Indeed, the ceremonies at vespers clearly indicate how little was not memorized. Before the reforms of Vatican II, the acolytes attended the celebrant with their tapers only at the chapter and the collect to permit him to see the text and sing those ever-varying parts of the office. At all other times only the memory of those in choir lightened the darkness of the singers.

The growth of Marian devotions after the twelfth century lead to the expansion of music in churches, especially in collegiate churches. Often a lady-chapel was added to the church and there a priest-chaplain, provided with the income of a benefice endowed for that purpose, would chant a daily Mass of Our Lady. In cathedral and collegiate churches the choristers and choir boys often attended this Mass to sing a plainchant or polyphonic Mass there. Such was the case at Otery Saint Mary near

Exeter. In 1337, Bishop Grandisson raised it from a parish church into a collegiate church. At that time he endowed it with four dignitaries (who were to be in attendance daily for the conventual Mass and vespers), four other canons, eight priest-vicars, eight clerks, eight choristers, and a grammar master. His statutes laid down procedures in the greatest detail, even specifying how pages in the song books were to be turned. Another statute specified that choir boys had to be sufficiently musical to sing and play polyphonic music and that they attend the daily Lady-chapel Mass. This statute clearly indicates something of the level of musical accomplishment expected of them.

Just as canon law today recognized that (academic) Catholic colleges may be established by laymen as well as by a diocese or religious institute, so too in the middle ages laymen established many a collegiate church. In 1386, Richard, Earl of Arundel, established a collegiate church at Arundel by making a great addition to the parish church there and presenting a suitable endowment for the benefices he created. To the existing nave and transepts he added a great east-end chapel for the college of priests he endowed. The chapter consisted of a master, twelve canons, six clerks, two acolytes, two sacristans, and seven choristers. Curiously, the nave today serves as an Anglican church while Arundel's additions form a Roman Catholic church, divided from the former by a stone wall.

Having completed his great castle at Tattershall, Lincolnshire, Ralph, Lord Cromwell, treasurer of Henry VI, also raised the parish church there to the status of collegiate church. The new foundation was headed by a warden and included six chaplains, six clerks, and six choristers. To the new collegiate church was attached an almshouse or hospice for thirteen persons — such was the care extended in the middle ages to the hungry and the homeless. In 1525, the noted Tudor musician, John Taverner, is listed as a clerk in orders there.

Dame Isabel Pembridge, patron of the parish church at Tong, Shropshire, in 1410 converted its parish church of Saint Bartholomew into a collegiate church. The chapter was a modest one, consisting of only a warden and four other priests. To the office of warden was annexed that of parish priest, with the other four chapter members being paid a stipend out of the revenues of the college. No separate canonries were endowed there.

The statutes of the collegiate church of Saint Andrew at Cockerstock, Northamptonshire, have been printed and these provide some idea of how such a document regulated life in a collegiate church. The college was established in 1337 by Master John Giffard, canon of York. The new college was to consist of a provost and twelve chaplains. As at Tong, the parochial benefice was held by the college head. Chaplains were admitted by the provost after consultation with the other members. These were to be competent in (Latin) grammar and *in officio ecclesiastico regulando, legendo, et cantando instructi*. For choir dress the colleagues were to wear over their black cassock and rochet a *cappa nigra* (or poncho-like garment) fitted with an almuce or hood of black fur in the manner of the vicars-choral of Lincoln cathedral. During summer (from the *Gloria* on Holy Saturday until Holy Cross day in September) they could omit the *cappa* and wear but a crochet over their cassock. Each day they were to sing lauds and vespers and chant the conventual Mass in the collegiate church. On Sundays and feasts of double class (those provided with first and second vespers) a deacon and subdeacon, clad in dalmatic and tunicle respectively, were to assist the celebrant at Mass.[6]

Many of England's other two hundred collegiate churches could also be described and there were many more across Christendom from Poland to Portugal. Most sizable towns tended to have a collegiate church. These were probably as desirable then as a community college is today, for each provided similar cultural services.

Besides divine services in their churches and learning in their schools, each collegiate church would have been a focal point for broader culture, purveying music and drama and art to the community at large. In Catholic countries collegiate churches remained a regular part of urban life until the French Revolution in the late eighteenth century and the secularizations in the early nineteenth century put an end to most of these venerable institutions.

OBSTACLES TO RENAISSANCE

In its program of reform Vatican II urged a return to the sources, to the roots and well-springs of institutes. This can be seen in the case of *Perfectae caritatis*, the council's decree on the reform of religious institutes. In *Orientalium ecclesiarum*, its decree on the eastern churches, the council looked to a renaissance of the eastern churches through a purification of eastern usages in the light of their own sound traditions. The liturgy of the Roman rites was to be simplified and shorn of needless accretions. Such also was to be the post-conciliar recipe for the reform of collegiate churches.

Many conciliar reforms heralded a sweeping reform of collegiate churches. The council called for an end to the benefice system and for the introduction of a system of clerical salaries, at once more equitable and more flexible, than the benefice system inherited from the feudal age. Under the benefice system one was stuck with whatever income the original investment, made centuries ago, now yielded. This might be substantial or a mere pittance.

The *ius patronatus*, abolished prospectively by the 1917 *Code of Canon Law*, was given the *coup de grace* by the council everywhere where still in lay hands. This system, born in the early middle ages, gave to the builder or founder of a church and his heirs the right to present to that church a suitable cleric when the benefice fell vacant. If the presentee were not "canonically unsuitable," the bishop was then required to institute the presentee, who thereupon acquired a life-long right to the benefice or church. To this day the vestry of an Episcopalian parish possesses this right of presentation and this right is a vestige of the old Catholic canon law. So extensive was the *ius patronatus* in earlier centuries that a diocesan bishop might find himself entitled to fill only a small percentage of the parishes of his diocese. In the diocese of Clermont, France, after the Council of Trent the right of patronage was so extensive that its bishop, Cardinal de la Rochefoucauld, could directly fill only about ten percent of the benefices in his diocese. In the rest, patrons — often laymen — enjoyed the right to present priests to parishes and other benefices.

Vatican II also created the senate of priests to serve as an advisory body to the bishop. Previously, the cathedral canons had served in this office but now the desire was to reform the bishop's advisory council and make it more representative of the priests of the diocese. The college of consultors, unless other provision is made, became the bishop's inner circle of advisors, succeeding to some powers of the cathedral chapter of canons in the matter of diocesan finances.

All these reforms had the effect of returning chapters of canons to the sources. Stripped of the accretions of a millenium--of the consequences of the introduction of the benefice system and the *ius patronatus* in the feudal ages — canons are now returned to the *status quo ante*. The 1983 *Code* assigns to them only their erstwhile duty, their *functiones liturgicas solemniores*. This was their ancient duty of celebrating the choral liturgy of the hours and the solemn conventual Mass. Under the revised *Code* their administrative functions, which made them so odious to American bishops, have been suppressed, and canons need no longer be burdened with the cares of benefices, bothered with summons to diocesan synods and provincial councils, nor be laid down with the business of the diocesan curia and the diocesan

finances. The 1983 *Code* now sets canons free to concentrate on their erstwhile *métier*, the solemn liturgy and sacred music.

Only non-canonical obstacles impede the renaissance of the solemn liturgy and sacred music in collegiate churches. The disruptions that followed the Vatican Council led thousands to leave the active sacerdotal ministry and doubtless disinclined thousands more from entering it.[7] The upshot has been a developing clerical shortage. Even if the severity of this shortage has sometimes been overestimated when it is taken in relation to the number of practicing Catholics, the shortage has made devoting personnel to the solemn liturgy seem rather a luxury beyond available human resources. Seemingly, the clergy shortage has made the establishment of collegiate churches a pipe dream.

