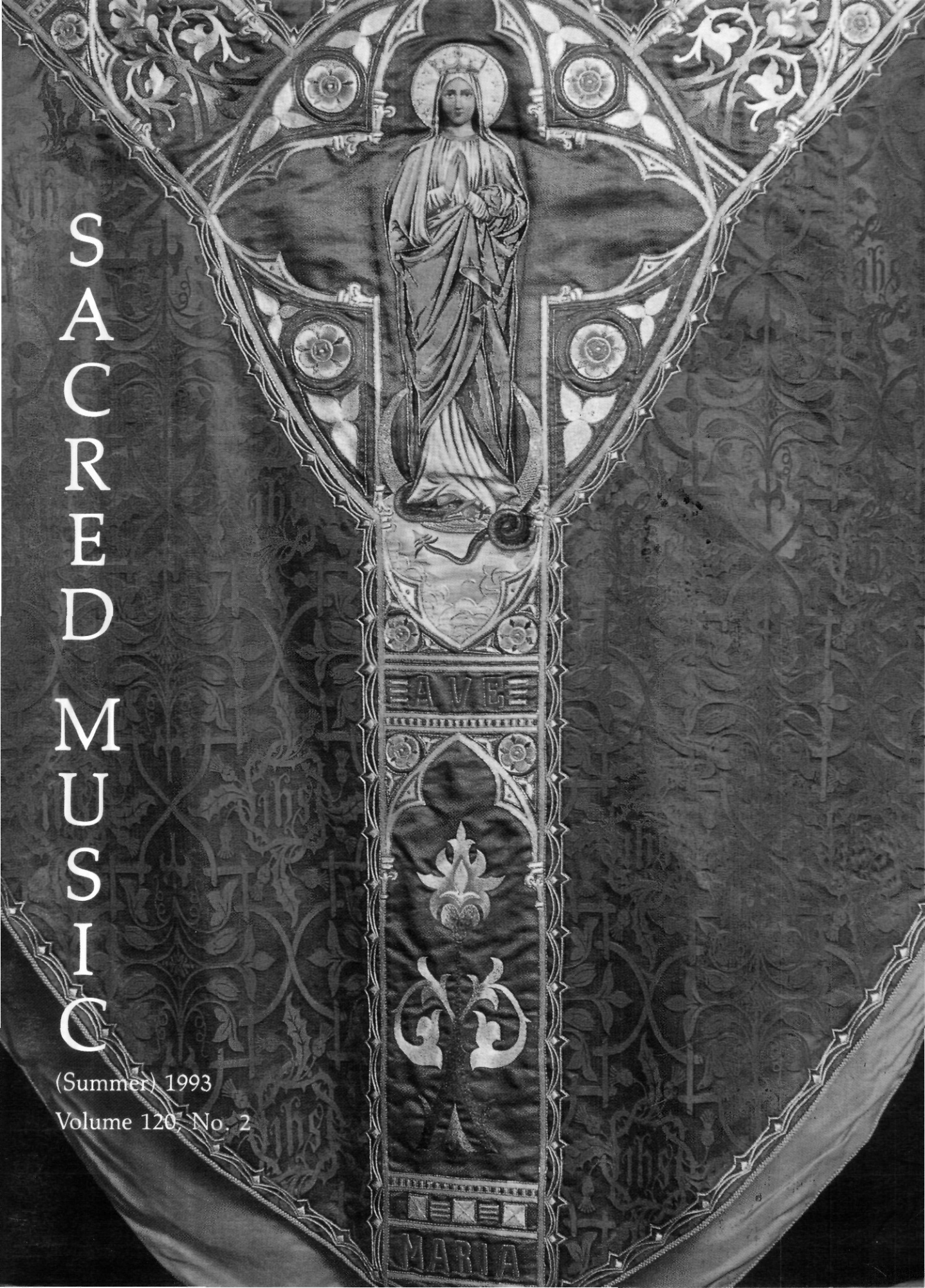

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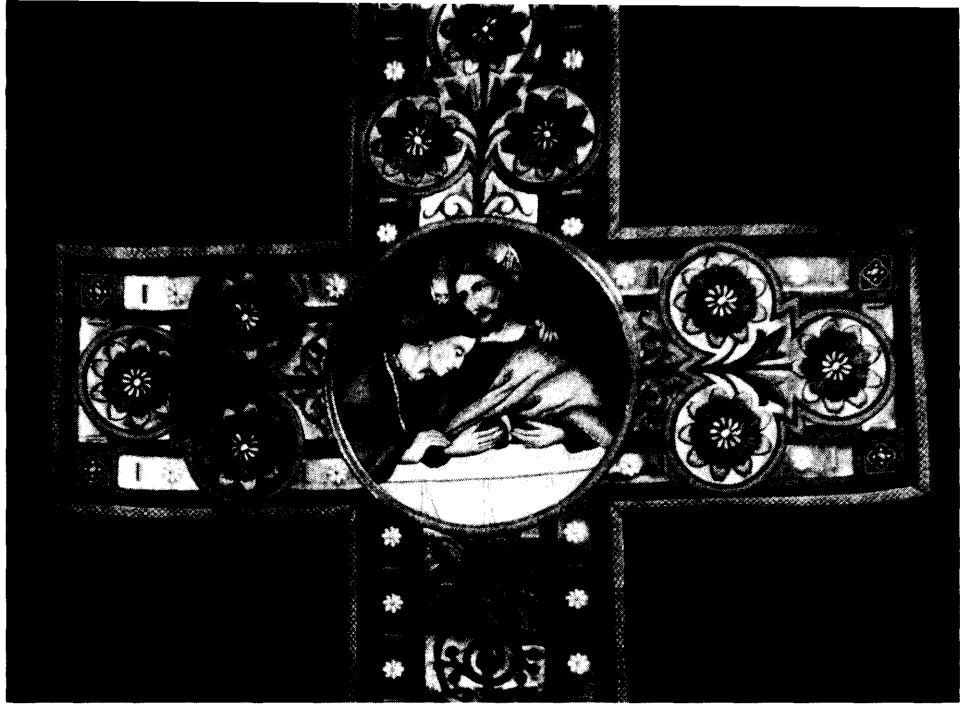


Vestment, Church of Saint Agnes, Saint Paul, Minnesota

FROM THE EDITORS

Faith and Culture

Faith is our response to the revelation of God. It is an intellectual consent to truths which cannot be understood with the light of human reason alone, but truths that are affirmed because the motive for acceptance of them is God Himself Who can neither deceive or be deceived. It is the same intellect that we use to learn about the facts of the world, the arts, the sciences, the wonders of creation, that we use to accept the truths of God's revelation: the Trinity, the Incarnation, the Eucharist. It is the motive of our acceptance of truth that differs. One is knowledge, accepted because we understand; the other is faith, accepted because God Himself has revealed it without our understanding it. God Himself aids us in our acceptance of His revelation by infusing into us His theological virtue of faith.

It is our obligation to foster the virtue of faith that God has given us. We must protect it from harm coming from doubt or denial, attack from without and within, disuse and neglect. Faith can be lost, and may not always be reaquired. It can disintegrate and cease to exist through neglect. It grows, of course, through the largesse of God's love and His constant giving of His grace (gift). But we must prepare ourselves for that gift. We do that by learning more about God and His mysteries, studying what He has revealed, listening to the teaching Church, reception of the sacraments, and by prayer and Catholic living.

Not least among the elements that both protect and foster faith is a Catholic culture, a truly Catholic environment. It is not simply that the faith is not doubted and it is not directly attacked. Rather, the Catholic community actually builds faith within all who are a part of it. Catholic practices become a part of daily life: the angelus, a daily visit to the church, the ringing of the church bells, the visible presence of priests and religious, daily Mass and devotions—these are only a few of

the things that most adults today can recall from a childhood lived in a truly Catholic community or parish. Faith grew in a garden of Catholic practices. The Roman Catholic Church is a sacramental religion. The abstract truths of revelation are surrounded by the material elements that have been dedicated to the service of God and thus become holy. Christ Himself used the most ordinary of things to form the bases of His sacraments: water, bread, wine, oil, sin. The Church has further extended the list of things that are sacramentally employed in the daily living of the Catholic community. We need only read the index of the *Rituale Romanum* to see a partial list of what can be blessed, made holy, and enter into the Catholic's use of material things that lead one to God. All that God created is good, but what the Church sets apart and declares to be sacred is specially dedicated to God's service. It is in that setting, a Catholic culture, that the faith finds its greatest strength and growth.

Church music is a sacramental. It is sound that has become holy through dedication to a sacred purpose, the worship of God, sound that is most closely connected to the Word of God, sound that is created and performed by persons dedicated to God's praise and adoration. It is sound and words that bring the listener to a relationship with God. Church music is essentially prayer, the raising of the heart and mind to God. Unfortunately in our day, not all music performed in church, even within the liturgical action itself, is successful as prayer. It does not carry the listener to God; it does not raise the heart and mind to prayer. Why not? Chiefly because it is not holy, separated from the ordinary events of daily living, set apart for God alone. When something is not itself holy, it cannot lead to or create holiness. *Nemo dat quod non habet* (nothing can give what it has not got).

Church musicians can establish a Catholic culture and maintain a Catholic sense. They can foster the faith of people and lead them to God through their music. But it must be sacred, and it must be art. In such a culture, the faith will grow.

R.J.S.

"Turned-Around" Altars

Father Klaus Gamber, who is recently deceased, has written for many years about the liturgical reforms that followed on the II Vatican Council. *The Reform of the Roman Liturgy* (available from Foundation for Catholic Reform, 1331 Red Cedar Circle, Fort Collins, Colorado 80524, $23) has recently been translated from German into French and English, and has provoked considerable comment in the European press.

One of the points considered by Father Gamber is the position of the altar with reference to the congregation. One of the most evident reforms following the council is the practice of having the priest face toward the congregation. Much of the propaganda that brought about the priests' change in position alleged that it was only a return to a custom of the early Church. History and archeology were both cited (but without true facts) as evidence in the claims. Without much study or questioning, priests and parishes across the country accepted the stories and tore out their altars, replacing them with tables of wood and blocks of stone that allowed the priest to face toward the congregation. The designs of the original architects, the over-all lines and focus of the church were set aside and thrown out. In most cases the artistic results were bad, and at best the new arrangement looked like a remodelled dress or suit.

The destruction of the church and sanctuary was unfortunate and often costly. In some parts of the country, the damage done to the churches by the altar-bashing

reformers was greater than what the Vandals did to Spain or North Africa. But the greater evil was the damage done to the liturgical presence and actions of the priest. He was told to make eye-contact with the people, to direct his words to them, to become the "presider" at the community assembly, the "facilitator" of the active participation of the congregation. The notion of the Mass as sacrifice was discouraged, while the idea of a common meal was promoted. The altar became the table, much like in the days of Archbishop Cranmer in England.

Among those asked to comment on Father Gamber's book was Cardinal Ratzinger, who was interviewed in the Italian journal, *Il Sabato* (April 24, 1993). He explained that there is no historical data, either in writing or from archeology, that establishes the position of the altar in the early centuries as having been turned toward the people. To look at the people was not the question in the early Church, but looking toward the east where Christ would appear in His second coming, the parousia, was most important. Thus church buildings and the altars were "oriented" (faced to the east) so that the priest especially would see Him on His arrival. If because of the contour of the land or some other obstacle, the church could not be so located, then the priest, always looking toward the east, would have to stand behind the altar and face toward the people. That he was looking at the congregation was only accidental to the eastward position he took. Saint Peter's Basilica in Rome is a good example of this, because the church could not have the usual west entrance because of the Vatican Hill.

The cardinal explains further that the almost universal change to altars facing toward the people is not a decree of the II Vatican Council. Nor was it impossible before the council to offer Mass toward the people. A tradition of fifteen centuries of priests' standing at the head of their congregations was swept away in a few years. That tradition admitted of exceptions. I, myself, probably had a record of celebrating Mass in Latin, facing the people, more than any other priest in the country before the council. The church where I had weekend duty had such an altar in the crypt, and I offered Mass twice each Sunday for nearly ten years, all prior to 1963.

The cardinal was asked if the Church would revert to the ancient tradition practiced before the council. He replied that there would not be a change "at this time." He said that the people are far too confused now by so many changes so quickly introduced. But he did not say that it would not happen at a future date. Surely, a great boost in restoring reverence to the celebration of the Mass would be given by a return. Father Jungmann, whose work on the history of the liturgy (*Missarum solemnia*) was in large part responsible for the introduction of the change, had second thoughts about the value of the change.

The interesting aspect of the discussion brought about by Father Gamber's book is that little by little the propaganda and false assertions invoked to bring about the liturgical reforms following the council are now being exposed and found to be without truth or basis, historical, archeological or liturgical. The errors swallowed by the clergy and laity alike in the sixties included such lies as the elimination of Latin, the forbidding of choirs, tearing out of communion rails, statues, tabernacles, and vestments—all in the name of the council or perhaps the "spirit of the council." Thank God the truth is beginning to re-appear.

R.J.S.

YOU GET WHAT YOU DESERVE (A BREATH OF FRESH AIR?)

Good or bad music in church is like good or bad government. Ultimately it is what the people themselves choose that determines the outcome. They get what they deserve. It is as unfair to blame the Vatican II reforms for what has happened to our church music as it would be unfair to blame our social problems on the constitution. It is the misuse of the directives and the abuses of the law that create problems. As some take freedom to mean license, so the mischief makers in liturgical music took the council's *nihil obstat* to mean liturgical and musical anarchy or lasciviousness. Fortunately, we have courts that hold the power to right wrongs. Alas we have nothing of the sort in the Church to enforce discipline. The authority is there, but it is not exercised, in part because our leaders are scared, and in part because they, too, are baffled and may not know themselves what's right. They are, after all, part of the people, and their judgments and tastes are only as good as their own cultural background.

I reflected on this after an interesting experience during my recent stay in a small Swiss village. Recalling an old Russian proverb (Like priest, like parish), I thought: "Like parishioners, like liturgy."

It is a small village on the slopes of a little-known valley, so small that it is not found on most maps. Had I not been visiting friends there, I would have never known of its existence. It happens to be a Catholic village, and its church dominates it from the top of its highest point. The church dates from the 13th century but was renovated many times since. Its stern and simple exterior is misleading. Inside, I had to sit down and stare in amazement. Some of its gothic frescoes are still well preserved, and the baroque pomp of the altar, the paintings, and the gilded statues were of an opulence that would surprise even in a large church. It seats perhaps 300 people, no more. And the eternal light by the tabernacle was an oil lamp, not a flickering electric bulb. I noticed a pipe organ in the choir loft and asked to try it out. Arrangements were made, and the choir leader took me there one afternoon.

