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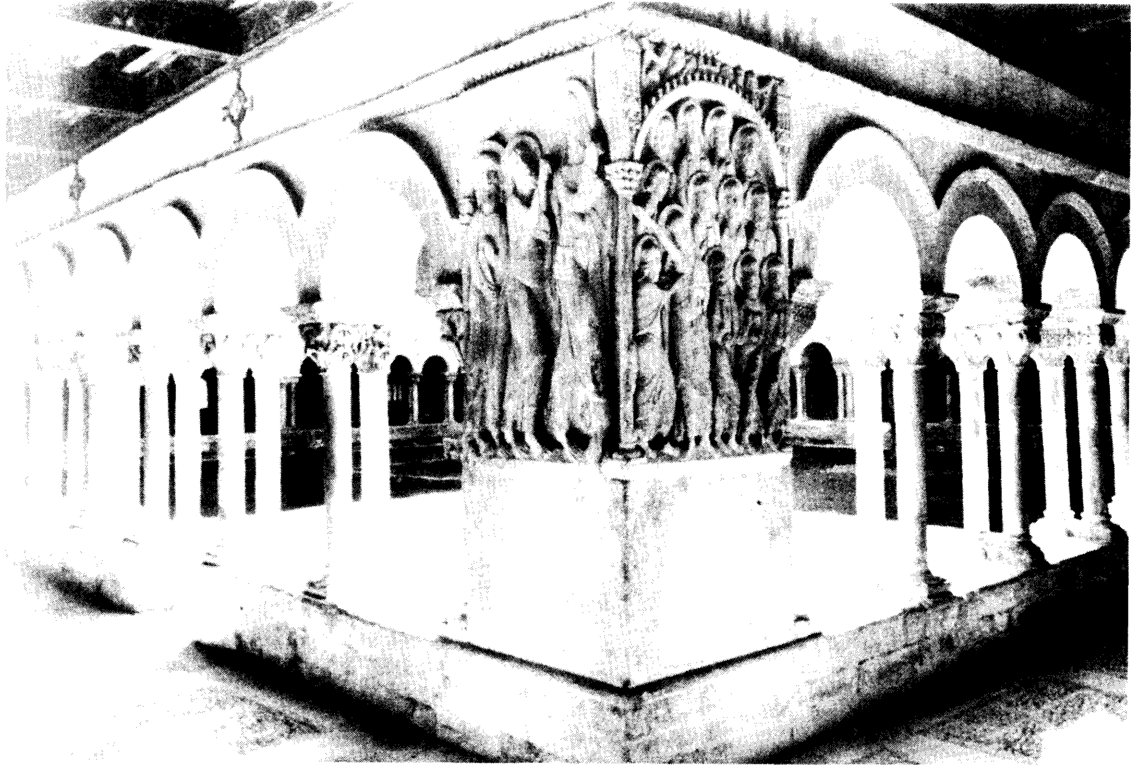

SACRED MUSIC

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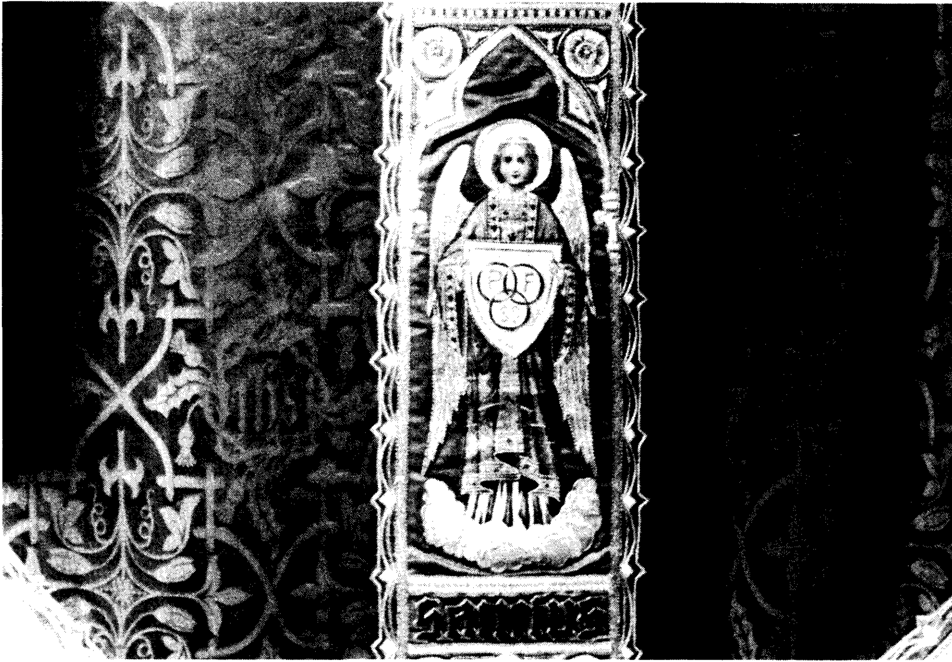