Even more disastrous for the solemn liturgy has been the course taken by sacred music since the council. The solemn Mass, of course, is simply a sung Mass celebrated with the assistance of sacred ministers. But the distinction between the sung Mass and the read Mass has in practice broken down. The introduction of "progressive solemnity" has ironically wrought the reverse. Instead of a sung Mass one now has for the most part a read Mass with some hymns or other music. In the United States at least the propers (introit, gradual, offertory, communion) except for the Alleluia, are seldom sung and almost never in Latin to Gregorian chant. In practice the responsorial psalm has supplanted the gradual with its glorious melismatic music. Indeed, the many who have never seen the reformed *Graduale Romanum*, published by the Abbey of Solesmes in 1972 for use in the reformed Vatican II liturgy, might think that the responsorial psalm has indeed ousted the chanted gradual. In very many places the practice continues to recite, and not sing, the *Credo* despite the urgings to the contrary in the *praenotanda* of the 1972 *Graduale Romanum*. In many places church music has become little more than a few hymn tunes yoked to new and bowderized texts plus some nifty ballads and perhaps a few propers and psalms chanted to simple tunes of varying worth with invariable English texts. Musically, the house of God has become "Bleak House."

Despite these bleak musical developments, canon law has continued to forge ahead to herald the renaissance of collegiate churches as centers of the solemn liturgy and sacred music. During this decade, leavened by the ecclesiology of *communio* and by the principles of collegiality and subsidiarity, the canon law governing chapters of canons has been revolutionized. As recently as 1980, the draft of the revised *Code* still reserved the erection, alteration and suppression of collegiate churches to the Holy See. Canon 318(2) of the draft continued the restrictive approach of canon 391 of the 1917 *Code* and reserved all competence in these matters to the Holy See. But in April, 1980, a watershed was reached. In reviewing the draft canon the consultors to the Commission for the Revision of the *Code of Canon Law* voted to delete the restrictive language with respect to collegiate churches.[8] Henceforth, only the erection, alteration, or suppression of cathedral churches was reserved to the Holy See. Collegiate churches thus would now come under the jurisdiction of the diocesan bishop, who could by exercising his powers under canons 301 and 312 to erect a clerical public juridical person then create a chapter of canons and a collegiate church. The draft canon, in the form recommended by the consultors, became law as canon 504 of the 1983 *Code*.

Canon 503 describes a chapter of canons as a college of priests. In view of the ancient maxim, *tres faciunt collegium*, codified as canon 115(2), a chapter of canons would have to be composed of at least three priest-canons. Whereas the Council of Trent only required the subdiaconate in order to be appointed a canon, the 1983 *Code* follows the 1917 *Code* in requiring the sacerdotal order. Since priesthood appears a constitutive element in this canon, it is one that a diocesan bishop could

not, under canon 87, dispense. It follows, then, that no lay person or deacon can be appointed a canon without an apostolic indult.

At the same time canon 507(2) makes it clear that clerics, even if not members of the chapter, can hold capitular offices. Earlier in the case of the collegiate church of Beverly, we saw that the officers there were not necessarily members of the chapter. Canon 507 suggests a real opportunity for qualified permanent deacons to be of real service in collegiate churches. Since a deacon is of course a cleric, a deacon with appropriate musical qualifications might, for example, hold the office of cantor or precentor and so rule the choir and prepare the choral offices and train the choristers and choir boys. Another deacon might also serve as master of ceremonies for the chapter and so see to the marshalling of the services and the training of the acolytes. A deacon with a suitable background in the fine arts might be treasurer and so have the care, custody and conservation of the splendid sacred vestments and sacred vessels of the collegiate church needed for the solemn liturgy — its chasubles, copes, chalices, ciboria, and monstrances. Another deacon with expertise in finance might serve as oeconome or finance officer of the chapter. More generally, deacons will often be the sacred ministers whose assistance will make possible the solemn liturgy in collegiate churches.

Canon 507(1) requires that the chapter have a presiding officer chosen by the canons. Over the centuries this officer has been variously styled as we have seen, archpriest, dean, and provost being the most frequent titles. But since the latter two today are found only in academic settings on the American scene, it might be better in the United States for the chairman of a chapter of canons to be called an "archpriest" to avoid confusing him with an academic official. The adjective "collegiate" will itself breed sufficient confusion but "archpriest" would help clarify that the college that he heads has a liturgical character.

The precise duties and rights of capitulars, officers, vicars-choral, choristers, and choir boys should be set forth, as canon 506 requires, in the capitular statutes — what American corporate lawyers would call the "bylaws." These should also lay down the exact liturgical functions to be performed, e.g., a capitular solemn Mass on Sundays and Sunday choral vespers. Here too the various emoluments for these various persons should be set forth precisely.

Canon 506 also permits the statutes to lay down the canons' insignia or attire, provided that these be in accordance with the norms laid down by the Holy See. This proviso seems to refer to the 1970 and 1987 circular letters which gave to episcopal conferences that faculty to reform the choir dress of canons within certain limitations. Canons were forbidden to wear the mantelletta, rochet, miter, ring, pectoral cross or use the crozier. Violet cassocks and mozettas were reserved to canons who were bishops; other canons might wear a black or grey mozzetta trimmed with violet or a violet one. Vicars-choral might wear a black or grey mozzetta. No special provisions were made for dignitaries or officers of chapters. More recently, in Rome Pope John Paul II has required the canons there to wear the almuce. Once a hood and shoulder cape lined with fur and used to guard against the cold while in choir, today it is but a fur (usually squirrel) scarf. It is the ancestor of the mozzetta. In recent centuries it was carried over the left arm. At the time of Vatican II it had fallen into disuse in most areas. But today John Paul's interest in it has sparked a revival of it.[9]

Thus, it would seem that canon 506 authorizes chapters of canons to adopt a dress code in accordance with these norms. This is a considerable *volte-face*. In the past every detail of canons' dress was regulated by apostolic indult. Now the principle of subsidiarity has been put into practice permitting the canons themselves, within limits, to regulate the matter. The statutes would be adopted collegially ("one man, one vote") and would need the approval of the diocesan bishop.

Where the church is a parochial church (as most American Catholic churches are) canon 510 forbids the *pleno iure* union or merger of the parish and the chapter. This is done so that an individual, rather than a fictive juridical person, will be the pastor of the parish. But nothing prevents one of the canons from being pastor. As we have seen in the case of Tong and Cockerstock, it could be provided that the head of the chapter was to be pastor. This would also help lessen the possibility of conflicts between the parish and the collegiate church. Nevertheless, some sort of dispute-resolution mechanism should be set forth in the statutes.

Canon 508 provides that the canon penitentiary of a collegiate church has the habitual faculty to absolve in the internal forum *latae sententiae* censures which have not been declared or reserved to the Holy See. Thus, the canon penitentiary could absolve a person who had incurred automatic excommunication for procuring an abortion. He can exercise this faculty with respect to those domiciled in the diocese either inside or outside the diocese, and with respect to non-diocesans inside the diocese.

MUSIC IN THE RENASCENT COLLEGIATE CHURCH

We have, then, with the aid of the canons limned out how a collegiate church might be structured as a chapter or college of at least three priests headed by an archpriest and assisted by a corps of permanent deacons, choristers and choir boys. In practice, to ensure its permanence the collegiate church will need some sort of choir school. The extent of the collegiate church's financial resources will dictate how modest or elaborate that choir school would be. It might in fact be quite modest and consist merely of an informal apprenticeship served by newcomers with a bit of coaching by the precentor.