He is the local carpenter. His father, also a carpenter, is the regular organist, but he is advancing in age, and the son often substitutes for him. I noticed that two fingers of his left hand were partly cut off — an accident no doubt — and I asked: "You play the organ with those fingers?" He smiled: "Well, they make a wonderful excuse when I hit wrong notes!"

The two-manual tracker organ has only about fifteen stops (including a three-rank mixture and a cornet), but it has a glorious sound and enough variety to lend itself for concerts, provided one stuck to baroque music. As I was playing, I noticed that the carpenter/choirmaster knew more about organs than I had expected. The present instrument is five years old. The carpenter voiced regret that some expert (in league with the organ builder) had talked the parish into commissioning an instrument as "authentic" as if it had been built in Bach's time. He wondered why the pedal keys had to be parallel (i.e., not fan-shaped as in the universally accepted AGO standard), why there were only three 8-foot stops (one too loud for the choir, the other two too soft), or why there were no pre-set combinations at all (f, ff, etc.). What annoyed him most was the unenclosed swell. "It makes it very hard to accompany the choir softly," he said. He continued: "Who was I to argue with the experts? They claimed that all modern advances in organ building were heresy, though I am sure that Bach would have welcomed them. These experts despise them. I wondered: if purely mechanical authenticity is so essential, then why were they not more consistent and eliminated also the electric blower, or used candles in lieu of light bulbs on the

console?"

I couldn't disagree. This was indeed a fine instrument as far as tonal quality went, but it limited the choice of repertory. Anything later than Bach (and even some Bach) became unplayable on it. The carpenter said he loved Mendelssohn and Franck — although he himself could not play their works — and he was unhappy that their music could never be played on that instrument.

I was impressed by this carpenter-musician and asked more about his activities. He jumped at the chance to play me a tape of his choir's last concert. As we stood by my car and listened to the tape on its cassette player, I looked up at the surrounding majestic ferns and felt transported into another world. This amateur choir of thirty in a village of no more than two hundred souls sang — and sang very well — a Mass by Mozart, Mozart's *Litany of the Blessed Sacrament*, and a new Mass commissioned especially for them. The ensemble and the pacing were superb and the orchestra excellent. I was speechless. I wanted to know more about this carpenter.

He humbly admitted that he had no musical training at all. He taught himself how to play the piano (before he lost some of his fingers), and his musical knowledge is limited to recognizing notes.

"I can't even tell you from the key signature in what key a piece is. I can't read a score as trained conductors can. I have to sit at the piano and learn every part one by one."

Do you listen to recordings when learning a piece?

"Oh, no. I plow through the score, and then I really learn the piece at rehearsals. Since my singers can't read music, I am one step ahead of them, and I end up knowing the score very well long before they do. But I have a problem telling them what I want. After all, we all know each other, and they know I am just a carpenter, not a trained musician. But they like good music, and they work hard. Every other year at Ascension we give a big concert. People from the whole valley join the choir for that, and the amateur orchestra from nearby plays for the occasion. It takes about a year to prepare the program."

How do you choose your repertory?

"Whenever I hear on the radio something I like, I make a note of it. I also go to concerts. I do the same there. Then, as soon as I can, I call a music store and order the score. Then I try to play it. If I think my choir can handle it, I put it on the program. I have a whole cabinet full of scores I assembled in this fashion. Unfortunately, most are too difficult for us."

Do you rehearse the orchestra yourself?

"Yes. I drive there once a week for many months. But it is very frustrating. Sometimes I may have only five people there, the next time I may have five different players, other times no winds at all, and so on. With amateur orchestras one must accept this. For the concert itself we hire a few professionals as section leaders. But they intimidate me. They are professionals and I am nothing. I become insecure. But they seem eager to help me, and so we manage. In fact my most beautiful reward comes when those professionals tell me they enjoyed playing for me and would I, please, ask them again. That is my most beautiful reward," he repeated with a glow in his eyes.

I admired and respected this humble carpenter who, despite his lack of training, was a far better musician than many a so-called pro. His love of music and his hard work made him overcome his lack of training, and his performances were exquisite in taste and almost professional in caliber. At one point, during a Mozart solo, he said: "The vocal cadenza coming up is my own." The cadenza was lovely: correct in style and in good taste. I said:

Dear colleague, you need not apologize for your lack of formal training. You have the right instinct and you are honest. Trust your instinct and continue as before. And don't start taking lessons! That will surely confuse you and stifle your talent. You are doing everything just right. Don't change anything.

I also liked the new Mass they had commissioned. It was for *a cappella* chorus with obligato cello solo. Why the strange combination? Simply because there was a gifted young cellist in the chorus, and he thought she should have something special to perform. Bravo, dear Master Carpenter!

There were other surprises. They often sing their Latin repertory with organ during regular Mass, which prompted me to ask if that Mozart *Benedictus* was sung before consecration to suit recent liturgical changes.

"Oh no," he said, "we sing it where it belongs, after the consecration.
And the priest goes along?
"Of course! I told him that's where Mozart had intended it, and that's how we were going to do it."
Lucky man! Some pastors would have given you an argument although they tolerate so many true outrages.
"Look," he said, "unfortunately many priests and even bishops cave in to vulgar popular demands and allow the most distasteful things during the liturgy. So if we church musicians don't draw the line, what is to become of our church music?"

These precious words will long ring in my ears: *We church musicians!* The humble carpenter spoke them with the greatest professional pride. And he had reasons to be combative. At a recent funeral he was told his services would not be needed: the mourners (out-of-towners) wanted a friend and his rock group to perform. He went anyway to see what was going on. Someone sang gospel songs to electronic sounds, and at the grave site he sang *Swing low, sweet chariot*. "It was a scandal," the carpenter said, but he had gone there with a purpose. With a twinkle in his eyes he explained:

"You see, I wanted to see for myself. This will give me ammunition at the next parish council meeting. When they hear about it, there will be fireworks. They don't go for such nonsense. They want things done right. They want their Latin, and they like Mozart. They care for good church music."

As I was driving home I said to my wife: "Such good music done so well in a tiny village nobody heard of! And this is only Switzerland, better known for its cuckoo clocks than its artistic legacy. If more people had the good taste of those villagers, and if more able persons could say with pride *We church musicians* and stand up to ignorant would-be liturgists or pastors violating beauty, then there would be hope. . ."

Maybe there is hope. A little fresh air from here, a little fresh air from there, and maybe the long abused and misled masses will wake up and stand up and be counted. For I refuse to believe that "the people" really want the things they are *told* they want. It is time they start telling the non-musical liturgist and the iconoclastic pastor: Enough! And if *we church musicians don't draw the line* — we'll get what we deserve.

KÁROLY KÖPE

THE HERALDRY OF SACRED MUSIC (Part I)

"Hark, the herald angel sings" recalls the messenger, rather than the armorial, functions of the herald. Yet at the same time this venerable carol suggests a real link between armory or heraldry and sacred music. In the strict sense, of course, no heraldry of sacred music is possible, since only persons bear coat armour. Ideas, disciplines, methods of study do not, for they are not persons. Not being persons, they cannot have rights, including the right to arms.

Yet in the broad sense there is a heraldry of sacred music. It includes the heraldry of those persons possessed of coat armour who cultivate sacred music, i.e., of musical armigers. These are the active subjects of the heraldry of sacred music. Also included within the heraldry of sacred music are the contributions of sacred music to the heraldic alphabet or to the language of heraldry. These are the passive subjects of the heraldry of sacred music.

What follows is a serialized survey of the heraldry of sacred music in several parts. The first part provides a short introduction to the origins of heraldry, its language, its development, its administration, and a short survey of the various parts of a complete coat of arms or armorial achievement. Parts two and three will survey the armorial musical alphabet, the contributions made by sacred music to the language of heraldry. Finally, the series will close with a rapid survey of the heraldry of several notable musical armigers.

Sacred music begins as music, as an art. Sacred music is, as the *motu proprio* of 1903 tells us, music written for the liturgy or melody devised to clothe a sacred text. Thus sacred music is distinct from religious music, which, though employing religious themes, is not written for use in the liturgy using a liturgical or scriptural text. And sacred music is most distinct from profane music, which, however edifying, has, or should have, no place in the temple or the liturgy. All this was happily restated in the recent Roman guidelines on concerts in church.

It is similar with heraldry. Heraldry is an art of identification, whether of families or of persons or of institutions which arose in France during the twelfth century, and still retains the impress of its French origins. It began as a system of identification to distinguish members of the feudal age's warrior class.

To some it is ironic (or worse) that the Church should have any truck with a system "born in blood." It is a venerable maxim that *ecclesia non sitit sanguinem* (the Church does not thirst for blood). Yet if Christ chose water, oil, bread and wine to be the instruments of salvation it is hardly surprising that the sacramental Church which He bequeathed to His disciples should use created instruments in its pilgrimage to its supreme end.

Since heraldry is an instrument which the Church adapts for her own ends, there is no distinct or proper church heraldry. Just as sacred music begins with music, with true art, and places it into the service of the liturgy, so sacred heraldry begins with the art of heraldry, with its own forms and laws, which the Church then merely adopts and adapts it to her own ends.

Indeed, as used by the Church, heraldry surely reflects the constitution of the Church. The Church is a communion of persons and a communion of communions. From the very fact that persons in the Church have the right to privacy, to their good name and identity, and to their own (approved) form of spirituality (canons 214, 220), one can conclude that those enjoying the unique distinction which the possession of armorial bearings provides have a canonical right to those arms.

Besides recognizing and protecting the right to arms, the Church also makes active use of coat armour. *Duo sunt genera Christiani*, said Gratian, the father of canon law; there are two kinds of Christians, lay people and clerics. The Church is a

hierarchical communion, Vatican II's constitution, *Lumen qentium*, article 10, reminds us. All this is reflected in her heraldry. Lay Christians use the customary form of secular heraldry, unless they be also religious. But just as clerics are required by canon 284 to wear clerical dress, so their coat armour is distinctive.

The pope, for example, bears his own personal coat of arms and many popes have born the arms which for centuries their families have used to identify themselves and their possessions. But since the fifteenth century the pope has ensigned his personal arms with the keys given by Christ to Peter in token of his ministry as universal pastor. These special ensigns are thus tokens of an ecclesiology of service and emblems of Peter's special charism.

Bishops "impale" their personal arms with those of their diocese and this, too, betokens service. There is also deeper symbolism. Impalement in heraldry does not mean being thrust through with a spear. Rather, it is a form of marshaling or arranging two coats of arms on a single shield whereby one coat occupies the right or dexter half (from the perspective of one holding the shield) and the other the left or sinister side of the shield. Husband and wife marshal their arms in this fashion and so their arms are joined on one shield as they themselves are joined in one in matrimony. In this light, heraldic "impalement" can be seen as a vestige of the notion that a bishop is wedded to his see. Heraldically it may be said to betoken this doctrine as surely as the ring placed on the bishop's finger at his consecration.

The hierarchical nature of the Church is also shown forth in heraldry by the way in which the various grades of prelates are carefully set off and distinguished. Priests, too have their special armorial ensigns. Finally, while the consecrated life belongs, as *Lumen gentium*, article 44, tells us, to the Church's life and holiness and not to her hierarchical structure, religious, too, have their distinctive emblems in church heraldry, as we shall see presently.

Heraldry had its genesis during the twelfth century and arose out of the needs of war. With the development of increasingly sophisticated armour, the identity of its wearer had become obscured. To indicate the identity of combatants some sort of system of clearly visible marks was needed. Military necessity thus summoned into existence the art and science of heraldry. *Arma sunt distinguendi causa*, arms exist to distinguish between persons, wrote the very celebrated civil lawyer, Bartolus of Sassoferato, in his treatise on heraldry, *De Insignis et Armis*, written about the year 1354.

Simplicity was the keynote in the earliest heraldry. To begin with the various reinforcing parts of the shield were tinctured in widely contrasting colors. Clearly, light on dark or dark on light would be more visible at a great distance. From this common sense notion arose the first heraldic charges and the basic rules of the use of heraldic colors. The light colors in heraldry are called the "metals," and these are silver and gold. The dark colors are the primary colors: red, blue, green, purple and black. Strictly speaking only these latter are termed "colors" in heraldry. Together both groups are called "tinctures."

Beyond brilliant colors heraldry employs brave forms. For visibility's sake the earliest heraldic designs were very simple. They are called the honorable "ordinaries" and include the chief, the uppermost horizontal third of the shield; the pale, the center vertical third of the shield; bend, the diagonal third of the shield; the fess, the center horizontal third of the shield; the bar, one-half of the fess; the cross, a combination of the pale and the fess; the chevron, a sort of inverted "V."

But since the possibilities in the heraldic world would have been rather limited if heraldry would have remained confined to these simplest of designs, soon a wealth of other charges was introduced into the heraldic universe. Almost every member of the animal or vegetable kingdoms (real or imagined) has been placed into service in

the amorial world. Lions, tigers, bears, unicorns, roses, lilies, sunflowers, as well as the sun, the moon, and the stars are employed.

Music, too, as we shall see in parts two and three of this essay, made its contributions. And in the world before Raphael, these figures were drawn abstractly and without much attention to perspective and foreshortening. Most importantly, tinctures were expressionistic rather than natural. Indeed, the art of heraldry bears a spiritual kingship with the art of Georgia O'Keefe or Franz Marc. It a world of brave forms and brilliant colors. Thus, while one could never hope to meet a blue boar in the real world, the chances are considerably improved if one roams about the heraldic universe. Nor does a blue moon or Marc's blue horses seem improbable to the herald.

Language exists to communicate and one communicates by comparing and contrasting. Thus, words are referents to common experiences. The language of heraldry developed in the high middle ages when knighthood was in flower and when England's Norman elite spoke French. Not surprisingly, the language of administration in England was French, as was the language of the English royal court until the reign of Edward III (1312-1377). The common law courts also used French. Only the Court of Chancery, which until the days of Sir Thomas More was presided over by clerics, used another language. Chancery proceedings were in the language of the Church, Latin. English courts, in fact, continued to use French or Latin and eschew the vernacular until the eighteenth century, when the vernacular was at length adopted.

Since the English heraldic court or court of chivalry never sat after 1737, heraldry never got the chance to update itself and so continues to bear the impress of this French tradition. Thus in heraldry silver is *argent* and gold is *or*. A mountain is *vert*, not green. A lion's tongue is *gules*, not red. An adder is *sable*, not black. A moon is *azure*, not blue. Similarly, postures are described *en français*. A lion, thus, is not walking, but rather *passant*. Nor is he lying, but rather *couchant*. Nor is he rearing, but rather *rampant*. There is a culinary analogy. When it is "on the hoof," it is a cow, a sheep, a calf, a pig, a deer. When it is on the table, meat takes on French airs and becomes beef, mutton, veal, pork and venison.