FROM THE EDITORS

Vespers

Years ago, my father made an annual trip with his family from our home in Minneapolis to Collegeville to Saint John's Abbey, where he had been a student. We had a picnic lunch on the abbey grounds after what was then considered a long automobile journey of some 90 miles, and then we went into the beautiful abbey church to listen to the monks sing vespers. It was an experience for me that until now remains vivid in my memory. The sound of the chant, the smell of the incense, the beauty of the precious vestments and the splendor of the monastery church made a great impression on me. I did not know what the Latin texts meant, but somehow all that I saw and heard put me in touch with God. The monks were speaking to Him for us.

Later, as a student at the Saint Paul Seminary, I learned what vespers was and with the whole community sang the office every Sunday and major feast. It is one of very few activities of those seminary years that I look back at with real appreciation and love. The long procession of students in cassock, surplice and biretta, across the seminary grounds, winter and summer, to the chapel, where we sat in choir stalls, set the mood for the service that followed. Vespers sanctified the afternoon. It was the formal worship of the community, done with care and every effort to be reverent and devout.

Time was when vespers were the usual Sunday afternoon service in most parish churches. Even the Latin texts were known to a great number of Catholics, especially the choir members. That was before the movies, the radio and finally the TV replaced going to church on Sunday afternoon. And so vespers in the parishes became a thing of the past.

But the II Vatican Council did not accept that situation. It ordered that vespers be sung in parish churches and that the clergy join with the laity in singing the praises of God in the afternoons of Sunday. Of course, the chant books with the reformed rite

are not available, even in Latin. Unfortunately, the revised Gregorian chant books for vespers are not yet in print, and one wonders if they ever will be. The *Liber Hymnarius*, which contains the hymns and some other parts, can be had from Solesmes Abbey. But the psalms and the new *antiphonale* are not yet available, and one hears rumors that when they are finally published, they will not be "pointed" to indicate the application of the melodies to the psalm texts. So what should be done for texts? Short of creating your own books, one can continue to use the old *Liber usualis* until something better appears. Or there used to be any number of hymnals around the choirloft that had Sunday vespers and vespers of the Blessed Virgin Mary.

But someone is going to object to using Latin. But don't give up. If a sheet with both Latin and English is provided, the congregation can take part with a growing degree of participation. Just to sit and listen as the psalms are chanted is a form of active participation as well as an opportunity for moments of silent reflection during the singing, as I did as a boy listening to the Benedictines at Collegeville. I have no doubt that my vocation was nourished at vespers in that abbey church in central Minnesota. God's grace is a gift and it comes in a variety of ways, most often in the quiet and reverence of a reflective occasion.