It might also be a formally established school of church music with teachers, students, and a set curriculum. Historically many collegiate churches maintained song schools. For a formal school some guidelines may be offered. A school of church music must have both musical and liturgical components. First of all it must provide a firm grounding in music. This grounding in the art of music is key. Here, if the wheel is not to be re-invented, this artistic training is best left to one of the finer secular schools of music.[10] On this substratum the collegiate church can piggyback and simply take advantage of what already exists. For their musical training students at the collegiate church would take classes at the local music school.

The distinctive contribution of the collegiate church would be the liturgical training and (what is more important in these perilous times) an opportunity to explore and experience the treasury of sacred music in a liturgical setting. The liturgical training could be organized in a variety of ways. The practical part would of course be obtained by participating in the liturgical functions of the collegiate church. Some of this by arrangement might even provide credit toward a music degree. Students might sing in the Gregorian chant schola or in the polyphonic choir.

The theoretical part of the liturgical training might be had in a variety of ways. At its most formal, an institute of church music might be erected as a public juridical person charged with organizing the church music curriculum. Just as it would wisely piggyback on the music classes of a local secular music school for training in music, so — where sound courses remain or might be revived — the institute might make use of classes offered by local Catholic colleges and seminaries in liturgies, sacramental theology, ecclesiology, church history and canon law to provide the *church* side of the church music course. Thus, without doing any theory teaching itself the institute of church music under the aegis of a collegiate church might nevertheless organize a superior course in church music, merely by harnassing existing resources to that end.

Where so elaborate a course can be organized, the institute might consider affiliation or aggregation with the Pontifical Institute of Sacred Music in Rome. This is

effected by a decree of the Congregation of Seminaries and Institutes of Studies and would give the institute the faculty to offer pontifical degrees. Affiliation permits one to grant the baccalaureate degree; aggregation, the licentiate (master's) degree. Details on this are governed by the apostolic constitution, *Sapientia christiana*, article 62, and the ordinances promulgated pursuant to it, article 48. At the same time that they are pursuing civil degrees at the secular school of music, students could be working towards a pontifical degree from the institute of church music.[11]

One of the chief contributions to training in church music that a collegiate church could make is the practical experience of the treasury of sacred music to be had in that church. Equipped with the necessary material and financial resources to provide superior church music, canon law imposes on collegiate churches the affirmative obligation to do so. Thus, the chapter of canons will see to it that sacred polyphony and Gregorian chant are cultivated generously at Mass and, also, at least at Sunday vespers in the collegiate church. Some place should also be allotted to Latin, which Vatican II said was to be retained in the Latin rites. Over the course of the liturgical year students in the service of the collegiate church would thus receive a wide and invaluable exposure to the great treasury of church music. Perhaps the most valuable aspect of this experience is that the student will have experienced liturgical music in a liturgical setting, rather than merely in a concert hall or in a listening room. The sound will thus more clearly echo the sense.

For all of this to happen some planning is needed. It must first be ascertained that adequate musical and liturgical resources are at hand. *Sapientia christiana* in fact calls for planning, lest there be duplication of effort. Surely one would not expect two hundred collegiate churches to spring to life again in a country the size of England and Wales. In fact, perhaps only a handful of collegiate churches can seriously be expected to be erected. This is a case of quality, not quantity.

In closing one might ask why a particular church and diocesan bishop would wish to devote so much time and treasure to something so ephemeral as church music? The best answer is because this is what the Church wishes. The Second Vatican Council decreed that choirs be assiduously developed, that the treasury of sacred music be cultivated and fostered with superlative care, that Gregorian chant be given the lead spot since it is the Roman Church's own music, and that Latin be preserved in the Latin rites. As Tacitus put it, *Tibi summum rerum imperium dii dederunt nobis obedienciae gloria relicta est* (to you belongs the supreme power of command, to us the glory of obedience.) Thus *L'eglise le veult* is both a necessary and a sufficient response.[12]

There are also supplemental benefits for the diocesan bishop who erects a collegiate church. He creates a distinctive honor entirely in his gift with which to reward senior priests who have toiled long in the vineyard of the Lord. Besides the canons he appoints, the titular canons, there could also be provision for honorary canons. The honorary canons would have the title and other distinctions of a titular canon but none of the burdens. With many priests now retiring at age 65 (or even earlier) a canonry might be a "light duty" attraction which would keep many a fine senior priest at least semi-active in the ministry while at the same time rewarding him for past services. In short, a collegiate church-far from exacerbating the clergy shortage — might even serve to help alleviate it. At the same time the bishop will have revived an ancient honor and perhaps to some extent have relieved some of his priests of the "identity crisis" which sometimes occurs once they become "shepherds on the shelf."

Among the principles which the first synod of bishops asked to guide the revision of canon law was the principle of subsidiarity. That principle calls for decisions to be made at the most appropriate level so that the common good may be served. In practice it has meant a very considerable devolution of power from Rome to the

diocesan bishop. This discussion of the canons on collegiate churches will have made clear how fully in this matter this guiding principle for the revision of canon law has been implemented. Almost the entire program outlined above can be implemented by the diocesan bishop and the particular church. Resort to the Holy See would only be needed for one small part of the edifice — to obtain a decree affiliating or aggregating the institute of church music to the Pontifical Institute in Rome. The rest of the program is entirely "home grown." So thoroughly have the lawyers done their work that it but remains for the liturgists and church musicians to do theirs so that the renaissance of collegiate churches and sacred music may take place.

DUANE L.C.M. GALLES

NOTES

1. Willibald Plochel, *Geschichte des Kirchenrechts* (Wien, 1953) I, pp. 321-322.
2. When the Diocese of Louisiana was erected in 1793 a chapter of two canons was erected in the New Orleans cathedral. The two original canons died in 1804 and no successors appear to have been apointed. Roger Baudier, *The Catholic Church in Louisiana* (New Orleans, 1939) p. 223. It is perhaps ironic that, while the United States can never forget "the shot heard round the world," it was the American church which represented to the universal church the model of the monarchical bishop as a desirable figure. By the mid-nineteenth century the power of the American bishop was already notorious. It is said that one day someone asked Pope Pius IX for a favor. He replied, "What you ask is not in my power to grant. But there is an American bishop now in Rome. Go ask him."
3. John Tracy Ellis, *The Catholic Priest in the United States: Historical Investigations* (Collegeville, 1971) pp. 228-237. American priests fought a century-long battle not only for chapters of canons but also for canonical parishes (as opposed to mere "missions") and for the life tenure of pastors. The last two were secured overnight on Pentecost, 1918, when the *Code of Canon Law* went into effect. This victory was abandoned in 1983 by canon 522 of the revised *Code*, which permits a bishop to appoint pastors for a term to be established by the episcopal conference.
4. An interesting series of articles on chapters of canons appeared in 63 *Periodica* (1974), especially that by J. Beyer, "De capitulis cathedralibus servandis vel supprimendis." Other articles treat the Spanish, French, German and Swiss chapters.
5. Frank Harrison, *Music in Mediaeval Britain* (New York, 1959) pp. 2, 4-9, 17-19.
6. A. Hamilton Thompson, *The English Clergy and their Organization in the Later Middle Ages* (Oxford, 1947), pp. 79, 149, 251, 284, 285; G.H. Cook, *English Collegiate Churches of the Middle Ages* (London, 1959), pp 10, 119-125, 135-137.
7. On Clergy departures, cf. Michael O'Riley, O.M.I., "Canonical Procedures for the Laicization of Priests," *Canon Law Society of America Proceedings of the 44th Annual Convention* (Washington, 1983). p. 246 indicates that 1963-1969 there were 9,804 priests laicized; 1969-1980 some 24,489 priests left the ministry for a total of 34,293. On the state of church music in the United States, see Giles Dimock, O.P., "The liturgy of Vatican II: Success or Failure," 87 *Homiletic and Pastoral Review* (1989) 31.
8. 13 *Communicationes* (1981) 135.
9. 63 AAS 314; Peter M. J. Stravinkas, *Our Sunday Visitor's Catholic Encyclopedia* (Huntington, IN, 1991) p. 56.
10. R. J. Schuler, "Education in Music: The Answer to our Liturgical Problems," 93 *Sacred Music* (1966), 34-35.
11. Helpful elaboration on *Sapientia christiana* relevant to this area is in P. Dezza, S. J., "Le altre Facolta Ecclesiastiche" and "Pianificatione della Facoltá e mutue collaboratione" in 20 *Seminarium* (1980) at pp. 571 and 582.
12. In Britain a bill becomes law when the royal commissioners announce to the house orgininating it, "Le roi (la reine) le veult."