As time passed, coats of arms tended to become more complex and rules grew up governing the use of language in heraldry. Thus, if one of the older and simpler charges (the ordinaries and subordinaries) is used in connection with smaller, subsidiary charges, the former is alway described as "between" the latter, if they surround it. Subsidiary charges are described as "on" it, if they rest on a fess or a cross or a pale or some other "ordinary."

Heraldry began with the armed forces, but it soon proved itself too valuable to be left the peculiar possession of soldiers. In an age when literacy and alphabetism extended little beyond the clergy, the value of a seal to authenticate deeds, charters and other documents quickly became obvious. Indeed, in 1307, King Edward I ordained that every religious house equip itself with a seal to be used to authenticate charters. Heraldry quickly found a new *raison d'être*, and the marriage of heraldry and sigiliography (or the study of seals) was consummated. Not only would heraldry be useful to identify combattants, it could also be used on seals to distinguish and mark a person's property or right to property. Henceforth, any non-combattant needing to identify property—noble ladies, gentlewomen, ecclesiastics, corporations—now found coat armour highly useful. In short, by the end of the middle ages heraldry had ceased to be the perquisite of the warrior class and had spread to most property owners.

The military origins of heraldry have certainly left their mark on it administratively. In England the lord high constable and the earl marshal acquired jurisdiction

over the soldiery and over armory. But when the office of lord high constable went into abeyance in 1521, the earl marshal acquired the sole armorial jurisdiction. As recently as 1954 his lieutenant and surrogate would preside over a session of the English court of chivalry.

In the Holy Roman Empire heraldry was differently administered. Grants of arms and titles could issue from the emperor and the imperial chancery, but, except in the case of the highest dignities, titles and grants of arms were usually obtained from the counts Palatine or *Hofpfalzgrafen*. Before 1806, when Napoleon dissolved the empire, local rulers seldom granted arms and the empire included a vaster territory than merely Germany. Besides Germany the empire included northern Italy, Austria, Bohemia, Hungary, Belgium, Luxembourg, and (until 1648) Holland and Switzerland. Between 1355 and 1806, some 2000 grants of arms by *Hofpfalzgrafen* are recorded. It is estimated that a further 500 grants went unrecorded.

Roman law — which with custom governed armorial matters across Christendom — called the power of these heraldic authorities "voluntary jurisdiction," meaning that it was an exercise of the officer's *voluntas* or will. In law, personal status was conferred by an exercise of voluntary jurisdiction and the *Hofpfalzgrafen*, in addition to granting armorial bearings, could grant legitimations, adoptions, academic degrees, and name notaries public and poet laureates.

The same Roman law applied to heraldry in England and its armorial authority, the earl marshal. In the exercise of his voluntary jurisdiction the earl marshal is assisted by a corps of armorial officers who were incorporated in 1484 by royal charter as the college of arms. These officers include three kings of arms bearing the titles of Garter king of arms, Clarenceaux king of arms, and Norrey king of arms. There are also six heralds (bearing the names of Chester, Windsor, Richmond, Somerset, York, and Lancaster) and four pursuivants (Portcullis, Bluemantle, Rouge Croix and Rouge Dragon).

But besides his voluntary jurisdiction, the earl marshal also had "contentious" jurisdiction, i.e., the power to adjudicate claims between contending parties and to enforce the law of arms on his own initiative. The procedures of his court were borrowed from Roman law and canon law and thus were similar to the processes of continental and ecclesiastical courts.

Scotland has a separate armorial establishment headed by the Lord Lyon king of arms who continues by statute to enjoy contentious as well as voluntary jurisdiction. His court is a Scottish court of record. He is assisted by a group of heralds and pursuivants.

The Irish republic in 1943 created its own office of chief herald of Ireland who makes grants of arms to Irish citizens and persons of Irish descent. A famous grant of his is the 1961 grant of arms to the American president, John Fitzgerald Kennedy.

In 1951, Spain revived and reformed the office of Cronista Rey des Armas, lodging the chronicler's office within the ministry of grace and justice. In 1962, the Republic of South Africa created its own bureau of heraldry headed by a state herald who continues to register arms. More recently, on June 4, 1988, Canada acquired an armorial establishment within the office of the governor general of Canada, headed by a chief herald of Canada and assisted by Saint Laurent, Athabaska and Fraser heralds.

In the United States public heraldry at the federal level is administered by the institute of heraldry in the United States army. Created during the First World War, the institute was placed on a statutory basis in 1957 and in 1960 acquired its present name. It supplies armorial devices to armed forces units and to federal civilian agencies.

The heraldry of private persons remains unregulated in the United States. During this century a number of private persons have designed armorial bearings for ecclesi-

astics and some musical armigers. Two of the most distinguished heraldists who might be mentioned were Pierre de Chaignon LaRose and Dom William Wilfrid Bayne. The committee on heraldry of the New England Historic Genealogy Society has since 1928 published a roll of arms of private persons lawfully entitled to armorial bearings in the United States.

A coat of arms or, more accurately, an achievement of arms or armorial achievement consists of several parts not all of which are always present in a given coat of arms. These parts vary depending on the status and dignity of the armiger and on the specific rules of the armiger's national heraldry.

The basic part of any armorial achievement is the shield which bears the "coat of arms" in the strict sense. Over the centuries this shield has taken several forms, varying from the many spade-like shields to the oval cartouche. From the renaissance to, the time of Paul VI, popes have preferred the cartouche rather than the shield. Nor do female armigers use the shield. Instead of a shield for ladies the convention since the renaissance is to display their arms on a diamond-shaped lozenge or on a cartouche, unless they be sovereigns in which case they employ a shield. Because some coats — especially quartered ones — fit poorly on a lozenge, abbesses, for example, often display their arms on a cartouche.

The helmet rests upon the shield and varies with the rank of the armiger. In English heraldry there are different helmets for gentlemen, knights, peers, and royalty. Ladies and Roman Catholic clerics do not use helmets. In the case of the latter this is an application of the maxim *ecclesia non sitit sanguinem*, the Church does not thirst for blood.

Atop the helm is the crest held in place by a torse (or wreath of twisted cloth) or, sometimes, by a coronet. If the helm is not used, neither is the crest, and so women and Roman Catholic clerics use no crests with their arms. The French, too, often omit the crest and, if part of the *noblesse*, merely place the coronet of their rank atop their shield. The Spanish *hidalgo* or gentleman often uses a helm but with no crest other than an undistinguishing panache of ostrich plumes atop the helmet.

Ecclesiastics should not nowadays make use of ensigns of secular rank about their armorial shields, although cardinals until 1644, bishops until 1915, and other prelates until 1968 were free to do so. Today the only approved non-clerical additions to the shield indicative of rank which are permissible among Roman Catholic clerics are the badges of the two ecclesiastical orders of knighthood, the Order of Malta and the Order of the Holy Sepulchre. Other papal orders — such as the Order of Christ, the Order of the Golden Spur, the Order of Pius, the Order of Saint Gregory, and the Order of Saint Sylvester — are considered civil decorations of merit and should thus not be displayed armorially by ecclesiastics. Nowadays all clerics indicate their state in life by placing above their shield the broad-brimmed ecclesiastical hat in the color and form suitable to their degree.

Where used, the crest and torse hold in place the mantling, which originally was merely simple cloth placed on the head and neck to avert the glare of the sun. Later it was slashed and scalloped according to the vagaries of fashion, finally becoming very elaborate and fanciful.

Peers (or titled noblemen) and certain other high dignitaries have armorial supporters, which are simply human or animal figures which hold or support the armorial shield. While today supporters are not employed by ecclesiastics, certain lay musicians signally honored might still make use of them. As a knight grand cross of the Royal Victorian Order, Sir Edward Elgar (1857-1934), for example, was entitled to a grant of supporters.

Mention has been made several times of the ecclesiastical hat. Nowadays it supplants the helm, crest and supporters in the arms of Roman Catholic clerics. Since 1968 it may not ensign arms already ensigned with a mitre and crozier. This hat

varies in color and form depending on the rank of the ecclesiastical armiger. Basically it is a broad-brimmed, flat-crowned hat from which cords and a varying number of tassels depend on either side of the shield.

In form it is like the "red hat" or cardinalitial *galero* introduced by Pope Boniface VIII in 1342. It remained the very symbol of the cardinalate until abolished in 1968 by Paul VI. Since 1644 cardinals have been required to use their *galero* armorially and protonotaries apostolic and certain other inferior prelates of the papal household often used their special ecclesiastical hat as well to signal their papal appointment.

In earlier centuries bishops and abbots often used a mitre above their arms instead of the hat. Moreover, in France the lower clergy often ensigned their arms with a biretta instead of an ecclesiastical hat. Today in the United States there is a tendency for the mitre to appear over the arms of the diocese and for the ecclesiastical hat to be used over the impaled arms of the diocese and its bishop.

The number of tassels on the ecclesiastical hat indicates the armiger's ecclesiastical rank. Cardinals, patriarchs, and primates have fifteen tassels depending from their ecclesiastical hat on either side of the shield. These are arranged in rows of one, two, three, four, and five tassels. The hat of archbishops has ten tassels, that of bishops or other prelates has six tassels, that of canons three, minor superiors two, and simple priests one.

Color further serves to indicate the rank of the armiger. If the fifteen tassels be green rather than red, the armiger is a patriarch or primate rather than a cardinal. Six green tassels indicate a prelate enjoying the episcopal character (or a territorial abbot or prelate). By contrast a bishop's vicar general or vicar episcopal — being a local ordinary under canon 134 and thus a prelate — would have a black hat with six black tassels, unless he were a member of the pontifical household and thus had the use of a more distinctive prelatial hat. Abbots and other major superiors of clerical religious institutes — being also ordinaries — use the same black hat with six black tassels.

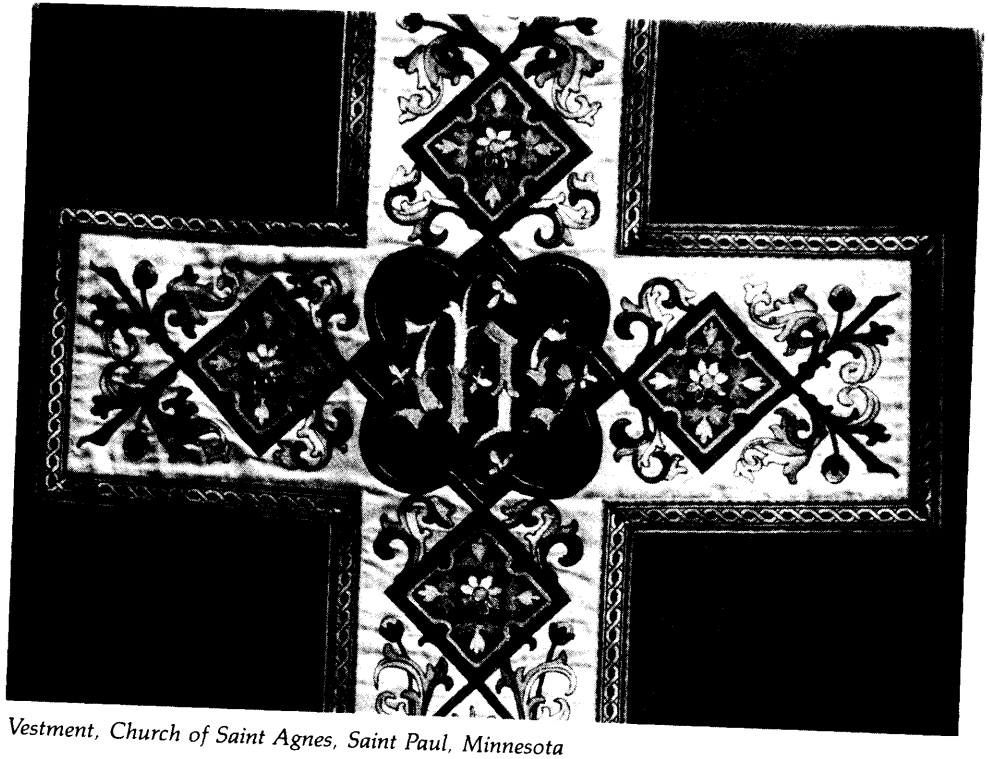
For members of the pontifical household the color of the hat is different. Honorary prelates of His Holiness (formerly called domestic prelates) have a violet hat with violet cords and six violet tassels. Protonotaries apostolic created since 1968 have lost the use of the mitre in certain liturgical celebrations but they retain in heraldry the violet prelatial hat with red cords and six red tassels to indicate their special link with the Pope. Chaplains of His Holiness (a conflation of the former privy chamberlains and papal chaplains) have a black ecclesiastical hat decorated with violet cords and six violet tassels.

In theory cathedral and collegiate church canons use a black hat with black cords and three black tassels. But many chapters of canons by indult have been conceded more impressive insignia — often the insignia of one of the grades of the pontifical household.

Religious, both men and women, circle their shield or lozenge with a rosary. For this reason a knight of justice of the Order of Malta (who is a professed religious) surrounds his shield with a rosary.

This, then, is an outline of the history, development and forms of heraldry. Heraldry differs somewhat from region to region and, since the Church respects cultures not contrary to the evangelical message, she perforce respects these heraldic differences. Just as Polish music differs from French music so Polish heraldry differs from French heraldry. Such differences are legitimate and we shall see some of them as we explore the heraldry of sacred music in the remaining parts of this series.

DUANE L.C.M. GALLES



Vestment, Church of Saint Agnes, Saint Paul, Minnesota

IRISH SOCIETY OF ST. CECILIA

During the 19th century, a movement for the reform of Roman Catholic church music was initiated by the Bavarian priest, Franz Xavier Witt. He saw the need for a practical approach to the reintegration of music with the sacred liturgy and founded the Allgemeinen Caecilien-Vereins (A.C.V.) in the late 1860's. Based initially in the German cathedral town of Regensburg, Witt's Society of St. Cecilia soon spread to other countries.