Vocations are fostered and nourished at vespers. For the past twenty years. every Sunday without exception, in the Church of Saint Agnes in Saint Paul, Minnesota, we have sung vespers in Gregorian chant. About ten men, vested, sit in the sanctuary. Some are candidates for the priesthood; others are thinking of a vocation and praying to discern it. In those years, from the large number of those who have sung vespers, thirteen young men have been ordained to the priesthood from this parish, and many others who have visited Saint Agnes from other parishes have also become priests. God spoke to them during the singing of vespers. The quiet of the church, the mystical sound of the chant, the solemnity of the ceremonies, including the exposition of the Blessed Sacrament, the very vesper hour itself, traditionally dedicated to the Blessed Sacrament and the Blessed Virgin, constitute a means of grace for a parish, its people and its clergy, and especially those seeking to discern God's will for them. The II Vatican Council acted under the inspiration of the Holy Spirit in ordering vespers for parish churches every Sunday.

R.J.S.

Don't fight. Just ignore.

Who can deny the popularity of Pope John Paul II? Who can oppose him or stand in contradiction to him and all he so courageously teaches? In his recent visit to the United States in August, nearly a half-million people assembled in Denver, Colorado, to see him, hear him, and cheer him, to worship with him and to have his blessing. He is the Vicar of Christ, the visible head of the Church. He has the triple office of teaching, governing and sanctifying which Jesus gave to Peter and his successors until the end of time. No one is going to stand in opposition to him, surely not openly.

How then is it that so much of what the Holy Father teaches and commands is left undone? There are many, even among his bishops, who do not do what he orders. And that is true in nearly every category of ecclesiastical endeavor. They don't fight him; they simply ignore him!

How often has the Pope of Rome warned the world on the immorality of so much of the sexual conduct openly espoused today in most countries? How often has he called attention to the sanctity of life in its beginnings and its ending? How often has he spoken of the indissolubility of the marriage bond so continuously under attack from diocesan marriage tribunals? How often has he repeated the need for reverence in the liturgy and adherence to the liturgical norms? How often has the Holy Father, through his various congregations, given orders that are essential to the living of vowed, religious life in community: poverty, prayer, religious habits? And how often are they disregarded? What has happened to delay the publication in English of the new *Catechism of the Catholic Church*?

The procedure of those who oppose him is obvious. Just ignore him. His opponents haven't the courage to fight him openly. He is far too popular among the people. He is himself too great a theologian. So the technique is to pay him no heed, let him continue to talk and to write, but ignore him and his documents. Cheer him when he visits you and go your own way.

This has been the plan used in implementing the liturgical renewal in this country. What has been ordered by the II Vatican Council, by the post-conciliar decrees from the various congregations, in the instructions and letters from the pope himself, has gone unnoticed and unfulfilled. Despite clear instructions from Rome, American Catholics have been led to receive communion in the hand, to stand to receive without any adoring act of reverence, to postpone the reception of the sacrament of penance for first communicants until years after first holy communion, to replace the priests and ordained ministers of communion with lay men and women who are no longer thought to be "extraordinary."

In Denver it was interesting when the young girl asked the Holy Father for his blessing. He replied that first all must pray together, and at this international convention of people from all nations, it was quite logical that the pope chose to pray *in Latino*, the common tongue of Catholics over the world, and to offer the Lord's prayer, which he expected all would know in Latin. The decrees of the II Vatican Council ordered that all Catholics should be taught those prayers and songs in Latin that we hold in common, for the very purpose of using them together in international gatherings. But most of the Americans present could not join in the Holy Father's prayer; they knew no Latin, even the *Pater noster*. They have been deprived of their heritage by those who merely ignore the decrees of the Church and the council.

What has happened to all the instructions on sacred music and the Latin language? Where is the Gregorian chant which was given "primacy of place" by the council itself? It was not heard in Denver. And Latin? Who is fostering the great repertory of sacred music bound to the Latin language that is the envied heritage of the Church? What seminaries teach future priests sacred music? Where can you find the liturgy of the Roman rite celebrated according to the directions from Rome? Have we been led into an American church, slowly separated from Rome?

Of course, you will never find local legislation against papal and conciliar instructions. No, that would be risking reprimand. Rather, the things that are not in accord with modernist thinking in all areas of church life are simply ignored. It is interesting to re-read the instructions of the past thirty years. How much remains undone and forgotten.

Don't fight! Just ignore!

R.J.S.