ENGLISH TRANSLATIONS

It was in 1973 that the present English version of the liturgy was published, the work, of course, of ICEL, the International Committee on English in the Liturgy. To say that it failed to meet with universal approval would be an understatement; and it was not long before the first stirrings of organized revisionism were to be felt. To say no more of this, however, let us take as an example what we were given for the opening prayer of the 17th Sunday of the year:

> God, our Father and Protector,
> without you nothing is holy,
> nothing has value.
> Guide us to everlasting life
> by helping us to use wisely
> the blessings you have given to the world.

This is disjointed, unrhythmic, jejune ("Nothing has value"). What has happened during some thirteen years to bring ICEL to realize this, to make a U-turn, and in 1986, to produce the following as a re-draft?

> O God, protector of those who hope in you,
> without whom nothing is strong, nothing is holy,
> enfold us in your gracious care and governance,
> that we may use wisely the gifts of this passing world,
> and fix our hearts even now on those which last for ever.

Here the rhythm flows and the language is memorable, and we are in another world. The rendering is in fact traditional. Indeed, it rather goes over the top in using such words as "enfold" and "governance," not to mention other Anglican *Prayer Book* echoes (which belong elsewhere) in the last line. It is also on much the same lines as a proposed re-draft which the Association for English Worship had sent to ICEL in October of 1983, three years previously. This runs:

> O God, the protector of all who trust in you,
> without whom nothing is strong, nothing is holy,
> in your abundant mercy so guide and govern us
> that in using the good things of this passing world
> we may yet hold fast to things eternal.

This in its turn is based on the collect for the 4th Sunday after Trinity in the *Book of Common Prayer (1662)*:

> O God, the protector of all that trust in thee, without whom nothing is strong, nothing is holy: Increase and multiply upon us thy mercy; that, thou being our ruler and our guide, we may so pass through things temporal, that we finally lose not things eternal.

So Cramner rides again!

I have now to say that, judging by samples of the revision work to be found in the second progress report (1990), ICEL has still some way to go. This is how ICEL translates the collect for the 18th Sunday of the year:

> Be present to your servants, Lord God,
> and bless us with your unfailing kindness.
> Since it is you who give us life and purpose,
> restore in us the beauty of your creation
> and keep intact the gifts you have restored.

The last two lines, though somewhat expansive, very fairly render the impossibly concise Latin, *et grata restaures, et restaurata conserves.* Against this plus, however, there are two minuses. Note the disjointedness, with the full stop at the end of line 2, cutting the prayer in half. Notice, secondly, ICEL's old Pelagian sin of focusing on man instead of on God. While the Latin speaks of our being "made and ruled" and of our glorying in the fact, ICEL speaks of "life and purpose" and no glorying about it. The rhythm too is indeterminate.

As Virginia Woolf insisted, in literary expression rhythm is the basic factor. Even where some of these new ICEL versions may otherwise merit praise, they still move uneasily where rhythm is concerned. Without the Association for English Worship claiming the final word, it may serve to compare two renderings of the invitation to the last of the Good Friday intercessions:

Finally, dear friends, let us pray that God
will rid the world of falsehood and error,
dispel disease and famine from the earth,
break the fetters of captives,
grant safe passage to travellers and those far from home,
restore health to the sick
and give salvation to the dying. (ICEL version)

Let us, dearly beloved, pray to God the Father almighty
to rid the world of all errors,
destroy disease, drive off hunger,
open prisons, unloose chains,
give safety to travellers, bring wanderers home,
to heal the sick and save the dying. (AEW version)

Nevertheless, were ICEL to concentrate on maintaining and bringing to its term the progress it has made, the results would deserve to be welcomed. This, all the same, would mean fending off excessive demands for "inclusive" language.

ICEL, however, has spent much energy outside the task of translation. The progress report gives samples of collects of ICEL's own creation to appear alongside those provided by the Roman missal. There are also prayers over the offerings and for after communion. What this amounts to is a wholesale departure from the *Missale Romanum* and the creation in good part of an *alternative* ICEL liturgy. This surely goes beyond the bounds of the supplementary; and if other language groups have exceeded these bound this does not mean that their example should be followed in the mass production of unmemorable texts.

The new collects for Sundays take their origin from the readings of the day. One would suppose, however, that to have their proper effect these prayers should *follow* the readings to which they refer and not precede them. In any case, is it not somewhat to clip the wings of the *oratio* to clamp it so closely to the lectionary (presumed immutable)? Thus the following for the 11th Sunday of the year "B" is prompted by the gospel parable of the growing seed:

O God, at whose bidding the seed will sprout
and the shoot grow toward full stature,
hear the prayer of your assembled people.
Make us trust in your hidden ways,
that we may pray with confidence
and wait upon your hidden kingdom growing in our midst.

These are unexceptional sentiments, though the ugly and clumsy wording hardly helps: "The seed will sprout and the shoot grow toward full stature." I think we might prefer what is already on offer:

O God, the strength of all who hope in you,
graciously hear our prayers:
and since in our human weakness
we can do nothing without you,
grant us always the help of your grace
to fulfill what you command,
and to please you in all that we intend and do. (AEW)

The proposed collect for the 1st Sunday of Advent, year "B," illustrates not only the desire to be scripturally based, in itself praiseworthy, but also a rhetorical aspiration which here as elsewhere is more questionable:

O that you would rend the heavens
and come down, God of all the ages!
Rouse us from sleep,
deliver us from our heedless ways,
and form us into a watchful people,
that, at the advent of your Son,
he may find us doing what is right,
mindful of all you command.

Behind the first two lines — calling for no little tact in the delivering — stands Isaiah (64:1); and behind the rest, St. Mark (13:32-37). This latter part of the prayer, however, lacks the punch of the gospel exhortation to "watch." "Deliver us from our heedless ways" is feeble. That when Christ comes "He may find us doing what is right" is an anti-climax. Chesterton was more in the spirit of the gospel when he wrote: "From sleep and from damnation, deliver us, O Lord."

The Latin prayer in the missal bids us to be doing good now that when Christ comes we may enter with Him into blessedness. From both a literary and a theological point of view this is a real climax.