In 1878, Fr. Nicholas Donnelly founded the Irish Society of St. Cecilia and published both his own and Witt's reform ideas through the medium of the society's church music periodical, *Lyra Ecclesiastica*. Donnelly edited the bulletin for over five years before he laid down his editorial pen in favor of the Cork organist, Joseph Seymour. For the final phase of its existence, the bulletin returned to clerical editorship in the person of Fr. Heinrich Bewerunge, who shortly before, had been appointed as the first professor of sacred music at Maynooth. Although inaugurated as the voice of the young Irish Society of St. Cecilia, *Lyra Ecclesiastica's* importance as an historical document should not be underestimated. Its pages capture the flavor of Dublin life at the end of the 19th century, in a time of political and religious expansion.

During the nineteenth century, a number of groups of musicians organized themselves in response to an increasing awareness of the inappropriateness of the music performed during Roman Catholic church services. Composed for the main part of trained organists and choirmasters from the clergy and laity, these societies aimed to improve the music by their work in two distinct areas. They strove to educate musicians and the ordinary clergy in the laws of the Church relating to the use of music at sacred functions. They also tried to provide liturgical music that was acceptable to the Church and the musician. In addition, the rediscovery of Palestrina by these nineteenth century reformers revived ecclesiastical interest in a style of Catholic church music that seemed, at least to these reformers, accessible to all and apt for liturgical use.

Among the aspects of Palestrina's style that most appealed to the leaders of the reform was the importance placed upon the sacred text. The special character of the

Missa Papae Marcelli was noted, with its concentration on clear text declamation and avoidance of any polyphonic elaboration that would interfere with it. Furthermore, Palestrina's delicate use of dissonance and his avoidance of chromaticism was perfectly in tune with the movement's aversion to accidentals and their equation of any hint of chromatic line with external romantic expression and sensuality. Palestrina's word painting, especially evident in his motets, the strong feeling for harmony and his sensitivity to tonality, the use of plainsong in his works, his vocal orchestrations and, in particular, the perfect balance in all things, were the ideals to which the reformers aspired. It was, however, the restrictions inherent in these very ideals that finally alienated composers like Bruckner and Liszt, and sowed the seeds of conflict within the reform itself.

The nineteenth century reform was essentially a culmination of the work begun following the publication of Pope Benedict's 1749 encyclical. In the forefront of the composers who produced more functional examples of sacred music (sometimes called "true" church music) during the second half of the eighteenth century was Michael Haydn (1737-1806). A brother of Joseph, Michael Haydn's church music studiously avoided the entertainment aspect and concentrated on being fitting to the function for which it was written. His use of Gregorian chant melodies made him of particular interest to later reformers. One must remember that this "expressive deepening" was the antithesis of the 18th century's efforts to achieve "expressiveness" through symphonic church music. Whether composed in the instrumental style favored in Germany, or the Italian oriented *bel canto* style, these symphonic compositions followed purely musical principles of creativity and disregarded liturgical principles. This resulted in an estrangement from the liturgy and a severance of this type of music from its liturgical foundation. (An example of this type of composition was the so-called *Kyrie/Gloria* Mass, whose movements took so long to perform that the priest at the altar had to say the Mass independently of the sacred concert in the organ gallery.)

By the turn of the century, the combined work of various composers, theorists and theologians had converged in laying the foundations for a new conception of church music. Their efforts to integrate music completely into the liturgical services, gradually spread across Europe and instigated the creation of an organized movement for reform. Directed by a change of attitude towards religion at the beginning of the nineteenth century (a reaction against the Enlightenment), composers turned scholars and embraced historical forms, in contrast with the contemporary concepts evident in the nineteenth century's church music. They launched investigations into sixteenth century music, searching for the ideal standard by which to measure "true ecclesiastical music." "Palestrina became an idol. . . In the Masses, psalms and motets of the sixteenth century, people saw the purist embodiment of an ideal church music, unearthly, freed from all passion, seraphic."[1] The re-evaluation of polyphony was most fundamental in Germany, from where the reform got its greatest practical impetus.

Even outside of the German-speaking areas, the novelty of the society's ideas generally prompted immediate reaction, with the emerging societies regarding the German one as a leader or "mother" society. The movement was most successful in America, where Cecilian societies were founded in a number of localities, including Newport, Rhode Island, and New York. The society which had the most impact on church music in the United States was organized in Milwaukee, Wisconsin, through the efforts of John Martin Henni (1805-1881), first Archbishop of Milwaukee, Rev. Joseph Salzmann (1819-1874), first rector of St. Francis Seminary, and John Baptist Singenberger (1848-1924), first president of the Milwaukee Society of St. Cecilia.

IRISH SOCIETY

In August 1882, Singenberger's *Echo* (1882-1884) summarized the history of the

reform movement and urged the bishops of America to recommend the reform to clergy and laity alike:

> The German Catholics of America were the first to follow the example of the old country in 1873, and Cardinal McClosky, six archbishops and nearly all the bishops of the United States have given us their approval and blessing, and appointed a diocesan president. Ireland followed next in 1878 and the president of its St. Cecilia Society, the Rev. Nicholas Donnelly, C.C. Cathedral, Dublin, is the editor of its organ, the *Lyra Ecclesiastica* and that precious manual indispensable to every functionary or friend of liturgy, the *Magister choralis*.[2]

The first issue of *Lyra Ecclesiastica* appeared on October 1st, 1878. The subtitle, "Monthly Bulletin of the Irish Society of St. Cecilia and List of Catholic Church Music," was followed by the exhortation, *Psallite Sapienter*. The society's acclamation was translated as "sing wisely" in 1881: *Psallite Deo nostro, Psallite. Psallite Regi nostro. Psallite Sapienter:* Sing to our God, Sing. Sing to our King. Sing wisely (Psalm XLVI).[3] The pages were slightly smaller than the modern standard size (210+ 297 mm), measuring approx. 180 + 260 mm.

The first series of the bulletin was printed in Dublin by M.H. Gill and Son and was initially a publication consisting of four pages, printed on both sides and in two columns. Each issue was wrapped in a green cover which carried occasional advertisements. From early 1879, *Lyra* carried, on its first page, a number of society notices regarding issue price, approvals and central council members. The notice regarding the price of the bulletin was carried regularly each month: "Annual Subscription . . . Five Shillings. Single Copy to non-members . . . sixpence."

A banner notice explained that the society had been initiated "for the promotion and cultivation of true liturgical music. Established November 21st, 1878." Beginning with Most Rev. Dr. McGettigan, Archbishop of Armagh and Primate of Ireland, and ending with Most Rev. Dr. McCabe, VicCap of the Diocese of Dublin, *Lyra* then listed the Irish bishops who had given the society "sanction and approval."[4] The number of bishops who formally approved the society, stabilized at 28 (August 1879), and the list was printed each month until April, 1881. After the society's second general meeting, the new notice proclaimed that the Society of St. Cecilia operated "with the sanction and approval of the archbishops and bishops of Ireland, and under the special patronage of His Holiness, Pope Leo XIII." Other lists published by *Lyra* during the early months (none of which reappeared after December 1879) were lists of life members, new members and donations. The final first page regular notice appeared during 1879 and 1880.

> Presidents and vice-presidents of diocesan societies are corresponding members of central council.
>
> The *Lyra Ecclesiastica* is the official bulletin of the society, and will henceforward comprise eight pages of letterpress and four pages of music. It will be sent post free to members every month.
>
> Diocesan and parochial societies will please take notice that the columns of the Bulletin are open to them for the purpose of giving notice of meetings and reports thereof.
>
> Postoffice orders to be made payable (for the present) to Rev. N. Donnelly, Cathedral, Marlborough Street. All other communications to be addressed to the Secretaries, Irish Society of St. Cecilia, 75 Marlborough Street, Dublin.

After the second general meeting, this notice was replaced by a shorter one informing readers that *Lyra* would be "forwarded to all subscribers post-free every month" and that "all subscriptions should be forwarded to M. H. Gill & Son, 50 Upper Sackville Street."

The composition of the rather sprawling first volume was somewhat disorganized. As might be expected of a new publication, the layout and categories of material varied. Substantial didactic articles, often taken from sources outside the Irish Society of St. Cecilia, dominated the early issues of *Lyra* and averaged at about two per issue overall, for Volume I. Fr. Donnelly wrote the editorials in approximately one-third of the first volume's issues but the category "Cecilian Intelligence" occurred in all but issue No. 3. The more interesting of the editorials in Volume I, from the point of view of the society's intentions, were the May 1879 ("Work to be done") explanation of the importance of subsidiary societies and the opening declaration of intent, "What is the Cecilian Society and what does it propose?" The latter was begun in October 1878 and brought to its conclusion the following month.

There were some fifteen reports of one sort or another throughout the volume and over thirty assorted notices ranging in type from society information, notices of general interest, death notices and notices of approval, donations, and new members etc. It was through these notices, reports and especially the "Cecilian Intelligence" column, that the ethos of the new society shone. It was also mainly through this column that readers were kept up to date with the ongoing work of the reform in Ireland.

The "Cecilian Intelligence" column appeared in approximately eighty per-cent of all the bulletins published during *Lyra's* first five years and was a mixed collection of short notices, reports, reviews and often included programs of music heard at Irish Cecilian services. (Its title was in keeping with the terminology of the day, viz. "Shipping Intelligence," etc.) It chronicled in particular the activities of the ordinary members of the society and gave the readers of the bulletin "up to the minute" information of Irish Cecilian interest.

In Volume I, *Lyra* reported, in the main, on Cecilian meetings (in Ireland, America and Germany), and on church services (in Ireland, Belgium, America and France). In its first issue, the report of the annual general meeting of the American Society of St. Cecilia in Detroit was quite short but the following October, the 1879 meeting was reported in much more detail.[5] In fact, almost half of the October 1879 issue of the bulletin dealt with reports of American activities with nearly three pages on the general meeting and a further page on the choral work of the New York-based Fr. Alfred Young.

Fr. Young first came to the attention of *Lyra* when it published a one-and-a-half page report of the dedication of St. Patrick's Cathedral, New York (May 25, 1879). Taking its information from a number of sources, including the *New York Herald* and the *Catholic Review*, *Lyra* explained how two choirs had been used at the service.

> Two distinct choirs were secured for the occasion, one at the chancel composed of a hundred men and boys from the Church of St. Paul, and another of about a hundred mixed voices stationed in the organ gallery, at the opposite end of the cathedral. The music during the ceremony of dedication. . . was done by the choir of St. Paul's, under the directorship of the Rev. Alfred Young, C.S.P.; the music of the Mass after the introit. . . was entrusted to the mixed choir.

Lyra went on to contrast the "excellent performance" of Gregorian chant by the chancel choir with the harmonized music of the mixed choir. After almost two columns of praise for "the glorious music of Gregory," to which the congregation listened "with bated breath," *Lyra* reported that the performance was "beyond reproach, and gave absolute pleasure." The reporter then turned his attention to the harmonized music of the Mass, noting with dismay, the importance of naming the solo voices rather than the choral intent.

> The music sung during the Mass was Haydn's. In only one paper do we find aught, and that but a word or two, in praise of it. We are told, though we needed not the information, that "it was not remarkably devotional in feeling". . . Another feature that failed to edify in the matter is that whereas of the real sacred music of the day, we have the modest announcements published beforehand that "it will be rendered by the choir of the Church of St. Paul the Apostle;" with regard to the other portion, we have tabulated a list of "soloists for the morning service" and "soloists for the evening service." It is precisely what we meet with in quarters nearer home.[6]

In October 1879, *Lyra* carried the second report of Fr. Young's choir, taken this time, from a "Protestant musical journal," with whose general tenor Irish Cecilian reformers would have been much in sympathy. It contrasted the "stupid, criminal, wasteful and causeless folly of the administration of musical offices in most Protestant churches" with the musical work done at the Catholic Church of St. Paul, "probably the only, certainly the best, specimens of genuine church music, pure and undefiled, in New York." The report condemned the spending of large amounts of money on soloists and organs and tried to explain to its non-Catholic readers the ecclesiastical effect of a lightly accompanied chant, sung by a choir of men and boys.

> The church of the Paulist Fathers sustains an antiphonal choir of seventy boys and men, who sit at either end of the chancel and who perform the Gregorian plain song with modern harmonies, sung from printed books with the ancient staves of four lines of square notes. . . (The chant) comprises separate music for every Sunday of the ecclesiastical year, and this fact compels the choir boys to be readers of music and not mere ear babblers, as are most of the Episcopal choirboys of our acquaintance. The music is a forcible illustration of Richard Wagner's rule, whereby to test the true ecclesiastical style, which he assures us must be, "without time, rhythm and accent". . .(These musical boys) are quite different from your sleepy, venal, stuckup, conceited, airish *prime donne* with their elaborate toilets, ribbons, feathers, fans, flowers, smirks and simpers. All of these but help to stop the ears by vulgarly attracting the eye."[7]

During the 1878/79 period of its first volume *Lyra* reported on a number of Irish services of which the most spectacular were the funeral and "month's mind" of Cardinal Cullen. Favorable accounts were given of the singing of the students of Holy Cross College, Clonliffe, and the chanting of the Maynooth seminarians. Not all the reports during the period were of a similarly positive nature, some called for a critical rejoinder. For instance, reporting on the dedication of the Oblate Fathers' church at Inchicore, Dublin, on the December 8, 1878, *Lyra* was critical of "a style of musical ceremonial little suited to the house of sacrifice and prayer." The reporter expressed surprise that, although notices of the ceremony had announced "that many distinguished professionals and amateurs were to give their assistance on the occasion," yet musically, the liturgy had been left incomplete.

> Inability to "get up" the whole Mass, or a desire to shorten the function, or ignorance of one of the rules of sacred music as used at solemn high Mass are the only explanations we can hit upon for the omission of important portions of the liturgical music. The introit, gradual and communion were altogether passed over and the decrees of the S. Congregation notwithstanding, the music commenced with the *Kyrie*.

Later in the service, the reporter noted "a much graver cause of complaint," with the use of a "prelude to the *Sanctus* played as a duet by violin and 'cello. The writer felt that the piece was "out of place" and far too long. Equally foreign was the style of the music with its "rapid scale runs, elaborate mazes, and protracted shakes."

> The consecration came, the elevation of the host was begun and ended and yet the instruments alone were heard, till at length, at the elevation of the chalice, the *Sanctus*,

a baritone solo, began. Properly, the *Sanctus* should have concluded before the elevation—it had not *commenced* before the elevation, whilst the abnormal length of the prelude was manifestly at variance with the idea of the Church, which has adopted instrumental music for the purpose of supporting the singing.