LETTER TO A SEMINARIAN

My dear friend,

Thank you for your thoughtful letter. My heart goes out to all who, like you, agonize over the fate of our liturgy and its music—not only unhappy old-timers who miss the Church that was home to them once, but young persons who thirst for the lofty but find themselves surrounded by banality or near-profanity. You should be spared such a cruel test as a seminarian. Youth and idealism deserve a better nourishment. May you be sustained in your vocation and become a good priest. But if you do, it will be despite the present Catholic environment. For you will receive little inspiration from what moved generations in the past: a liturgy that conquered more souls than did sermons.

Liturgy is the primary source of Christian life. With our liturgy destroyed, apostasy became rampant, vocations fell, and obedience vanished. Theology is abstract and cerebral, but liturgy was there for all to see. What they saw was open rebellion and disregard of the edicts of the Church, all done with impunity and under the eyes of a permissive hierarchy. *It became a prime lesson in disobedience*. However subtly and inarticulately, people began to think that if it was okay to disobey sometimes, then it was also okay to choose when to disobey. Priests began reneging on their vows, abjuring celibacy, leaving it to individuals to choose artificial birth control or abortion. Nuns became liberated women first and handmaidens of God second; divorced people remarried and decided they could continue to receive the sacraments if they so chose, and so on. Most sadly for our music, every amateur decided he could be an expert with no other qualification than a desire to "self-express." I am convinced that the rape of our liturgy was the Trojan horse through which most present ills entered the Church.

Much of what happened to our liturgy and its music had to do with the spirit of our times. Those responsible erred in thinking that unless we joined the world on its terms we could not survive. They forgot that the human soul in search of God yearns for something other than what it sees in the world surrounding it. Believing that the secular and the familiar would bring the faithful closer to God is a *heresy about human nature*. It is an insidious heresy, for it attacks no particular dogma of the Church, and it goes therefore unnoticed. Hence we cannot combat it with words or arguments. We can only defeat it with its antidote, the lofty and the sublime. Simple as that would seem, it becomes difficult in practice, because it requires a cultural rebirth within the Church itself. What we need is a movement like the counter-reformation. It reconquered the masses (or kept them in the fold) through a magnificent flourishing of art, architecture, and music. Theological debates may have done less for that conquest than did the direct appeal to the soul through beauty. The formula is simple: give people what edifies them, and they will not be content with the banal. People are not dull. Even the untutored have a deep yearning for truth and beauty, though they may not know it, and they respond to the right stimulus. But they respond *intuitively*. Rituals and music have the power to reach the heart directly, by-passing the rational route. Children succumb to it, and the child in each one of us would succumb to it if given a chance. But rituals and music are not everybody's business. They require very special gifts, not just technical expertise. And they cannot be invented or created at will. A ritual is by definition different from normal behavior. That quality lends it a special character, conditioning us to feel, act, and sometimes even become different. So does to a certain extent tradition, which is in part ritualistic. It is also the repository of our collective wisdom of the past. Verdi once said: "Let us return to the past; it will represent progress." He spoke

an important truth, namely, that it would be an improvement (progress) if we returned to apply valuable lessons of the past. Today our past is forgotten. We have lost our roots. Like a ship without compass or anchor, we are out at sea, tossed about by the currents and no longer knowing whence we came or where we are headed.

Were we discussing merely the art of music, it would be sad enough yet not so tragic. But souls are at stake here. Think of the millions who have turned away from the Church in disillusionment. Think of the millions who try to worship in an environment that is more a scandal than an inspiration to them. Those responsible may have to answer some day for the souls lost through their self-indulgent carryings-on or their catering to those who wanted to turn the Church into a disco club. Did Christ die only for the guitar-strummers or the illiterates? Are the souls of the more discerning any less worth saving? We all are receptive to truth and beauty. If few know any better, it is because they never had a chance to taste anything other than what the secular world has to offer, and which today so many seem bent on duplicating in church. I am certain that if "the people" were given a taste of something better, they would get "hooked" on that. Nobody left the Church because of chant or Palestina or Mozart. But I know many who stopped going to Mass because of what they were forced to endure while attempting to pray.