Make our hearts ready to serve you in good works,
O almighty God,
that we may hasten to greet Christ when he comes,
to be gathered at his right hand
and take possession of the kingdom of heaven. (AEW)

Here it is sufficient to note that in ICEL's readiness to part from the Latin basis there is also too readily a parting from pointedness, brevity and restraint, values to be handed on whether in translation or in such original work as may be called for.*

DERYCK HANDSHELL, S.J.

*In preparing his article, I have been greatly helped by a memorandum from A. R. Walmsley, longtime chairman of the AEW translation committee.

OPEN FORUM

James Welch

I was especially pleased with Catherine Dower's piece about Jim Welch in the summer issue of *Sacred Music*. Jim was a towering figure in the Catholic church music scene longer than many people can remember. He believed in quality all around: in the materiel, in choral procedures, in liturgical propriety. This he gave to his choirs, his students, and on a broader scale, to all he met — at workshops, at conventions (his demonstrations were a *tour de force* in the halcyon days of the National Catholic Music Educators Association), and even at his buoyant parties. He didn't go off in either panic or pout when quality was falsely but surely challenged in the name of Vatican II and the vernacular. He set himself to sorting out the best of whatever *genre*. Early on he tried as best he could to come to terms with the National Association of Pastoral Musicians, but ended by jovially characterizing that organization's logo as NAPALM.

I have always felt that Jim was not properly appreciated in New York. Not that he hankered after anything other than St. Philip and his happy following there. But the impression will not down that he was somehow considered an outsider for the Bronx. I keep thinking of Robert Hufstader, sometime director of choral matters at Julliard. When he became a Roman Catholic, he went down Fifth Avenue to offer his services in gratitude for the grace of conversion. He was told blandly to go see his pastor. (St. Patrick's, for all its string of great organists — Yon, Corboin — was usually on the shabby side elsewhere in the loft. I remember Robert Shaw, in about 1946, wondering whether the level there might yet have risen above Elthelbert Nevin's *The Rosary*.)

I owe Jim Welch many things: the example of his enthusiasm for and devotion to the musical and liturgical properties of Catholic worship; the loyalty and largess he ever showed toward the educational and journalistic endeavors that occupied my years at Boys Town; a pleasant evening with Paulist Father Finn *(The Art of the Choral Conductor* and *Sharps and Flats in Five Decades)*, still bright and witty, despite the incapacity of his last years. In my business, Father Finn was a legend. Jim was a protégé, and always attributed a good part of his own choral prowess to his mentor. So did William Ripley Dorr, who, with his choristers, placed a Father Finn window in St. Luke's Episcopal Church, Long Beach.

Jim was a big man, big of stature and big of heart. There is something ironic about his dying by the hand of an impoverished derelict, for he was all his life a man of keen social consciousness. In recent concerts he had featured several works dedicated to the memory of Dorothy Day — a setting of a poem by Howard Ramsden, and a rather more demanding piece of Alec Peloquin, to which he was much attached, and a line of W.C. Handy's sacred songs and spirituals. Lately he would call to tell how happy he was with a new curate at St. Philip's who was encouraging him to do more polyphony. Polyphony had been beyond the "formation" ken of the young man and it excited him. (Rediscovery is a legitimate hope. You don't fool the young forever.) Jim's enthusiasm was as great as it had been fifty years before.

One of his enthusiasms precious to me was his steady attention to the aims and needs of *Caecilia*, one of the progenitors of this journal. From the early fifties on, he was a contributing editor. He contributed too to the Boys Town workshops and its choir. The kids liked to call him "Old Iron-Jaw," not without affection. They might spot him on a street corner in New York, Springfield or Northampton, waiting for our bus, and "Hey! Old Iron-Jaw!" would ring excitedly and happily down the aisle.

We tried to make some small return for those contributions by honoring him with the *Caecilia* medal in 1962. The citation read: "in the post-war period, Mr. Welch has been one of the finest exponents of the great musical heritage of the Church. A parish choirmaster, exemplar of dutifulness, he has carried his interest in the music of worship both to the secondary and college levels, where, in truth, the musical literature of the Church is most sadly neglected. As an indefatigable and uncompromising champion of high standard, he follows in the footsteps of his onetime mentor and devotee, William Joseph Finn."

Jim suffered a good deal from a crippling arthritis (and a miserly diet) that threatened to end his conducting. My last memory of him is one of pain in kindness: this strapping guy, huddled all over on a chill Broadway curb, waiting for a car, little over a year ago. He had insisted on coming downtown and taking a friend and me to *Cats*. I have not especially liked cats in general, or Jim's lithe, black house-tribe in particular, but I found the show a stunner, putting the equally elaborated *Les Misérabiles* in the shade. I doubt that Jim, miserable in his cramped theater seat was up to enjoying it much, though he probably knew better than the cast the feline psychology of marathon movement.

God rest you, Jim, from your aches and your labors. Surely He will find use for your gifts.

MONSIGNOR FRANCIS P. SCHMITT

Yella Pessl

I can still see Yella Pessl sitting at the harpsichord — a motionless form — on the stage at Westfield State College. But when she started to play, she came alive. Her personality sparkled. Her performance was electrifying. She mesmerized the students. After the concert they told me they couldn't believe that she was 80 years old and could still perform magnificently. She had a way with students that somehow piqued their interest in music and the harpsichord.

Yella Pessl Sobotka was a superlative musician. With Yella, everything had to be perfect. Her death will leave a great void in the music communities of the area and indeed the world.

After her performance of the Bach *Goldberg Variations*, the German composer, Richard Strauss, praised her musicality, encouraged her to continue her career, and predicted her great potential. He was correct for she came to be recognized by the greatest world critics as the "first lady of the harpsichord."

A Bach specialist, virtuoso pianist, harpsichordist, and organist, she was an authority on 17th and 18th century baroque music and is credited with having established the harpsichord as an important instrument in modern musical life and for reviving interest in little-known masterpieces of early music.

She left Austria in 1931 joining some of Europe's best minds who were welcomed into American academic institutions; she joined the faculty of Columbia University.

I first heard her perform in New York when I was a student at Pius X School of Liturgical Music at Manhattanville College, where her sister, Margit, taught violin and sat beside me in chant class. I was impressed by her energetic and exacting performance. Her scrapbooks are full of reviews praising her precision and her flawless technique.

Her genius as a musician is why audiences flocked to see her in this country and abroad. That is why we pay tribute to her today and it is the reason I am writing a full length biography on her life as a musician, due to be published in January.

Yella Pessl performed concertos under the world's greatest conductors — Arturo Toscanini, Bruno Walter, and Herbert von Karajan, and performed with the greatest musicians — Curtis String Quartet, Dessoff Choir, and Ralph Kirkpatrick, and she knew the Trapp family in Austria and accompanied them at their first Town Hall program in New York in 1938. And locally she performed with the Pioneer Valley Symphony Orchestra under the direction of Nathan Gottschalk and with Sue Kurian who played so exquisitely this morning.

She was generous with her time and talent and gave so many benefit concerts for the musical instrument restoration fund of Memorial Hall Museum in Old Deerfield that they published the monograph I wrote on her life and gave it as a memento to the audience at her last concert.

But for all her ability as a musician, she was no conversationalist. Just last week, I sat opposite her at lunch in her home and she hardly said a word; she just listened to the conversation of her sister, Margit Cartwright, her niece, Maria Links, and me. But when a musical topic was suggested, she brightened. After lunch I sat beside her and showed her the biography I am writing on her. She quickly told me to be sure to include that she founded the Bach Circle, and she gave the first performance of Bach's *Musical Offering* in America. I assured her I had included it in the book.