During the following year, 1880, *Lyra* tended to confine its reports to services abroad, such as the special musical celebration in honor of "the half-jubilee of the foundation of the choir in 1854," in St. Chad's Cathedral, Birmingham, England. In 1881 however, the Irish society had its festival to report and *Lyra* combined its February and March issues to cover the event. It also provided a special title page for the occasion.[8] Except for reports on "Holy Week in Ratisbon" and "The Feast of St. Cecilia in the Roman Catacombs," *Lyra* concentrated its readers' attentions during the year 1881, on Irish matters, reporting for instance on central council meetings, Dublin diocesan commission activities and the report on the Cecilian festival at Thurles.

Most of the reports of Volume IV (1882) dealt with their subjects in some depth and were therefore quite lengthy. A report of the sermon given by Bishop Elder at the 1881 meeting of the American Cecilian Society in St. Louis, Missouri, took up four and a half pages of print and was spread over issues No. 40 and No. 41. In the same way, the report from Rome during the year, chronicling the events surrounding the installation of the new Irish archbishop, Rev. Dr. McCabe, and making observations on the music performed, took up practically the whole of issue No. 44.

Finally, two of the last three issues of the bulletin for 1882 were composed almost entirely of reports. Issue No. 49 (October) included information on festivals at Malines, Birmingham, Utrecht and Münster and concluded with part of a report on the congress at Arezzo (continued in issue No. 50). The final report of the volume covered the third general meeting of the Irish society and necessitated a twelve page bulletin.[9]

With the second volume, the fledgling publication had settled down. Its format of approach had standardized and although editorials still appeared in less than half the issues, the number of articles increased to an average of about three per month.[10] While the lists of bishops still appeared, no more lists of officers, subscribers or new members were published. Gone, too, were the approvals and donations listings. This format continued through the third and fourth volumes with slight variations. In general, didactic articles became the mainstay of the bulletin. This policy gradually began to change, particularly when in 1882, it became obvious that Nicholas Donnelly had a diminishing amount of time to devote to the publication.

Editorials, during the period 1880 to 1882, alternated between an undefined optimistic approach to the progress of the reform movement in Ireland and a gradually awakening realization that the society was having very little effect on practical music-making in Irish churches, particularly in rural Ireland. "The present issue closes the second year of our existence. . .we think we may fairly congratulate ourselves. . .on decided success, even within the comparatively short period."

The third anniversary of the society's foundation was marked by an editorial titled "Progress" and the following month (August), the editor addressed himself to the question of "Rural Choirs." Both editorials suggested an irritated disenchantment with the lack of Cecilian response outside the capital city. Although the January 1882 editorial began the new year by defining the society's "new resolutions," it soon became clear that dissatisfaction with the society had infected its members. The editorial of the June 1882 issue highlighted the new motto of the society, "self-reliance," yet the December editorial mentioned a cheque from Archbishop McCabe to take the society out of debt.

Lyra used other categories of material, alongside its notices, lists, reports, editorials and articles, in its effort to disseminate its reform information. The "White List"

appeared in all but two issues of the first volume, various reviews of publications in over half of its first fifteen numbers and letters, other than of simple approval, were published in four issues. An advertisement appeared inside the green cover for the first time in issue No. 10 and reappeared continually until the end of the year.[11] After 1879, however, few letters were published, the "White List" and reviews of "New Sacred Music" appeared irregularly and no more advertisements were included with the text until after 1883.

"The List of Sacred Music Admitted to the Cecilian Catalogue" or the "White List" as it came to be known, began to appear with the first issue of *Lyra*. Published at the end of the issue under the title, "Monthly List of Sacred Music," the editor introduced the list, printed in two separate parts.

> Today we present our members with our first list of sacred music. The post of honor is naturally assigned to the plain chant liturgical books. With regard to the figured compositions, we have made a selection which, we trust, may meet some of the wants, both of junior and senior choirs.

The plainchant list was prefaced by the article from the decree of the national synod of Maynooth (1875), which affirmed the Regensburg firm, Pustet & Co., as the Church's official publisher of chant (Art. 73. Chap. X111. *De Eucharistia*). The second part of the list also had a preface.

> In the arrangement of this list, we kept before us the rule of the German Cecilian society for the admission of works into their catalogue. The rule excluded under seven headings, compositions which: 1. serve only secular purposes..; 2. . . assail plain chant; 3. . . mutilate the liturgical words. . .; 4. . . (introduce) instruments of percussion. . .or . . .trumpets and horns. . .; 5 . . . (contain) interludes between the verse lines. . .; 6. . .contain prolonged vocal or instrumental solos, airs and duets with roulades, shakes, bravura cadences, etc.; 7. adaptations of operatic or secular airs to sacred works; in short, all compositions which are not written expressly for the words, in the sense and spirit of the Church and in conformity with her laws.

Each piece on the list was reviewed, as a rule briefly, by the editor himself or by some "distinguished" Irish Cecilian (e.g., T.H. MacDermott or Alois Volkmer). Sometimes reviews were translated from continental Cecilian periodicals or copied from other journals such as *The Tablet*. Included in this list were compositions for equal and mixed voices of various parts (up to seven separate lines), and a perusal of the reviews give the reader a good insight into the type and style of music Cecilians aimed to introduce into the Catholic churches of Ireland. In September 1879, a list of suitable "compositions for the organ" was added. The complete "White List," which was then in stock at M. H. Gill & Son, was printed at the end of Volume I.[12]

During 1880, additions to the Cecilian list were made under various headings. From February to May 1880, Cecilian music was reviewed and included in the list under the heading "New Music." During the summer, *Lyra* began a new list, "as approved of" by the newly formed Dublin Diocesan Commission for Ecclesiastical Music. During 1881 and 1882, music was reviewed under a new heading, "New Publications," but only in three issues of Volume III and four issues of Volume IV. Occasionally the title "New Music" was revived but more often during these two years, no mention was made of any form of list of approved music.

The year 1883 saw a number of changes in the bulletin of the Irish Cecilian society, in which, during this period of transition, Joseph Seymour assisted with the editing of *Lyra*. Editorials appeared in every issue but one. The twofold message in the January issue dealt with local and parochial societies of St. Cecilia and the most recent achievements of the reform movement.

The February issue began with the defense of the Irish society under the title, "Are

we too German?" and the March editorial considered the use of sacred music at the Irish College in Rome. In the June and in the composite July/August issues, the future prospects for the society were examined and the editor had some sombre thoughts on *Lyra's* future in the light of a declining membership. The final two editorials of the year dealt with the special meeting of the society and returned to the fate of the bulletin.

The fifth volume of the periodical produced a greater variety of information and took a less dogmatic approach to matters ecclesiastical than had been taken previously. There was no mention in this volume of a white list and sacred composition critiques only occurred in issues Nos. 52 and 57, under "New Publications" and "New Music", respectively. The number of didactic and serial articles fell dramatically and death notices were reserved for important personages only. Instead, editorials, notices and reports covered a wider range of topics.

Not only were there the more usual reports on Cecilian meetings in Belgium, America and Ireland but *Lyra* also included reports on the golden jubilee of the Society of St. Vincent de Paul and the consecration of Nicholas Donnelly as Bishop of Canea. A biography of Donnelly was included in the report of his appointment to the episcopacy, as was the usual review of the music performed during the ceremony. Towards the end of the year, *Lyra* reported on a very different type of function in memory of Mr. Thomas Fagan. Fagan had been vice-president of the Society of St. Cecilia until his death in September 1883, and a memorial performance was given in the Church of the Three Patrons in Rathgar, of Haller's *Requiem*. The report of the performance was by the professor of music at Dublin University (Trinity College), Sir Robert Stewart, and carried detailed comments on musicians and singers, including the director of the assembled forces, Joseph Smith. During the next ten years, Smith would become well-known to the readers of *Lyra Ecclesiastica*.

The final report of 1883 concerned the recent conference of organists of the Dublin diocese and carried a list of names of those present and the resolutions proposed and adopted.

It was in the fifth volume that a sense of humor surfaced. The "Miscellany" column offered anecdotes to *Lyra* readers and the final three issues of the year introduced a letter quiz on Gregorian chant! However it was the overall sense of practicality that distinguished this volume from the first four and which was underlined in the stringent attitude of the society's central council to matters of finance. The editorial of the June volume had thrown down a challenge to members and the result was that for the remainder of the year, the bulletin was published bimonthly (though with double music supplements).

Lyra had published its first music supplement in January 1879. "Commencing with the January number, the *Lyra Ecclesiastica* will henceforth contain a music supplement of four pages in addition to the eight pages of letterpress." For its first series of supplements (January 1879—December 1881), *Lyra* reprinted the supplement to the Regensburg journal, *Musica Sacra*. The choice of music for the first three years was therefore beyond the control of the Irish Society of St. Cecilia and not unexpectedly, the supplements were dominated by German Cecilian compositions for four-part mixed voice choirs. F. X. Witt was, by far, the composer most represented during this period. In 1879, his music provided supplements for half of the year, (April to July and October to December). The other six months' supplements were filled by the works of Kaspar Ett, J.B. Tresch, C. Aiblinger, C. Jaspers, A. Wittberger and G. Fröhlich. The following year, the supplement fell into almost equal publication/composer periods. Casciolini's *Requiem* took up the January to May supplements, Witt's *Mass in Honor of St. Ambrose* supplemented the September to December bulletins and the remainder of the supplements carried plainchant works. Witt's dominance of the first series culminated with the 1881 supplements in which his

music appeared with each issue of *Lyra* from June to December inclusive.

The primary function of the music supplement was to provide Irish Cecilian choirs with cheap and easily accessible copies of music suitable to the various ecclesiastical functions. It was also important however that the supplements would provide music which Irish choirs would find to their taste and which would stimulate a fair standard of performance. It was hoped that choirs without a Cecilian bias, would in turn, be motivated by these performances and become involved with the Cecilian reform. It was crucial for the society, therefore, to have a wider choice of music than that offered by the Regensburg publisher, Fred. Pustet and Co. and to negotiate as quickly as possible a printing contract with an Irish publisher. Unfortunately, such a contract took three years to organize and by the time the new series was presented to *Lyra* readers, the society had already gained the reputation of having a stronger German bias than it actually had.

Irish compositions were not included in the first year of the new series of music supplements (1882), but non-German composers were well represented during 1883. The full list of the year's supplements shows how the society tried, in this area, to move away from its German base.[13]

Among the various notices printed by *Lyra* during the early years were infrequent references to these supplements; either introducing the music therein or explaining irregularities in their publication. Much more regularly printed, were notices concerning unpaid subscriptions to the bulletin.

Occasionally, material which *Lyra* categorized as a "notice" included more information than one might expect. An example of such was the notification of "An Important Decree" which *Lyra* began on page 42 of issue No. 57 (Volume V) June 1883. The decree of the Sacred Congregation of Rites concerned itself with the validity of Pustet's plainchant publications and was reprinted in the bulletin in both Latin and English. In his letter to the American publication, *Sacred Music*, R. F. Hayburn refers to the historical importance of such notices, particularly in view of the Vatican's subsequent attitude to Pustet's plainchant publications. Referring to the l9th century American Cecilian publication *Echo*, he wrote, "in addition, *Echo* contained some documents which were very controversial, as for example the decree of the Congregation of Rites, *Romanorum Pontificum* of April 10 and 26, 1883. This decree had been a source of embarrassment and had been deleted from the republication of the official decrees of the Congregation."[14] Finally, in the area of notices, may be included *Lyra's* recording of lately deceased Cecilians and Cecilian sympathizers.

Death notices were usually placed on the final or penultimate page of the journal. The usual notice made a brief reference to the deceased's area of work and/or date of death. Reference was made to the loss felt by the society, by a parish or a personal loss was sometimes mentioned.[15] The following is a typical example: "Of your charity, pray for the repose of the soul of Rev. Thomas Leahy, PP, Sandymount, a warm and generous benefactor of our young society." This type of notice was reserved for former members of the society, or for those associated in some way with the reform of church music in Ireland.

The thirteen obituaries printed during the period encompassed composers, scholars, musicians and officers of the Irish Cecilian society. The most elaborate obituary was that of Cardinal Cullen, which occupied the front page of the second issue of *Lyra*. Particular reference was made to the cardinal's encouragement, "in word and work," to the Society of St. Cecilia in their efforts to "reinstate the true music of the Church." Each page of this November issue was edged in black as a sign of respect.[16]

A particularly interesting obituary was that of Richard Wagner, in so far as a claim was made on the prestige of the composer by the society. This claim on the composer as a Cecilian rested on the basis of a number of considerations.

> Wagner was not a church composer; but had he been so, he would have been a Cecilian of the most thoroughgoing type. Strange as this may appear, it is proved by some motets which he has left, amongst others, an arrangement of Palestrina's *Stabat Mater*, for double chorus. . .(although) a master of orchestral coloring . . . he could not tolerate the orchestra in church and has made the most unrelenting attack we have ever seen on the system of highly colored orchestral Masses. . .(he) has frequently taken themes from Gregorian chant for special parts of his compositions and has also written in the church modes to obtain special solemn effects.[17]

During its first five years of publication, *Lyra* included obituaries on Chevalier J. Lemmens, ("we fear that his death will seriously embarrass the progress of the church music school in Malines which he founded as also the advance of the Belgian Cecilian society, in which he took such an active interest"), Dr. J.B. Benz, (at one stage organist and choirmaster at St. Chad's Cathedral, Birmingham), and Mr. Thomas Fagan.

Finally, although notices, reports and reviews were regular features of the young *Lyra*, it was its various articles that formed the bulletin's staple diet. The "single issue" category of article covered various subjects of general Cecilian interest and sometimes these articles were simply translations of material already carried by other Cecilian publications. Occasionally, these articles were based on a review or report and were often written in the form of a letter to the editor of the bulletin.

Lyra also carried articles which were serialized over a number of issues. The material in this category was invariably didactic, of foreign origin and often excerpted from a published Cecilian source. Of the articles in this category published by the bulletin during its first five years, only five or six were from Irish sources.

As might be expected, practically all of the articles of Volumes I to V postulated the Cecilian creed. They were unerringly uniform in their condemnation of non-Cecilian liturgical ceremonies and in their explanation of the society's ideals. Often the single issue article was printed without an acknowledgement of author: "The Organ during Lent" (March 1879); "Catholic Music Education in Ireland" (November 1879); "A Convent Choir" (August 1881) are some examples. Sometimes a hint as to the writer's identity was given: "A Day with the Ratisbon Choir" by "T.M." (October 1880); "Vacation Rambles" by "N.D." (October 1881); "The Irish College, Rome" by "Parisiensis" (March 1882).