I hold little hope for any real improvement in the foreseeable future. Indeed, there exist many worthy persons who struggle to set things right, but theirs is a losing battle, or an uphill fight at best. We have some brave soldiers but no generals, nor do we have an effective *and competent* general staff imbued with zeal and driven by the right principles. Meaning well is not enough alas. Using the wrong approach or applying the wrong means can defeat the best intentions. I see many trying to remedy things and doing their honest best to rescue liturgical music from its misery. A blessing on them! But it also saddens me to see misguided efforts and helplessness stemming from insufficient expertise. Nowadays it is not enough to be just an expert musician in order to make a difference. We need miracle workers, and those are rare. Never before has our liturgy or its music been under such attack *from within*. These are not ordinary times, and the usual remedies don't apply this time. We need nothing less than a prophet who will galvanize us and lead us out of our present darkness.

Before we can begin to hope for improved liturgical music, we must do something about our liturgy first. *What's wrong with our music today is the liturgy itself.* It neither invites nor supports liturgical music. There is a basic incompatibility between our present liturgy and good music-making. Aside from the fact that the death of Latin condemned all our good music to oblivion (depriving us of our best models), our present liturgy fails to provide any true inspiration for musical creativity. I am quite convinced that if Lassus or Mozart or Bruckner were alive today, they would feel little inspiration to write what they wrote when the liturgy itself moved them to do so. The reason we see so much junk published in the guise of sacred music since Vatican II is precisely that. How do you write something beautiful for a thing that has lost its beauty? Even the use of our great music of the past is somewhat forced and artificial these days. It doesn't really "fit." It cannot. It was inspired by something else and its function was to serve something else. *Liturgical music is functional music.* It is not "great art" in a vacuum. It is there to serve, and it must be inspired by what it is serving. Where is the inspiration today? Until the liturgy itself becomes what it should be, I expect no rebirth of good church music.

Many have given up in despair. You obviously care. I hope there are many seminarians who care as you do. You, the next generation of priests, are our hope for the future. But you will, alas, have to start from scratch. I predict that you and many of

your fellow-priests will hurt at the thought that those who came before you destroyed so much. For I feel that you have been betrayed. Our age has piled up a gigantic public debt, in a manner of speaking, leaving it up to you to make good. May Providence help you do the right thing.

I hope I haven't imposed on you with this lengthy reply to your letter. Of course I shall be glad to assist in any way I can in your efforts to improve on things. Do not hesitate to call on me if you think I can be of any use. If I have any advice to give you for now, it is the following.

Try to become as good a musician as possible. Practice your instrument. Be good at it. There is no better road truly to understand music than being a practitioner of it. Learn some harmony and some composition if you can.

Perfect your Latin. You will not fully appreciate the beauty of our liturgy and its music without it, just as one cannot fully absorb the beauty of a Brahms song unless one also feels in German.