Although she was a perfectionist in her music, she was not without humor, and amusing stories about her abound. She was staff harpsichordist at CBS radio and on one occasion she was scheduled for an important recital in uptown Manhattan; she hired a moving company to transport her instrument from the radio studio to the recital hall immediately after a broadcast. Afraid the movers might procrastinate on their way, she spent fifteen minutes explaining to the head of the company the importance of having the harpsichord moved promptly. The man promised her efficient service, and she was satisfied enough to go shopping until it was time for her radio program. When she arrived at the studio, the harpsichord was gone. Wanting to please her, they had moved the harpsichord ten minutes earlier.

Another time when she discovered the instrument was badly out of tune, she told the news reporter that there were only two piano tuners in New York who could tune the harpsichord. One was on vacation, and she was the other one!

She touched many lives. One time she was looking around for some one to move her 700 lb. harpsichord when the movers were on strike. When she approached the strikers on the sidewalk outside of the hall and told them her name, one man said, "You the Miss Pessl who plays harpsichord on the radio? Sure, we'll move your harpsichord for you."

She could walk with the elite and with the common folk as well. In 1940, she playing harpsichord, and her pupil, Teddy Wilson of jazz fame, playing the piano, alternated with Body and Soul and swing variations. Teddy Wilson played a concerto with Yella Pessl in Carnegie Hall between his shows at the Paramount Theater where he has appearing with Benny Goodman's band. Assisting artists appeared between their commitments with stage shows and cafes, so the order of the program was subject to change. Her "Hot Harpsichord" was reviewed in many newspapers.

Hers was a many faceted personality. She was an extremely demanding and a meticulous musician,

but her most endearing quality, perhaps, was her thoughtfulness. Just this past week, for example, she took the time to send Margit and Maria a beautiful bright yellow chrysanthemum plant and a note of thanks for their kindness to her.

The music community will miss her, Margit and Maria will miss her, and her friends will miss her, for she gave much to them and to the world as well.

And so, dear friend,
This is not the end,
Just another stage on which to perform
For all the angels and saints in paradise.
God love you, Yella.

CATHERINE DOWER

NEWS

A colloquium on church music will be held at Christendom College, Front Royal, Virginia, Thursday through Sunday, June 25 to 28, 1992. The Church Music Association of America is sponsoring the event under the chairmanship of Father Robert A. Skeris. Lectures, demonstrations of choral and chant techniques, and sung liturgies are planned both at the college and at the National Shrine of the Immaculate Conception in Washington, D.C. Among those scheduled to make presentations are Monsignor Richard J. Schuler, Theodore Marier amd Frederick D. Wilhelmsen. Information is available from Father Skeris, Christendom College, Front Royal, VA 22630, (800-877-5456).

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Dom David Nicholson, O.S.B., of Mount Angel Abbey in Oregon will lead a Gregorian chant workshop tour to France, July 1-16, 1992, with visits to the abbeys of St. Wandrille in Normandy, Notre Dame d' Argentan, Saint Pierre at Solesmes and Notre Dame de Fontgombault. Registration is limited to thirty persons. The study of chant and its relationship to Christian spirituality is the focus of the project. Both lectures and rehearsals are scheduled. Information can be obtained from McCurdy Travel in Woodburn, Oregon, by calling 1-800-523-1150.

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The William Ferris Chorale of Chicago, Illinois, presented its second concert of its twentieth season, February 14, 1992, at Mount Carmel Church. Guest of honor was William Mathias of Great Britain whose *Alleluia*, commissioned for the occasion, was given its premiere performance with the composer conducting. Also on the program were *In excelsis gloria, Shakespeare Songs, Three Medieval Lyrics, Fenestra,* and *Sonata No. 2 for Violin and Piano.*

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William Mahrt, professor of music at Stanford University, Palo Alto, California, has been awarded the Albert Schweitzer medal at ceremonies at Saint Joseph's Cathedral in San José, November 10, 1991. The medal is presented each year to a resident of Santa Clara County whose life exemplifies the humanitarian virtues that awaken hope among other people. He has directed the choir at Saint Ann Chapel at the Newman foundation at Stanford for the past twenty years, an organization famous for its Gregorian chant and renaissance polyphony. In his acceptance remarks Mahrt paid tribute to the members of the choir and the clergy who have worked to make the music an integral part of the liturgy, fulfilling the directives of the Vatican Council and the very purpose of sacred music, the "glory of God and the edification of the faithful."

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The Ecclesiastical Chorale and the Sinfonia Camerata of Joliet, Illinois, under the direction of Richard J. Siegel, presented two concerts of sacred music in the Chapel of Our Lady of the Angels, November 24, 1991, and February 16, 1992. Programmed were *Missa "Qual Donna"* of Orlando di Lasso, *Missa in honorem Ignatii a Laconi* by Licinio Refice, *Magnificat Secundi Toni* and several other works of Lassus and several motets of Refice. Gregorian selections were also sung. The Chorale was founded in 1988 and is in residence at the Church of Saint Anthony.

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The Society for the Conservation of Anglican Music of Washington, D.C., has announced its awards for this year. Grants of $1,000 each were given to the choirs of Grace Cathedral in San Francisco, Saint Thomas Church in New York City, Christ Church Cathedral in Oxford and Ely Cathedral, both in England. Information about the activity of the society can be obtained from 2502 Eye Street, N.W., Washington, D.C., 20037.

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John D. Nowik conducted the combined forces of the Saint Francis Cathedral Choir, the Saint Francis Junior Choir and the Brunswick Symphony Orchestra in a Christmas concert, December 15, 1991, in the Cathedral of Saint Francis of Assisi, Metuchen, New Jersey. The Christmas repertory extended over all periods of composition and many national schools.

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The Church of Notre Dame on West 114th Street in New York City announced the music program for its choral liturgies each Sunday during the 1991-92 season. Motets from the renaissance polyphonic masters and compositions by Schubert, Mozart and Handel, as well as some contemporary composers make up the extensive program. A series of concerts sung by the Notre Dame Choir, the New York Madrigal Singers and the Columbia University Catholic Chaplaincy Choir, together with the liturgical presentations, were under the direction of David Schofield. Monsignor Christopher Maloney is pastor.

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The Community of Jesus, Orleans, Massachusetts, has announced the program for its 1992 Master Schola, scheduled for August 11-17. Courses will be taught by George Guest, David Hill, Craig Timberlake, Fr. Columba Kelly and Vladimir Minin of Moscow. Areas of study include Russian sacred choral music, Gregorian chant, the works of Herbert Howells, techniques for training young choristers and English polyphony. Information is available by writing P. O. Box 1094, Orleans, Massachusetts 02653, or calling 508-255-1094.

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A concert of Christmas music preceded the midnight Mass at Saint Raphael's Church, Snell Isle, Saint Petersburg, Florida. Joseph Baber directed the string ensemble and choir in Schubert's *German Mass*, works by Bruckner and Beethoven and other Christmas music. At the Mass the music included works by Peloquin, Gruber, Handel and others. Reverend Anton Dechering is pastor. Ildiko Vadas is organist.

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Music at St. Ann's Church, Washington, D.C., during Advent included compositions by Byrd, Gibbons, Bruckner, Handel, Howells and Daquin. For Christmas, the choir and orchestra under the direction of Robert N. Bright sang Mozart's *Magnificat* and *Laudate Dominum*, Giacomo Puccini's *Gloria* from the *Messa di Gloria*, Mozart's *Coronation Mass*, Jones' *Psalm 96*, Howells' *A Spotless Rose* and Adam's *O Holy Night*. Monsignor William J. Awalt is pastor.