As a general rule, occasional articles which were acknowledged were those reprinted from another periodical. For instance, "Church Music in America" (May 1879) was taken from the pages of the *St. Louis Western Watchman*, and "A Bright Example" from the *Christliche Akademie*, Prague. Articles taken from German language publications during these years, invariably used the translations of either N. Donnelly or the English Cecilian H.S. Butterfield.[18]

During the first five years, the bulk of *Lyra's* pages had been devoted to articles serialized over a number of issues. The articles' primary purpose was to introduce readers to the function, performance and universality of the liturgical music of the Church. The vast majority of these articles were spread over only two or three numbers of the bulletin.

The longest of the bulletin's serialized articles ran for over two and a half years. It first appeared in *Lyra's* March 1880 issue (No. 18, Vol. II) and concluded in September 1882 (No. 48, Vol. IV). This series of prolonged extracts from A.F.J. Thibaut's *On Purity in Musical Art*, translated by W.H. Gladstone (London 1877), took large portions from most of the chapters of Thibaut's book. The series was introduced to *Lyra* readers by an extract from Gladstone's preface to the publication, the sentiments of the which clearly expressed the Cecilian view of "True Liturgical Music." Gladstone's preface began:

Anton Friedrich Justus Thibaut was first professor of jurisprudence at Heidelberg, and author of several important treatises on Roman and modern law, published between 1797 and 1818. The present essay appeared in 1825, when the author was fifty-one years of age. His friend, Dr. Bahr, who, after his death in 1840, edited the fourth edition, describes the book, on its first appearance, as a voice crying in the wilderness, and summoning men to a musical repentance. It denounced in no measured terms the musical vices of the day, and held up as a pattern the great works of the earlY composers, which posterity was not ashamed to ignore, and even to despise. It condemned the folly of sacrificing time and talent in ephemeral compositions, when so many immortal works only needed to be brought to light and made known to be appreciated, and pointed in particular to the Palestrina ages as the golden period of church music, and a mine of inexhaustible wealth.

NOTES

1. A. Einstein. *Music in the Romantic Era*. p. 47.
2. R.F. Hayburn. *Papal Legislation in Sacred Music* (Collegeville, Minnesota 1979) p.131.
3. LE. No. 29 & 30 (lst series) February & March 1881, Vol. III, p. 12. Ten years later the motto was interpreted as "sing with understanding." LE. No. 37 (3rd series) January 1891 Vol. XII p. 3.
4. Dr. McCabe, as new Archbishop of Dublin succeeding Paul Cullen, had his name moved up to second on the list, after April 1879.
5. The meeting had been held during July 1879 in Milwaukee, Wisconsin, where, "the initiatory steps of forming the American St. Cecilia Society were taken six years ago." LE. No. 13 (lst Series) October 1879, Vol. 11 p.7.
6. LE. No. 11 (lst Series) August 1879 Vol. I, p. 90-92. The following month, *Lyra* republished a letter from the American *Caecilia*, in which Fr.Young explained to the periodical's editor, "Professor Singenberger, the distinguished promotor of the reform in America," how he organized his choir. *Lyra* recommended the letter to "rectors of churches and directors of choirs throughout Ireland, especially in our larger towns: to investigate whether they may not with comparatively little trouble and expense, effect the same gratifying results. . .which have crowned the efforts of Fr. Young." LE. No.12 (1st Series) September l879 Vol.I, p.101-102.
7. LE. No. 13 (lst series) Oct. 1879 Vol.II, p. 3-4.
8. LE. No. 29 & 30 (lst Series) Feb. March 1881 Vol. III, p.9.
9. "We trust..that its increase on this occasion to a double number will be ample compensation for the absence of the usual monthly supplement." LE. No. 51 (lst Series) December 1882 Vol. IV, p.89.
10. Fr. Donnelly's work on the bulletin was of a very high standard and his proof reading allowed few errors in the final print. The few mistakes that did survive are a testimony to his diligence; an out of sequence paging on one occasion and the May 1880 issue, which should have been numbered 20, being printed instead as No. 19.
11. The advertisement for the organ builder, John White of 27 York Street, Dublin, concluded: "all latest improvements, combining simplicity of mechanism, silent, easy action and durability— qualities seldom found in organs generally. Two hundred are erected in various Catholic churches."
12. LE. No. 15 (lst series) December 1879 Vol. I, p. 23-24.
13. See Appendix.
14. *Sacred Music* Vol. 114, No.1 (1987) p. 23-4.
15. LE. No. 21 (lst series) June 1880 Vol. II, p.48.
16. LE. No. 2 (lst series) November 1878 Vol. I, p. 9.
17. L.E. No. 54 (lst series) March 1883 Vol. V, p. 23.
18. For instance, the article, "The Reform of Church Music in Holland," was taken from the October number of Dr. Witt's *Musica Sacra* and signed "H.S.B." LE. No. 26 (lst series) November 1880 Vol. II, p. 83-84.

K. A. DALY IRISH SOCIETY

ROGER WAGNER, R.I.P.

Praised by critics as a choral conductor who drew rich sounds from his singers, Wagner possessed the flair and energy of a showman. He was passionate about music and demanding of the people around him, causing some to label him as self-centered and dominating. He had a quick and frequently wicked wit. And although Wagner possessed considerable personal charm, it could be easily overshadowed by his acerbic tongue. But Wagner could also be generous, loaning singers large sums of money that were never repaid. He was concerned about the welfare of his singers, even though "fighting and screaming" was his style, one singer said a few years ago. For his part, Wagner said he employed "disciplinary action to get the right musical response." An authority on medieval and renaissance music with a doctorate in musicology (his dissertation was on the Masses of Josquin des Prés), Wagner wrote scholarly articles and spent 32 years on the faculty of UCLA in Los Angeles. He worked with Marilyn Horne, Marni Nixon, Arnold Schoenberg, Igor Stravinsky, Arthur Honegger, Francis Poulenc, Darius Milhaud and Nadia Boulanger. Off stage, Wagner was a self-confessed fitness fanatic and tennis nut. But he also smoked a pipe, enjoyed fine wine and food and loved driving Cadillac convertibles. Martin Bernheimer, music critic for the *Los Angeles Times*, recalls Roger Wagner with fondness.

> At his best, Roger Wagner was something of a genius on the podium, and a splendidly feisty old walrus off it. He knew how to blend vocal sounds with uncanny flexibility, sensuality, color and point. His interpretive ideas were particularly compelling in the French repertory that he inherited and adored. He was a showman par excellence, and luckily, his generous ego was matched by his talent. He was frustrated by the knowledge that orchestra conductors invariably command greater glory than choral conductors. But he bore the burden with a winning sense of humor, even self-mockery. It will be impossible to forget the Orange County fund-raiser in which he meowed Rossini's whimsical *Cat Duet* (the *top* line, of course) in close harmony with his young colleague and rival, William Hall. . .

For his part Wagner considered himself a perfectionist who accepted the blame when things went wrong. "I have a concept of sound, and that sound has to be right," he once said. "I have to have that wonderful limpid sound. . .The soul of the piece is what counts, and when a conductor cannot transmit it to his singers so that they can transmit it to the audience, it is a sad day indeed."

Wagner worked to increase the professionalism of choral singing, bemoaning the fact that professional orchestras perform with amateur choruses: "Why, the guy who pulls the curtain gets more money than the singers. It's a tradition by now—and it's wrong." He reveled in working with the young, saying, "I've encouraged the really young talents. I think that is one of my contributions. I'm in exciting work, and I never get tired of it."

Survivors include his wife Janice; a son Richard; two daughters, Jeannine and Jacqueline; and one grandson. More than 1,300 friends, singers and music-lovers gathered on Septmeber 26 at Saint Charles Borromeo Church in North Hollywood to participate in a solemn funeral Mass. Bishops John Ward and Stephen Blaire, a dozen priests and hundreds of musicians and conductors from around the country came to show their love and admiration for a great choral conductor who had such a profound influence upon the musical life of our country. In his homily, Bishop Blaire, a long-time Master Chorale concert-goer, stressed that Roger Wagner "made an extraordinary contribution to the world of music, and lifted our souls through his

Roger Wagner

wonderful contribution of Gregorian chant and sacred renaissance music to our liturgy and our Church."

Born in France, young Roger was brought to the United States after the Great War. By 1926, he was directing the choir at St. Ambrose Church on Fairfax Avenue in Los Angeles at the tender age of 12 years. He tested a possible calling to holy orders at the Franciscan Seminary in Santa Barbara (where Father Owen DaSilva was one of his teachers) and at the Claretian Seminary in Compton, where he learned his Latin and Greek.

In 1932 Wagner returned to France "to learn how to study," as his father put it. Two years later, he returned briefly to replace his now dying parent at St. Brendan's in Los Angeles. He was drafted when he went back to his studies in France, and during his military service with the 15th Artillery Regiment (Foot) he also did duty as organist at a Jewish synagogue in Thionville, in addition to qualifying for the 1936 Olympics as a member of the French decathlon team.

Roger Wagner returned to Los Angeles in 1937 to seek work in order to help support his widowed mother and younger brother. Through the good offices of Richard Keys, Wagner was hired by Fr. William Clark as organist and choirmaster of Old St. Joseph's church, where in January 1938 he began to build a choir of men and (largely underprivileged) boys.

The group sang in public for the first time at the Easter Sunday high Mass in 1938 and continued to sing each Sunday until 1965. In addition, Wagner conducted the choir at St. Charles in North Hollywood from January 1, 1942, until June 30, 1949. In his own words he describes his activity:

> The rest is history from there on, recordings, tours, and the whole thing. Now, what makes a man do this? Well, I will tell you. I am a very competitive man, very competitive. I have been in athletics all my life. I suppose one first starts to say that you are trying to reach an objective because you want to accomplish something. Then, it becomes a little more than that. It becomes a necessity because you know what you have to offer and you cannot take "No" for an answer. You just have to go on with it and you go through all kinds of obstacles but that seems to be the most important thing in the world. . . I always felt that it was a matter of perseverance with me, to try not to make the same mistake twice. I made a lot of mistakes, but the trial and error method is the only way to learn. I don't care if you go to school until you are fifty, as long as you learn. But some people just will not learn because they are not made of that kind of stuff. Where twenty or thirty people will start out in the world of music, maybe one or two will be left. The rest are selling insurance. They come to me with the same story, that it isn't worth it. After all, they have their own life to lead. My life without music would have meant very little. I had to do it. . .
>
> ROGER WAGNER

In addition to his regular work in Los Angeles, Roger Wagner travelled all over the United States teaching Gregorian chant and renaissance polyphony. For many years he was an important figure in the continuing education courses organized by the Gregorian Institute of America, and his participation in the Boys' Town Church Music Workshops was a great influence on the many who took part in these annual events. Here, he could pass on to other church musicians some of his own enthusiasm and professional competence.

Not without reason did Roger Wagner begin every one of his concerts with Vittoria's *Ave Maria*. He explains:

> I had my roots in chant. This is the greatest thing. From the chant stems almost everything that I have done. I learned the modes, I learned the simplicity of unison singing, I learned those beautiful melodies that have gone all through the ages. I learned all these things that have been an inspiration to the great composers and I had my roots in the real classics. I worked in a monastery and even sang and directed the chant. Then, I had Bach on the organ. The roots that I have found were those of the chant, polyphony, Palestrina, Vittoria and that whole school. I found that the complexity of the pre-Bach period led up to the great Bach, and learning his organ works gave me a facet of musicianship I think choral men sadly lack. . . .
>
> I am basically a performer, you understand, so that I realize how terribly important technique is. I worked on technique with my choir over and over until I felt that if I didn't make it clear by then, that they were just not capable. . . .
>
> Now, my philosophy. I would say it is tone production. I am bitterly against any methodized school of thought on tone production, for the simple reason that all the schools have a certain tone quality which they apply to all sorts of music. To me, the greatest achievement of choral art is to make the tone fit the music and the message. I certainly would never let my Chorale sing a Bach work with the same tone that they used in a Palestrina work. The writing is different, the energies are different. The long lines of Palestrina need a different type of sound. The only reason I do not have a vibrato in the voices on the Palestrina is not because it is something I made up, or is tradition, but it is simply because it is a long line which must be preserved. There must be no jagged edges in the sound. It is like a great gothic arch which must be uninterrupted in its flow. With Bach's music, you have small energies. There the tone must be different. You must have a little vibrato to set on fire these little energies. The technical approach is different there, too. It cannot be too legato or too staccato. It must be musical at all times. It must be clear and convincing. All these things must be in the directing and the director must know the music well. He must be gifted enough so that he can bring all this out of his singers. My philosophy is that all music represents the expression of something. Therefore, we must fit our tone to the message we are bringing. The degree of greatness in the conductor is directly related to how deeply he can go into the music, how greatly he can influence his people to do better than they are really able under normal conditions. . . .
>
> If I had a conservatory of choral music, which I hope to get eventually, a conservatory dedicated to choral music (probably the only one of its kind anywhere in the country) with the greatest people on its staff, I would make a requirement of at least six months of drama training for all singers. Singers are stones. They listen to themselves sing and they think people are interested in their voices; they are not. People are interested in what they have to say. We must not be conscious of the voice because when we hear a great artist, we are not conscious of his technique, we are only conscious of what he is saying, and the same should be true of ensemble singing.

It is for reasons such as these that Roger Wagner's choral groups have gained a wide reputation for virtuosity and versatility. Critics agree that his ensembles sustain exceptional degrees of tonal opulence, flexibility and precision. The maestro has this advice for church musicians who are choral conductors:

> Study the great works and as soon as possible perform them. Do steep yourself in the tradition of ancient music from the very beginning of the chant through the polyphonic period all the way through, via the baroque period right through to the romantic era and on to the contemporary idiom. Experience all of these things. Have a feeling for musical values. Have a respect for the phrase. Do a lot of music. Do not become stagnant; have great hopes and treat your choirs as if they were professionals. Don't apologize for them, because they are going to be as good as you are. The chorus is as good as its conductor.

Paul Salamunovich, Wagner's close friend and associate for more than fifty years, who in 1991 became conductor of the Los Angeles Master Chorale, which Wagner founded in 1964, conducted the Latin funeral liturgy which included the Fauré *Requiem*, Gregorian chants and motets by Vittoria and Palestrina in addition to Wagner's own Alleluia arrangement of the old hymn tune, *Vigiles et Sancti*.

"It's hard to believe," said Salamunovich, "that he won't be around any more, because he's been such a part of my life for 52 years. . . Roger was my mentor who gave me tremendous courage with his approval of my work. . . He was the most naturally gifted choral conductor I have ever known—a demanding teacher, a charming entertainer and a great friend who pushed himself and others to become the best that they could be. He was a very particular man and he had no fear. Some singers may have resented the way he did things, but the results he produced were so beautiful that they forgave him."