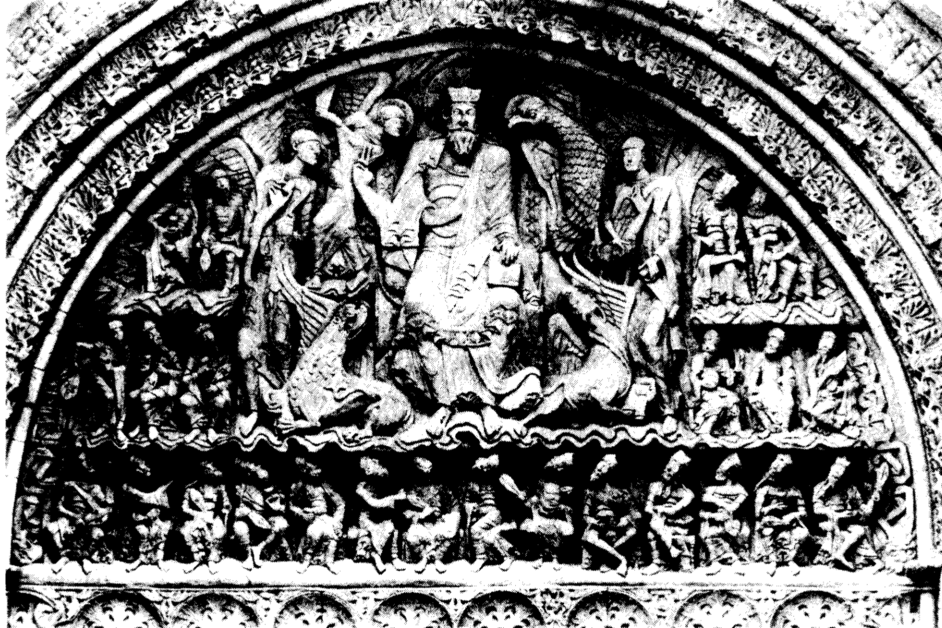
Acquaint yourself with as much good music as possible. In the old days seminaries were the place where future priests acquired a taste of, and some training in, sacred music. I myself started my life-long love affair with sacred music by being allowed to attend the rehearsals of a seminary choir during my early adolescence. I don't know what training is now available in seminaries. If yours doesn't offer any, try to form a group yourself and share with fellow-seminarians the joy of making some great sounds come alive. Have some special favorites, not only ambitious works that stand little chance of being sung as part of a service, but works feasible by most groups if well guided. Some are difficult, but you will be surprised to see how easy they become if you love them and get to know them. But do start modestly. You must not risk early defeat. Succeed at first with simple things, something as short and easy as, e.g., Menegali's *Parce Domine* (TBB) or even a simple harmonized hymn. After a good start you will have enough confidence to proceed further. This will enhance your literacy in sacred music.

The day you become a pastor, try to appoint the best possible musician as your organist and choirmaster. Once you find the right person, inspire and support him, but leave him alone. Pastors who think they know better than the specially trained are a nuisance. Musically ignorant but supportive pastors are preferable. On rare occasions the pastor is also a trained pro. Wonderful! But pastors who think that a little knowledge in music makes them experts are a good church musician's curse.

In closing I wish to thank you again for your letter. I, too, derive comfort from noting that there exist out there persons trying to combat what I call our present-day heresy. It is especially consoling to see the young searching for better answers, and it warms my heart to see this happening with seminarians. Maybe all is not lost, and maybe some of us will yet sing our *Nunc dimittis*. We may not live to see the promised land ourselves, but we may yet die in peace in our exile, knowing that a new generation of good priests will lead us where we were all called to be.

May the Lord preserve you in your resolve and bless you with abundant grace.

KÁROLY KÖPE



THE HERALDRY OF SACRED MUSIC (Part II)
Persons in the Armorial Musical Alphabet

The armorial musical alphabet contains a seemingly endless number of devices and emblems with which to decorate, support, and ensign the armorial shield. The heraldic alphabet is not limited to eight or twelve tones or to twenty-six letters. It is considerably more varied. It consists of simple and somewhat abstract charges like the bend, the chevron, and the cross. At the same time it includes a rich variety of elements drawn from the animal, vegetable and mineral kingdoms as well as devices plucked from the celestial realm. Music, too, has made her contribution.

The armorial musical alphabet in fact begins on high. The venerable musician, Joannis Tinctoris (c. 1435-1511), assured us that *summus ille musicus Jesus Christus* (Christ is the supreme musician). The lyre, he adds, personifies Christ, who in sounding His psalm of praise to the Father, frees man to rise from the dead. Indeed, one might gloss this passage of Tinctoris to add that the harmony which exists between the Three Persons of the Trinity typifies the harmony of sound which is music.