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Music for solemn Mass at Saint Patrick's Church, Portland, Oregon, for January and February 1992, included compositions by Palestrina, Gibbons, Lassus, Byrd and Johann Walther. Performing groups were Cantores in Ecclesia under the direction of Dean Applegate, Cantabile which is a quartet, Cappella Romana directed by Alexander Lingas, and Schola Gregoriana of Portland under the direction of Robert Palladino.

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Gaston Litaize, famous blind French organist, died August 5, 1992. He was born in the Vosges region of France in 1909 and served as organist as the Church of Francois-Xavier in Paris. Since the end of World War II, he organized the religious music service on the French national radio network and taught at the Institute for the Young Blind, where Jean Langlais also was a professor. Well known as a concert organist, he travelled widely and was very interested in church music and the activities of the Consociatio Internationalis Musicae Sacrae. R.I.P.

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Gloriae Dei Cantores of Cape Cod, Massachusetts, announced a tour of Europe and Asia, including concerts in Albania, Russia, Siberia, Bulgaria and Crete. Under the direction of Elizabeth C. Patterson, the group is dedicated to promoting peace and understanding among peoples.

R.J.S.

REVIEWS

Choral

Triune God, Mysterious Being by Alfred V. Fedak. SATB, organ and optional congregation. Selah Publishing Co., P.O. Box 103, Accord, NY 12404-0103. $1.10.

The text is the work of Rev. Carl P. Daw, Jr., who is vicar-chaplain at Saint Mark's Episcopal Church on the campus of the University of Connecticut/Storrs. The text deals with the attributes of the Three Persons of the Trinity and concludes each stanza with a petition.

Alfred V. Fedak is director of music at Westminster Presbyterian Church in Albany, New York. The tune called "Church United," is an engaging modal-like melody which appropriately fits the text.

It should be particularly useful for Trinity Sunday, for the installation or ordination services of ministers and priests. A separate congregational score appears on the back cover which can be photocopied for the worship bulletin.

PAUL MANZ

When in our Music, God is Glorified by William Rowan. SATB, organ and optional congregation. Selah Publishing Co., P. O. Box 103, Accord, NY 12404-0103. $.95.

The text by retired British Methodist minister-poet Fred Pratt Green is well known and loved. The tune and setting are by William Rowan, minister of music at Saint Mary's Cathedral, Lansing, Michigan. He is also diocesan music consultant there. Although the tune is new it invites interest and use in the liturgy where the celebrative occasion of praise, doxology and adoration are highlighted.

Although the congregation is listed as optional, I see no separate congregational score which could be inserted into the worship bulletin to facilitate assembly participation.

PAUL MANZ

The Threefold Truth by William Rowan. SATB, organ and optional congregation. Selah Publishing Co., P.O. Box 103, Accord, NY 12404-0103. $1.10.

The exciting text speaks of the Eucharist, profession of faith, the Ascension and the reign of Christ. Beautiful theology! What need we more? The congre-

gation joins the choir in the "Christ has died! Christ is risen! Christ will come again!"

The music is rhythmically and harmonically interesting, stimulating and exciting. Do it for the Easter season, and/or during the Eucharist.

Although the congregation is listed as optional, I see no separate congregational score which could be inserted into the worship bulletin to facilitate assembly participation.

PAUL MANZ

Recordings

Christ in Gethsemane: Maundy Thursday: The Office of Tenebrae and the Ceremony of Foot-Washing. Monastic Choir of St. Peter's Abbey, Solesmes, directed by Dom Jean Claire, O.S.B. Paraclete Press, P.O. Box 1568, Orleans, Massachusetts 02653. Time: 68:33. $15.98 compact disc; $8.98 cassette. 1991.

It is always a pleasure to review the outstanding new recordings from Solesmes. This recent release issued by the abbey's American distributor, Paraclete Press, continues the consistently high quality of its predecessors.

The recording begins with tenebrae of Holy Thursday sung in Gregorian chant. Many would recognize it as the "old" tenebrae: the unrevised, preconciliar version. All of the antiphons and responsories are included, sung with the dynamic and rhythmic subtleties so characteristic of Dom Jean Claire's skillful direction. Moreover, a number of the melodies have been restored insofar as the antiphons are concerned.

Each antiphon of matins and lauds is followed by the first two verses of its psalm or canticle, rather than the entire psalm or canticle, after which the antiphon is repeated. The lessons are all omitted, as are the versicles and concluding oration, and the first part of the third responsory of each nocturn is not repeated in full after the responsory has been sung in the usual way. The *Benedictus* with is antiphon, *Traditor autem*, is sung in its entirety, however, as is the *Christus factus est*.

The recording concludes with the Gregorian settings of the texts associated with the *mandatum* or foot-washing ceremony of Holy Thursday's Mass, sung according to the restored or monastic version. Besides the traditional antiphons are several welcome additions that testify to the depth and freshness of the Gregorian repertory. As the compact disc's notes explain: "once the 'historical' antiphons have been completed, we are invited to glean their doctrinal content as expressed through more general texts about the new commandment — texts borrowed from Saint John or Saint Paul, or even from anonymous ecclesiastical traditions."

The artistic mastery exhibited in this recording, together with the translations and commentary that accompany it, can provide valuable insights even to those who have sung these pieces for many years, as we have at the Church of Saint Agnes in Saint Paul, Minnesota.

PAUL W. LE VOIR

Christmas: The Night Office: Vigils. Monastic Choir of St. Peter's Abbey, Solesmes, directed by Dom Jean Claire, O.S.B., Dom Claude Gay, O.S.B., organ. Paraclete Press, P.O. Box 1568, Orleans, Massachusetts 02653. Time: 56:36. $15.98 compact disc; $8.98 cassette. 1990.

The booklet provided with the cassette version states, "This recording is taken from the new Roman office according to the *Liturgia Horarum* of Paul VI and the *Antiphonale Romanum* of John Paul II. . . It comprises the solemn night office of readings, called vigils." Actually, vigil is the title given to this hour in the monastic office; the Roman hour is simply called office of readings, usually preceded by the invitatory.

Regardless of how it is designated, this is one of the few parts of the revised divine office that can be sung in Gregorian chant with comparative ease using the *Liber Usualis* together with the so-far incomplete set of revised books currently available. We have been singing it this way (minus the gospel and with some variations during the early years) for more than a decade at the Church of Saint Agnes in Saint Paul, Minnesota.

This recording begins with Nicolas Lebegue's *Laissez Paistre Vos Bestes* and concludes with J. S. Bach's *Nun komm, der heiden Heiland,* both expertly played on the great organ of Solesmes by Dom Claude Gay. Included between these solo organ works are the invitatory, a hymn, three psalms with their antiphons, two rather long readings with their responsories, the genealogy portion (Matthew 1:1-16) of the gospel from the Christmas vigil Mass, and the *Te Deum*.

The overview of the Christmas office of readings provided in the cassette's notes comments: "The new office, then, is seen as an extract of the traditional office which went back to the time of Saint Gregory (d. 604). Furthermore, it has lost many of the elements that made it into a community choral office. . . This inevitably produces a dryness which is the result of reducing anything to strictly essential limits."

In spite of this mild criticism, Dom Jean Claire's masterly direction, the expertise and skill of the choir and soloists, and the introduction of restored tones and melodies to various parts of the office, make this recording one of the most compelling, exciting and satisfying of the current Solesmes output. It is remarkable in every aspect.

The commentary supplied with this recording is simply extraordinary. One can receive quite an education from its "mere" twenty-four tiny pages, and it considerably increases the value of this recording.