Through music, especially sacred music, Roger Wagner "showed his deep sense of spirituality," recalls Salamunovich. "He served the Mass and the Catholic Church not for fame or for money, but for the honor and glory of God." Among Wagner's many honors and distinctions was a papal knighthood (Commander of the Order of St. Gregory) conferred by Pope Paul VI for his contributions to sacred music, whose absence from modern liturgies he often lamented. "You say Gregorian or renaissance music to young people today, and they don't know what you're talking about," he asserted in a 1991 interview. "Gregorian is wonderful, inspiring music that leads people to prayer—if it's done properly. The same is true with renaissance music. It is supposed to help you pray. If (the music in church) distracts you from the service, that's bad. . ."

REVEREND ROBERT A. SKERIS

REVIEWS

Magazines

BOLLETTINO CECILIANO. Anno 88, No. 1, January 1993.

A major address of the German musician, Siegfried Koesler, at the 26th national congress in Bologna considers such practical matters as texts, participation of the community, music for the ordinary parts of the Mass and the various forms used by church music. Aldo Bartocci writes about Refice, Perosi, Casimiri and Italian music in America and in Asia. While not mentioned by name, one wonders if he is not referring to R. J. Siegel, whose work on Refice was summarized in the last issue of *Sacred Music* (Vol. 120, No. 1). Notices of concerts, radio and TV Masses and church music journals from all parts of the world conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 88, No. 2, February 1993.

Another lecture from the national congress at Bologna by Massimo Nosetti discusses the organ and other instruments in the liturgy. He considers the problem of temperment in historic instruments and the need to restore many organs in Italy.

R.J.S.

BOLLETTINO CECILIANO. Anno 88, No. 3, March 1993.

"Reflections of a Bishop" is an address given for the Bologna congress by Bishop Dionigi Tettamanzi. He speaks from the viewpoint of thirty years after the Vatican Council, emphasizing the need of having a parish sing. A musical insert makes up much of this issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 20, Series 2, No. 65, 1993.

The bulk of the magazine, 15 pages, is given over to music with Portugese words, some for unison, some for parts. The main article is by Ramiro Gonzales Couguil, professor in the major seminary at Orense. He writes about the Church and its role in determining the liturgy and music.

R.J.S.

SINGENDE KIRCHE. Vol. 40, No. 1, 1993.

Beginning its fortieth year, this journal of Austrian church musicians is one of the finest of such publications, with 56 pages of articles, reports and reviews. Writers in this issue include Anton Dawidowicz, Hans Heiling, Peter Paul Kaspa, Karl Kropf, Peter Planyavsky and Roman Summereder.

R.J.S.

MUSICA SACRA. Vol. 113, No. 1, 1993.

This journal of the Allgemeinen Cäcilien-Verbandes für Deutschland is not as old as our American publication, *Sacred Music*, although the German society is now beginning its 125th year. The most pretentious of all church music journals, this issue has 104 pages, filled with articles, reviews, programs of church music and items of personal interest to the church musicians in the various German dioceses.

R.J.S.

UNA VOCE KORRESPONDENZ. Vol. 23, No. 2, March-April 1993.

The publication of the German branch of the international societies for Latin in the liturgy, this issue has articles on the new universal catechism and the liturgy by Andreas Schönberger, a report on the convention at Düsseldorf in November 1992, an article on the church in the Netherlands by J. P. van der Ploeg, O.P., and a report on the major seminary in Freiburg in Breisgau. An interesting commentary on the recently translated book of Father Klaus Gamber tells of the uproar that it caused in France.

R.J.S.

Books

The Musical Notation of Latin Liturgical Chants. Solesmes. Paraclete Press, Orleans, MA 1991. Paper, 72 pp., 43 plates, ISBN 2-85274-136-9. $33.95.

This is an eminently practical manual for the study of Latin liturgical chant paleography and its manuscript tradition. The chants included in the volume date from the tenth to the eighteenth century. These chants were written in the countries of western Europe in a great variety of neumatic musical styles. As the title indicates, the study comprises not only the Gregorian chant of the Roman rite but other Latin chant traditions common to the rites of the Roman Catholic Church such as Ambrosian, Mozarabic and Beneventan Latin liturgical chant.

Considering that for most students the standard works on the subject are not readily available or affordable, this volume serves a very helpful purpose. Practical as it is, it does justice to its subject, chant paleography, in its clear and concise coverage of the history, dating, geographic provenance and the musical notation of Latin liturgical chants.

For some time there has been a need for a serviceable study of this subject in English. The standard works are in other langauges: Gregori Sunyol, Catalan and French; Peter Wagner, Ewald Jammers, Constantin Floros, German; the 22 volume *Paléographie musicale*, French; the English clergyman, H. M. Ban-

nister (*Monumenti Vaticani di paleographia musicale*), Italian. *The Notation of Medieval Music*, 1957, by Carl Parrish is concerned with medieval secular monophony and medieval polyphony and so has only limited space for Gregorian notation. There are library reference works like *The New Grove Dictionary of Music and Musicians*, 1980, where, under the entry "Notation," there are indeed excellent treatments by David Hiley and Solange Corbin, but their presentations are no more competent than Dom Hourlier's work which may be consulted leisurely at home.

The Notation of Latin Liturgical Chants originally appeared in 1963 in two volumes as *La Notation Musicale des Chants Liturgiques Latins*. The present one volume edition provides an English translation of the original French commentary. The two languages are arranged in parallel columns. In the present 1991 edition, there is no mention made of the previous 1963 edition.

The one-volume arrangement is handy for the convenient comparison of facsimile and commentary which are printed together. The 1963 edition had the facsimile prints in a separate volume from the commentary. This made this edition rather awkward to use. The facsimiles in the earlier edition were printed in sepia. They are reproduced in black and white in the new volume. Unfortunately, some of the plates have been somewhat reduced in size perhaps to accommodate the new one-volume format. This, of course, does not refer to those facsimiles from very large manuscripts which had to be reduced in size in the original edition of the work.

Dom Jacques Hourlier (+1984), the renowned Solesmes paleographer, is the author of the work. (It is Dom Hourlier who wrote the magisterial account of Beneventan chant notation in Volume XV of the *Paléographie musicale.*) The translation of Dom Hourlier's French commentary is a collaborative contribution of Dom Gregory Casprini and Dr. Robert Fowells. Dr. Fowells is the translator of the English edition of *Gregorian Semiology* by Dom Eugène Cardine. In this work, as in *Semiology*, a welcome feature of the translation is that musical terms are not transliterated French but are given in idiomatic English. The work is identified as being anonymous, "presented by the monks of Solesmes." Dom Hourlier's name does appear at the end of the introduction in both editions. The names of the translators are not given.

There are no editorial comments inserted into the translation by way of parenthetical revision, updating or modernization of the French 1963 commentary. Actually, surprisingly little is needed. (The Roman numerals for Beneventan manuscripts in the Benevento Biblioteca Capitulare are now no longer included in the shelf number of these manscripts. It is Ben. 33, not Ben. VI-33. The term Lorraine is today preferred to Messine for the notation of 10th-11th century northeastern France. Solesmes scholars have invented a new name for the tractulus neume of Codex Laon 239. It is called uncinus, hook-shaped, to emphasize the special character of this neume design which is peculiar to Lorraine neumatic notation. In the glossary the definition of neume does not include recognizing all the notes carried by a syllable as neume in distinction to neumatic elements within a neume design. Today a difference is made between liquescent neumes that are diminished or augmented. The museum of the British Library is now referred to simply as the British Library.

In his plan for the work Dom Hourlier utilizes 43 plates of manuscript facsimile reproductions and considers the various schools of notation by region. The geographic distribution starts with German and Swiss writing and continues with French, Spanish, Anglo-Saxon and Italian notations. The various locales within a country are reviewed, for example, France: Brittany, Aquitania, Ile de France, Lorraine, Normandy. The time expanse for the writing of the manuscripts is treated progressively within this regional framework. The dates range from 10th century Paleo-Frankish chant to an 18th century example from an antiphonary of the office written in Paris in 1732. As for the musical notation itself the author documents a progression from staffless, non-intervallic neumes to the intervallic precision of neumes on a four-line staff. As is noted, this evolution is not necessarily an unmixed blessing for with the advantage of pitch definition there was a corresponding loss of the rich expressive nuance that is conveyed by the early neumes only notation. The author observes that even after the development of staff notation the writing of neumes without a staff, *in campo aperto* (in an open field), persisted in Switzerland even up to the 15th century.

As his method of presentation evolves Dom Hourlier records the fascinating process of how neumatic scripts are transmitted. First of all there are chant melodies preserved by neumes free of any lines. Then an imaginary line becomes a dry line scratched out in the parchment and later etched in ink. It was not long before neumes become enclosed in two lines—one colored red for the note F—the other colored yellow or green for the note c. A staff of four lines appears with alphabet letters for both lines and spaces. These letters later disappear and finally there is a staff of four lines now with clef signs for the notes F and c. Also included in this process of the transmission of neumatic notation there is the staffless, but diastematic, intervallic notation of 11th century Aquitainian manuscripts. This notation without lines uses neumes which have been dissolved predominantly into dots resulting in a kind of pointillistic notation.

These points or dots are arranged in alignment or in a higher or lower configuration so as to indicate precise pitches—exact intervals without a staff. The commentary on Aquitainian notation could have been more detailed concerning the specific means of achieving diastematy beyond the heightening of the neumes. No mention is made of the modification in the design of the same neume so as to indicate an exact pitch. In his study of Aquitainian notation (Cod. lat. 903 [St. Yrieix] PBN 11c., *Paléographie musicale* Vol. XIII), Dom Paolo Ferretti gives examples of these modifications. For one instance, a virga may have three forms: the horned virga, *virga cornué*, when used alone or in composition, is the note E or B. (This has been a most important evidence for the restoration of the ancient tenors of modes three and four.) The virga with a semi-circular shape always indicates a half-step and the plain stroke virga is the culminating note in an ascending melodic figure. Since there are no clef signs in the early form of this notation, how does one organize the reading of the neumes? Not mentioned by Dom Hourlier but carefully explained by Dom Ferretti is the modal line—a dry (*sec*) line pricked out in the parchment to represent the final note of the plagal modes and the third above the final note for the authentic modes. It is by such means as these that this notation is rendered completely decipherable.

The writing materials employed by the liturgical chant scribes—the pen, reed or quill, the ink, the kind of parchment or vellum or paper—these have much to do with the appearance of the notation. They tend to account for the intriguing variety of musical scripts for the same musical sign. Most interesting is the description by Dom Hourlier of how the musical notation looks the way it does. He goes into technical detail about this. To quote one example from page 57, plate 34: "The quill which has been carved with a bevel enlarges the horizontal and vertical strokes but causes the oblique ones to remain slender. This pen does not facilitate the drawing of loops and, as a result, these remain disjointed, looking more like a cross. . ." The paleographic facility of the author equips him to recognize a change of hands within the same manuscript, even within the same folio, where a different text scribe or musical notator might appear.

To use the manual, this procedure is followed. For each word the syllable being considered in the commentary is underlined and the number of the line in the facsimile where the word occurs is enumerated. While the underlining of the syllable is consistent, the numbering of the line where the example appears is not always given and one has sometimes to hunt in the facsimile for the example under discussion.

A rich number of liturgical books provides the 43 manuscript examples in the volume. These liturgical sources are the *Gradual, Antiphonal, Missal, Sacramentary, Breviary, Trope and Prose Books, Tonary, Sequentiary, Rhymed Office, Psalter Hymnal, Processional* and *Lectionary* (here *Lectern Book*, misspelled "Lecturn"). There are also musical examples taken from the medieval musical treatises of Aurelian of Réomé, *Musicae disciplina*; Hucbald, *De institutione harmonica*; and a treatise on notation by Herman Contract, as the name appears in both languages for Hermanus Contractus, Herman the Cripple. Other examples from non-liturgical sources include Dasian, Syllabic and Alphabet notations. The famous 11th century double notation, neumes and letters, *Codex Montpellier* #159, is studied with the theoretical treatises because, as a Tonary, it was written as a teaching instrument.

In the introduction by Dom Hourlier Old Roman (romain) and Gallican chants are mentioned as being considered in the work together with the other Latin chant traditions. There is, however, no example given of Old (Urban) Roman chant and, unfortunately, since no early manuscripts of Gallican chant are extant, no example of primitive Gallican chant can be given. (It is only lately, 1987, that we have a facsimile edition of Old Roman chant, *Codex Bodmer 74*, the *Gradual* of St. Cecilia in Trastevere, written in 1071.) As for Beneventan chants, those that have been most widely documented are really Gregorian chants that have been written with Beneventan text script and Beneventan neume notation. Gregorian chant replaced Beneventan chant when the Roman rite replaced the Beneventan rite in the Lombard Duchy of Benevento. There is a repertoire of Beneventan chants for the Beneventan rite. These chants are different from Gregorian. They form a distinct Latin chant liturgical tradition. (In 1991, a *Gradual* containing authentic Beneventan chants was published—Benevento Biblioteca Capitulare 40—a full color facsimile reproduction of this 11th century *Gradual*, the most ancient and prolific source of authentic Beneventan chants.)

At the end of the volume there is a glossary of 61 terms. The English glossary is printed separately from the French *glossaire*. The final page lists and paginates the 43 plates printed in the volume. Early in the work a map is provided for the geographic provenance of the manuscript facsimiles.

Since regrettably, we have no notated evidence for the music of classical Rome and only some few manuscript fragments for that of classical Greece, these documents are our earliest witness to the musical culture of western civilization.

This work will surely be of interest to the specialist but may also be appreciated by the amateur lover of liturgical chant as Dom Hourlier writes: "Today, many non-experts enjoy opportunities to consult manuscripts and to learn more about them." He has

certainly provided such an opporunity.

The Musical Notation of Latin Liturgical Chants represents the erudition of a genial scholar and the devotion of a monk-priest whose theoretical chant research was combined with his practical chant experience in the daily service of the monastic choir.

REVEREND GERARD FARRELL, O.S.B.

Recordings

Rejoice in the Lord (Ars Antiqua Choralis, Vol. I). The Cathedral Singers. Richard Proulx, conductor; Donald Fellows, organist. GIA Publications, Inc. 7404 S. Madison Avenue, Chicago, Illinois 60638. Playing time: 47:22; CD. 1993.

Much of the Church's extraordinary treasure of choral music was composed from the fifteenth to the eighteenth centuries. According to this recording's notes, the *Ars Antiqua Choralis* (of which *Rejoice in the Lord* is the first installment) "is (an) historic series of choral masterworks published in new authentic editions by GIA Publications. It features "works from the fifteenth to eighteenth centuries. . ."