In general, heraldry prefers abstract devices for use on armorial shields, since these are more "readable" at a distance. The more realistic human figures tend to be confined to crests and to supporters of the shield in British heraldry. Yet the traditional emblem of the Trinity is occasionally met on armorial bearings. This is the familiar Trinitarian emblem consisting of a pale or "Y" set upon a border charged with four roundels, one at the center of the pale and one at the end of each arm of it. Those reared on the Baltimore catechism and others familiar with it will recall that the central roundel is charged with the word *Deus*, and the others with the words *Pater, Filius and Spiritus Sanctus*. Between the roundels on each of the pale's arms is the Latin word *est*. On the border are the words, *non est*, to indicate the Trinity's distinction of persons and unity of substance. This emblem is known as the *scutum fidei* or arms of faith. Against a red field this black on white Trinitarian emblem was borne as an armorial banner by King Henry V of England at the battle of Agincourt

in 1415. The Black Canons located near the Aldgate, London, also bore this Trinitarian device on a blue field as the common armorial bearings of their priory. As an appropriate pun it appears in the arms granted in 1951 to the Anglican diocese of Trinidad and Tobago in the West Indies.

The cross of Christ is one of the oldest heraldic charges and it appears in heraldry in countless varieties. It is, however, a symbol rather than a depiction of Christ. But figures of Christ, too, are sometimes encountered in armory. The English diocese of Chichester bears on a blue field a figure of Christ seated in majesty while the royal burgh of Inverness in Scotland bears a figure of Christ on a cross upon a red field. This shield is then supported by a pair of camels, recalling perhaps those of the Magi who were present at His first epiphany.

It was the Franciscans who wrought a sea change in the christological devotional climate of western Christendom and this affected armory, too. Stressing Christ's humanity, the Franciscans introduced devotions such as the creche and the way of the cross. The latter devotional practice led to the introduction into armory of the instruments of Christ's passion. The plain cross was now thought insufficient to evoke the intensity of His passion. In heraldry the instruments of the passion are called the *scutum salvationis* or arms of salvation. Besides the cross they include the crown of thorns, the nails, the lance, the sponge, the pillar of flagellation, and the *flagellum* or whip, all of which need not necessarily appear together on the same coat. However, the Franciscan vice-custody of Cambridge in the thirteenth century did employ all of the instruments of salvation—save the pillar of flagellation—on its armorial bearings.

Our Lady sang her *Magnificat* and the Church early adopted this canticle of praise into the liturgy. Today it invariably still forms part of the evening prayer of the Latin Church and formerly a Marian hymn such as *Alma Redemptoris Mater, Ave Regina Caelorum, Regina Caeli, or Salve Regina* formed part of vespers, too.

Our Lady forms the main charge on the armorial bearings of the diocese of Salisbury, England, where she stands carrying the Holy Child against a blue shield. Similar arms are borne by the Cathedral of Notre Dame in Paris, except that there the blue field is appropriately strewn with the golden lilies derived from the ancient French royal arms.

The greater London borough of Marylebone anciently bore as a crest what must be a Marian figure, despite its non-descript blazon (or literary description). This speaks merely of a "female figure" in a white gown and blue mantle carrying a child dressed in golden attire with halos about the head of each. Clearly, these are canting arms and the figure of the Madonna makes a pun on the borough's name.

The Basilica of Our Lady of Perpetual Help in Roxbury, Massachusetts, bears a stylized figure of Our Lady of Perpetual Help on its armorial bearings designed by the celebrated Benedictine heraldist, Dom Wilfrid Bayne. Atop the shield is the red and yellow *ombrellone* or umbrella indicative of the church's rank as a minor basilica.

If the Queen of the Angels has her armorial niche, so too do the angels themselves. These spiritual beings in heraldry take on human form. In English heraldry they often are drawn in female form whereas in French heraldry they exhibit male characteristics.

Their most famous armorial use is perhaps as supporters of the French royal arms where they stand holding the royal shield vested in alb and tabard, a dalmatic-like vestment which is charged with the French royal arms, viz., three golden lilies on a blue field. A similar pair of angels, habited in dalmatics of advent purple with golden orphreys, are supporters of the shield of the Episcopalian Cathedral of the Advent in Birmingham, Alabama.

The heavenly choirs of angels form no undifferentiated breed. They are divided into nine choirs, each of which is set forth in the Latin (but not in the ICEL English) text of the fourth lenten preface of the reformed Vatican II missal. These nine choirs include the Seraphim, Cherubim, Thrones, Dominations, Virtues, Powers, Principalities, Archangels and Angels.