For enjoyment as well as instruction — not just at Christmas, but at any time of year — this album is difficult to surpass.

PAUL W. LE VOIR

Magazines

UNA VOCE (France). No. 161. November-December 1991.

The Fourth Festival of Gregorian Chant was held in Watou, Belgium, in May 1991. Its participants included 15 scholae from three continents with about 6,000 persons in attendance. The scholae came from the following countries: Belgium, France, The Netherlands, England, Italy, Germany, Lithuania, South Korea and the United States.

Una Voce is always interested in the place of Latin in worship in various countries. It reports that there is a Latin Mass every Sunday at 10 AM in the Cathedral of St. Henry in Helsinki, Finland, especially intended for visitors. The radio station also regularly broadcasts the news in Latin! The only other country to do this is the Vatican. Finland advocates the use of Latin as the common cultural language of Europe.

V.A.S.

CAECILIA. No. 1. January-February 1992.

This review of liturgical music from Alsace is beginning its 101st year. It has been printed every year except during the First and Second World Wars. The Union Sainte-Cécile, which publishes it, is celebrating its 110th anniversary. The magazine has a new format, but the same philosophy. It is published in French and German and is practical in scope as a service to organists, choir directors and parish priests. It continues to print compositions, mostly with French and German texts, rarely with Latin, which can be used in the liturgy. It promotes choirs in Alsace and seems to establish a sense of community for those involved in church music.

V.A.S.

BOLLETTINO CECILIANO. Anno 86, No. 8-9, August-September 1991.

Notice of a change of location for the central offices of the Italian Association of St. Cecilia indicates that Opus Dei has taken over the Church of S. Appolinare and the palace connected with it where the association has been headquartered for many years. It was at the direct intervention of the Holy Father that the former location of the Pontifical Institute of Sacred Music on the Piazza S. Agostino was assigned to the association. These rooms are small but have a nostalgia since many of the members were former students of the institute.

Giuseppe Paiusco has an article on pipe organs — historic, artistic and ancient. Reports from the various regions of Italy tell of the musical activity throughout the country along with an article on the use of television in bringing the Mass and great ceremonies to homes.

R.J.S.

BOLLETTINO CECILIANO. Anno 86, No. 10, October 1991.

The 1992 national congress of the Italian Association of St. Cecilia will be held in Bologna in September. Most of the issue is given over to planning for the meeting.

Sergio Marciano has an article on the problems of teaching organ. The usual reports on various activites, reviews of music and periodicals and accounts of the TV Masses conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 86, No. 11, November 1991.

Plans for the congress in September continue. A long article is contributed by Monsignor Domenico Bartolucci, director of the Cappella Sistina, on the subject of the functionality and art in liturgical music.

R.J.S.

BOLLETTINO CECILIANO. Anno 86, No. 12, December 1991.

In this Christmas issue, three Nativity songs are studied: *Tu Scendi dalle Stelle, Adeste Fideles,* and *Stille Nacht.* Traditional pieces, they are sung in cathedrals and in little mountain churches. Sante Zaccaria gives the Italian, Latin and German texts and some information about the composition of each piece.

Aldo Bartocci, who has many friends in the United States, former students at the Pontifical Institute of Sacred Music, has published a book that is reviewed in this issue by Sante Zaccaria. Entitled *Psallam Deo, musica sacra a Roma,* it is published by Carrara in Bergamo. Its 110 pages give a history of the institute, written by one who lived a great deal of it. The reviewer calls Bartocci *romano de Roma.*

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 18, Series 2, No. 60. 1991. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

The second installment of an article comemorating the bicentennial of W. A. Mozart by M. Faria calls the music of Mozart divine. Most of the issue is taken up with music in Portugese.

R.J.S.

Organ

Organists' Folio, Volume 1 by Bryan Hesford. Fentone Music Ltd. $10.25.

These transcriptions of three familiar works: *Coronation March* by Meyerbeer, *Sortie* by Franck and *Ave Maria* by Schubert are of medium difficulty and playable on a two-manual instrument.

Organists' Folio, Volume 2 by Bryan Hesford. Fentone Music Ltd. $12.

Transcriptions of two well known works: *Ave Maria* by Bach-Gounod, *Grand Choeur* from *Salomé*, and a triptych arranged by the editor from the *Eucharistic Suite* by Boëllmann make up this volume. Registrations are included in these works of medium difficulty.

Prelude and Fugue in D minor and Prelude in C major by Anton Bruckner. Fentone Music Ltd. $9.75.

Bryan Hesford, editor of these works, has interpolated the *Fugue in D (1862)* between the *Vorspiel and Nachspiel (1846)* to create a lovely triptych. This is useful service music of medium difficulty.

Three Preludes and Fugues, Op. 37 by Felix Mendelssohn. Fentone Music Ltd. $15.50.

The editing by Bryan Hesford consists of additional fingerings and pedal markings. The serious student should consult the definitive edition by Stockmeier (Henle Verlag). These compositions are difficult.

Memor pour Grand Orgue by Naji Hakim. United Music Publishers Ltd. $24.25.

This is an exciting major work by the organist of Sacré-Coeur who was a pupil of Jean Langlais. The lengthy work is multi-secional, utilizing all the colors of a large organ and using the Gregorian themes of the Easter vigil and Easter vespers. It is very difficult.

Rondo for Christmas for Trumpet in C and Organ by Naji Hakim. United Music Publishers Ltd. $18.75.

A contemporary rondo, this composition is based on two familiar Christmas carols, *He is Born* and *Silent Night*. It would make an exciting addition to a Christmas recital. It is of medium difficulty.

Fiat Lux by Theodore Dubois. United Music Publishers Ltd. $11.25.

This piece was first published by Leduc in 1886 in a collection entitled *Douze pièces nouvelles d'orgue* by Th. Dubois (1837-1924) and was dedicated to the English organist W. T. Best. This edition, edited by David Titterington, is an exact copy of the original score. Marked *Allegro non troppo*, it begins *ppp* and moves gradually to *fff* in a relentless rhythmic pattern. It is moderately difficult.

Play the Organ, A Beginner's Tutor by David Sanger. Novello (Theodore Presser Co., Bryn Mawr, PA 19010, agent). $27.25.

This unusual method book presupposes no previous musical or keyboard training. Both the print and the music are in large type. The explanations are simplified and succinct which would be useful for the young beginning student. The book begins with a brief explanation of the organ and moves on to an explanation of staff notation and then to a step by step method of manual and pedal technique. The exercise section, beginning on p. 73, quotes the famous *Hanon* exercise as well as all the scale fingerings. It is a matter of opinion whether or not it is prudent to begin pipe organ study without previous keyboard training. However, this book does fulfill its objective in a clear and logical manner.

Wind Songs by Samuel Adler. Augsburg Fortress, 1991. $7.00.

These are four short pieces, all using the imagery of wind. One wonders if Adler (b. 1928) had the wind of the pipe organ or the wind of the universe in mind! The pieces are moderately difficult each with a clever harmonic and/or rhythmic twist. Number four, *Simile, O Voluptouous Cool-breath'd Earth*,would be an exciting recital piece, particularly on a large instrument.

Homage to 1685 by Jennifer Bate. Novello (Theodore presser Co., Bryn Mawr, PA 19010, agent). $12.95.

Here are four pieces written in 1985 to celebrate the tercentenary of the births of Bach, Scarlatti and Handel. Each piece (etude?) has an intended goal of increased facility in certain organ techniques which are clearly stated in the preface. All four are musically charming, fun to play and should delight a recital audience. They are difficult.

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CONTRIBUTORS

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