The eighteen selections on this recording, sung by The Cathedral Singers under the direction of Richard Proulx, were recorded in September 1992 at Saint Clement's Church in Chicago. The Cathedral Singers, again according to the album's notes, is "a small group of singers" of twenty-two members.

Among the composers whose works are presented are Byrd, Dufay, Isaac, Monteverdi and Viadana. The works themselves are principally motets (*Exsultate Iusti* and *Ave Verum Corpus*, for instance), although a handful of Mass ordinaries have been included. More than half of the pieces have English texts or have been translated into English, and the remainder are sung in the original languages (Latin and Greek) with translations provided in the accompanying notes.

To say that this recording is exceptional would be to understate the matter. It is refreshingly enjoyable, thanks to the remarkable skill and sensitivity of the conductor, singers and musicians. The accompanying notes, moreover, provide concise but accurate and informative comments on the composers and works represented.

Many might disagree, and disagree strongly (as this reviewer does), with the way some of these works have been edited and with the way the booklet characterizes them (as "historic literature" rather than as the living heritage of the Church).

The service rendered by recordings of this kind is nevertheless a step in the right direction. Here is a "mainstream" publisher of liturgical music joining forces with one of the best known and most highly respected church musicians in the country to promote strictly choral music. This is a unique opportunity to provide the vast treasury of "pre-Vatican II" sacred choral literature with both availability and credibility as far as the average American parish musician is concerned.

The producers of the *Ars Antiqua Choralis*, therefore, could do inestimable good by adopting an unashamed position in favor of the Church's musical masterworks (including complete Masses—yes, with *Credo*) being incorporated into today's liturgy. Then the production of recordings and restored scores of these great works could do much not only to return authentic sacred music to its rightful place of primacy in the Catholic Church, but to set the Church's entire liturgy—finally—on the path intended by the liturgical movement of the 20th century.

PAUL W. LE VOIR

NEWS

Loyola Marymount University in Los Angeles, California, awarded Paul F. Salamunovich the doctorate of fine arts (*honoris causa*) at commencement exercises, May 8, 1993. He has been professor of music at the university, conductor of the Los Angeles Master Chorale and choirmaster at the Church of Saint Charles Borromeo in North Hollywood.

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Professor Joseph Baber, who was recently interviewed in *Sacred Music* (Vol. 120, No. 1, Spring 1993), died at his home in Saint Petersburg, Florida, February 11, 1993. The funeral Mass was celebrated by Bishop John Favolora. His choir sang under the direction of his son, Walter A. Baber. A memorial Mass was offered for him March 20, 1993, at the Church of Saint Aloysius in Jersey City, New Jersey, where he was choirmaster for 26 years.

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Lee Gwozdz, choirmaster at Corpus Christi Cathedral, Corpus Christi, Texas, has been chosen director for the music at the World Youth Day Mass to be celebrated by Pope John Paul II at Denver, Colorado, on August 15, 1993. Appointed one of the cantors for the occasion is Greg Labus of Corpus Christi. Nine youth choirs from various parts of the United States will make up the choir singing along with 100,000 people expected to attend.

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The San Diego and Palomar chapters of the American Guild of Organists sponsored a workshop, entitled "Liturgical Music and the Restoration of the Sacred," presented by Monsignor Richard J. Schuler, editor of *Sacred Music*, at the Church of the Resurrection, Escondido, California, March 13, 1993. The day concluded with the presentation of Franz Schubert's *Mass in G* sung by the San Luis Rey Chorale

and the participants. David Lewis, organist and choirmaster at All Saints Episcopal Church in Vista, Mrs. G. E. McCutchean and Dorothea M. Gerhold coordinated the event.

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Candlemas Day was celebrated at Stanford Memorial Church on the grounds of Stanford University in California, February 1, 1993, with Latin Mass celebrated by Father William Fenton, OCD. Music was provided by the choir of Saint Ann Chapel under the direction of William P. Mahrt. The proper parts of the Mass were sung in Gregorian chant and the ordinary in a setting by Victoria.

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The University of Dallas chapel choir and the university chorus presented a concert of sacred music in the new church of the Cistercian Abbey, Irving, Texas, March 6, 1993. Monsignor Richard J. Schuler directed the ensemble and orchestra in Mozart's *Coronation Mass* and his Sonata No. 14 (K329). Marilyn Walker of the university staff conducted *a cappella* motets by Bruckner, Hassler, Vittoria, Mozart and Palestrina. John Phillips was organist.

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The William Ferris Chorale closed its twenty-first season with a concert for voices, two organs, brass and percussion, May 14, 1993, at the Church of Mount Carmel in Chicago, Illinois. The program featured Louis Vierne's *Messe Solennelle*. Thomas Weisflog and Dexter Bailey were organists. William Ferris conducted.

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The Ecclesiastical Choral Society and members of the Sinfonia Camerata presented "Five Hundred Years of Italian Sacred Music" at Our Lady of the Angels Chapel, Joliet, Illinois, November 22, 1992. The event commemorated the quincentennial of the European discovery of the new world. Composers represented on the program were Marcello, Ciconia, Fogliano, Palestrina, Gabrieli, Corelli, Perosi, Refice and Somma. Richard Siegel was organist and conductor of the vocal and instrumental ensemble.

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The Dallas Bach Society presented J. S. Bach's *Saint John Passion* at Saint Thomas Aquinas Church, Dallas, Texas, February 21, 1993, under the direction of Paul Riedo. The instrumentalists used period instruments.

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The 1992-1993 music program for Saint Mary the Virgin Church in New York City includes music from every period. Sunday liturgy from October to June was enhanced with music by Palestrina, Dvorak, Morales, Buxtehude, Byrd, Lassus, and Gounod among many others. Kyler Brown is organist and director, and David Cox is associate organist. Reverend Edgar F. Wells is rector.

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William P. Mahrt of Stanford University, California, conducted a weekend devoted to renaissance polyphony at the University of Dallas, Irving, Texas, April 16-18, 1993. The main work studied was Monteverdi's *Missa da capella*, which was sung at Mass in the university chapel.

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Summer courses in Gregorian chant are offered by the Catholic University of America, Washington, D.C., June 28 to July 16, 1993, at which the Ward method will be taught, and in Orleans, Massachusetts, at the Community of Jesus, August 10 to 16, with Margaret Hillis, David Craighead, Mary Berry and Craig Timberlake making up the faculty. Westminster Choir College, Princeton, New Jersey, has a summer session from June 21 through August 8, 1993, at which Father Gerard Farrell, OSB, will teach Gregorian chant, and William Tortolano, Father Clement Morin, PSS, and Dom André Saint-Cyr, OSB, will conduct a chant school at the Grand Séminaire in Montreal, Canada, June 21-25, 1993.

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Easter music at Our Lady of Sorrows Church, Santa Barbara, California, included *Missa brevis* by A. Gabrieli, Vittoria's *Victimae paschali laudes*, Palestrina's *O Sacrum convivium*, and a choral prelude, *In ecclesiis*, by G. Gabrieli and a processional, *Providebam Dominum* by Lassus, both with organ and brass. Robert A. Helman is director of music.

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During the Easter season, Cantores in Ecclesia at the Church of Saint Patrick in Portland, Oregon, sang music by Peter Philips, Lassus, Tallis, Byrd and Palestrina. Dean Applegate is director, and Delbert Saman is organist. Father Frank Knusel is pastor.

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Bishop Roger L. Kaffer of Joliet, Illinois, was celebrant for the liturgy of Palm Sunday at Holy Cross Church. Music included works by Singenberger, Verhelst, Dubois and Witt. Richard J. Siegel is director.

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St. Ann's Church, Washington, D.C., observed Holy Week with music by Gibbons, Tallis, Victoria, Bruckner, Brahms and Duruflé. Easter Sunday had music by Franz Schubert and David Saint as well as Gregorian chant and traditional hymns. Robert N. Bright is director of music; Darryl Podunavac is assistant organist. Monsignor William J. Awalt is pastor.

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Paul Riedo conducted the choir of the Church of Saint Thomas Aquinas, Dallas, Texas, in Mozart's *Coronation Mass* for Christmas 1992. A festival of lessons and carols preceded the Mass. Monsignor Stephen W. Bierschenk is pastor and Monsignor John T. Gulczynski, pastor emeritus.

R.J.S.

OPEN FORUM

Corpus Christi in Saint Louis

At 73 years of age, I am from the "old school," having been taught by the Sisters of Saint Joseph of Cardondelet in Saint Louis, Missouri. I was an altar boy at Saint Anthony's Church and served Mass daily. We had plenty of inspiring services with full participation of the congregation, young and old, all in love with our community, our Franciscan priests and Latin. We sang and prayed in Latin, German and English.

Our great Corpus Christi procession in June was held on the city streets for about three miles with Benediction of the Blessed Sacrament given about five times along the route. All the homes along the way were decorated with American and papal flags (even those belonging to non-Catholics). All the church bells would ring, starting the night before at the *Angelus*, and one of the brothers would fire a cannon at intervals. The bells and cannon procedure was repeated early Sunday morning and again at each Benediction. The signal to ring the bells and fire the cannon was given by a man with a rifle which could be heard in the monastery garden by the brother in charge of the cannon. The vested choir walked in the procession. Traffic was re-routed and policemen were on hand to direct. The firemen were also involved with their trucks. Even the streetcars were detoured.

The event began with solemn Mass. My brothers and I (all five of us) were participants, swinging the censors, carrying the candles or cross-bearer. Our dad was in the choir, and my mother and sister walked with the sodality. Many orders of nuns and brothers were present, and the diocesan clergy as well. Banners, flowers, bands, military honor guard, Knights of Columbus, the Catholic Knights, first communicant girls in their white dresses and boys in dark knickers and white shirts were all proud to be in the procession. Dispersed among the marchers were various hand-carved wooden symbols carried on poles, painted in colors and embellished with gold: the sheaves of wheat, the chalice with grapes, the Lamb of God, all brought from Germany.

Corpus Christi at the Franciscan parish of Saint Anthony was indeed a great outpouring of faith that made a tremendous impression on me as a young boy. I regret that the present generation has been deprived of such an opportunity of grace. And worse, that the elimination of all this can possibly be attributed to the Second Vatican Council.

MARK A. REISCH

Father John Selner, S.S.

Something more is owed the late John Selner, S.S., in these pages than the warm tribute of Catherine Dower (*Sacred Music*, Vol. 120, No. 1, Spring 1993). Father Selner was pivotal in the establishment of CMMA and this journal. As president of the Society of Saint Gregory, it was to him that Vincent Higginson and his associates on the *Catholic Choirmaster* turned when the question of joining forces with the *Caecilia* group was first posed. Thanks to him the decision to merge and jointly to fund the new project came quickly and generously.

It was at the Nazareth motherhouse of which Dr. Dower writes that he and the writer in early July, 1964, hammered out the outline of the constitutions which were eventually adopted at the Boys Town organizational meeting. It was at Nazareth too that Father Selner arranged a meeting with Archbishop John Deardon, whose commission then spoke for the conference of bishops in matters pertaining to music in the vernacular. The latter's interest was expressed in his invitation to submit lists of candidates for the bishops' advisory panel.

May he rest in peace.

MONSIGNOR FRANCIS SCHMITT

ICEL Texts

The Confraternity of Catholic Clergy (CCC), a fraternal organization representing some 900 American priests from all parts of the United States, voices the strongest possible rejection of the new liturgical texts proposed by the International Committee on English in the Liturgy (ICEL) to the bishops of the United States. This proposal includes the lectionary (now pending approval of Rome) and the sacramentary. In this we give our support to the letter of Roger Cardinal Mahony of Los Angeles to Archbishop Pilarczyk of Cincinnati, a letter which comprehensively documents the grave deficiencies of the sacramentary text, as well as to CREDO, a fast-growing movement, initiated by younger priests who are rallying their confrères to beg our bishops and the Holy See to weigh carefully the consequences of these texts upon the future liturgical life of the American faithful. We further agree with the strong protests registered, among others, by Father Peter Stravinskas concerning the periphrastic texts of the proposed new lectionary.

Rather than repeat the fundamental arguments presented by Cardinal Mahony and others, we will limit this position statement to three general observations. Having done so, we will once more beg our

bishops to give these texts the most serious and conscientious scrutiny, alerted to the impact on the spiritual well-being of their priests, religious and laity:

1) The American Catholic faithful have become restive and confused. The majority have become accustomed and adjusted to the original translation. The constant agitation of liturgists to introduce ritual novelties has met with hostility by some, momentary excitement by others, often followed by indifference or a demand for more stimulation. In this psychological climate, to introduce a drastic change in the text would be a rash experiment, not to mention the theological problems of the proposed text. Furthermore, the Mass text enshrines perennial formulas of traditional Catholic language, to cite only the Creed and prayers such as the Our Father. We ask our bishops to consider the pastoral chaos which will ensue in our common Catholic life of prayer among children, youth and adults, as well as between conservative and more "progressive" elements already in conflict.

2) The passage of the ICEL proposals will impose a grave crisis of conscience on those faithful priests who are cognizant of the defects of the text and yet they will be mandated to impose it upon their people. There should be full awareness of the increasing burden on the morale of priests, who will have to make most serious personal decisions concerning this pastoral problem.

3) Some 25 years ago ICEL produced the current text. Weaknesses in language and theological obscurities, even in the original text, have often been noted. And now ICEL finds its own first text gravely unsuitable (mainly from the viewpoint of radical feminists sensitivities). Some ICEL sources have signaled that revisions of the text will have to be made periodically—apparently to be consonant with the *Zeitgeist*. That sacred liturgical texts should be enduring has always been the norm of Catholic worship. Texts which have to be recycled four times a century to conform to the evolutionary and revolutionary tides of popular opinion will be the most compelling argument for many Catholics to have recourse to the Ecclesia Dei indult, a prospect many bishops who favor ICEL's projects will not warmly welcome.

REVEREND RICHARD GILSDORF

CONTRIBUTORS

K. A. Daly resides in Dublin, Ireland. He has recently completed his degree of master of arts at the Queen's University in Belfast.

Duane L.C.M. Galles resides in Minneapolis, Minnesota. He holds degrees in both civil and canon law, and is a frequent contributor to *Sacred Music*.

Károly Köpe has lived in Winston-Salem, North Carolina, in Hungary, Istanbul and other European cities. He has written often for *Sacred Music*.

Father Robert A. Skeris is a priest of the Milwaukee Archdiocese with a doctorate from the University of Bonn. He is on the faculty of Christendom College in Front Royal, Virginia.