It is the Seraphim who surround the Throne of Grace, ceaselessly intoning the *trisagion*, the "holy, holy, holy." As Aurelian of Reome (fl. 850) reminds us, the *sanctus* of the Seraphim is the original of all earthly liturgy and our song of praise does but feebly ape theirs. In heraldry the Seraphim are depicted with six wings. The Cherubim rank next and are distinguished by their four wings. In them reposes divine Wisdom. Sir Thomas Chaloner, who was governor to Henry, Prince of Wales, and son of James I, bore a chevron between three Cherubim, all gold, on a black field. The Thrones are agents of divine justice and they are often shown holdinq a scale.

The second triad of angelic choirs begins with the Dominations who represent the divine majesty. They therefore wear royal crowns, robes and sceptres. The Virtues work miracles on earth and bestow grace and valor. Appropriately, they bear a pyx, a vessel holding the sacred Host, symbol of the greatest miracle. The Powers frustrate the knavish tricks of the devil and, hence, are represented armed for battle and holding a sword. Since all just authority comes from God, the Principalities are deputed to protect religion and princes and other heads of state. Thus they are depicted wearing crowns and carrying drawn swords.

The Archangels are seven in number and serve as divine ambassadors plenipotentiary. Raphael, Gabriel and Michael, whose feast is now celebrated together on September 29, are the most frequently represented of the "herald angels." Traditionally Angels are depicted in heraldry vested in an alb and cincture. The apparels or orphreys of the alb may be blazoned a separate color as may be the orphreys of the amice, which is the cloth worn about the neck to absorb moisture. Since Angels form the heavenly choir, they sometimes appear having donned the surplice, the traditional choir vestment, and they may add a scarf or tippet, a choir vestment devised to guard the neck against the winter cold during the long choral offices.

Ordinary mortals sometimes appear in heraldry and among those forming part of the armorial musical alphabet are the traditional makers of sacred music. The middle ages distinguished sharply between the operative and speculative musicians. The former was the cantor; the latter was the *musicus*. The practical musician was the cantor, the human voice retaining its pre-eminence until the time of the renaissance. The *genus* cantor would, moreover, have included three *species*, canons, choristers, and choir boys.

The canons were those clerics who were members of a chapter or college of canons serving a cathedral or collegiate church. As canon 503 of the Latin *Code of Canon Law* reminds us today, chapters of canons are established to perform the more solemn liturgical functions. Traditionally this has included the singing of a daily solemn conventual Mass and the singing of the liturgy of the hours. Headed by a dean, provost, or archpriest, the chapter officer in charge of liturgical offices was the precentor or first chanter who was often assisted by a succentor or sub-chanter.

The female of this species is worthy of special mention. These are the canonesses. While the church has never admitted women to the priestly ministry of the altar, from the very earliest days of the Church women have formed part of the prophetic ministry of prayer, like the widow before the unjust judge of the parable "praying ceaselessly." Arising out of the ancient orders of widows and virgins were the canonesses, women who maintained a ministry of public prayer living "according to the canons" (hence their name) but without vows or a religious habit or rule. By the

early middle ages many foundations of canonesses became quite wealthy and their leader or abbess often enjoyed a vote in church synods and councils and a seat in the imperial diet. Sometimes such abbesses ranked as secular magnates and also had the right to pontificals, the crozier and mitre. To forward their ministry of music, canonesses often established schools of music. They were among the leading practitioners of Gregorian chant.

By the late middle ages chapters of canons had often co-opted a number of choristers who might be clerics or clerks in minor orders. These were sometimes called vicars choral. Choristers might also be lay men and often these were simply called "song men." Generally it was the choristers who enabled a church to perform polyphonic music. For the higher voices a group of choir boys was often engaged. Music was taught by apprenticeship and boys graduating from the local grammar school who showed some promise and had a good voice were often recruited by cathedral and collegiate churches to become musical apprentices and assist in the sacred music.

In heraldry choristers and choir boys appear most frequently as armorial supporters. For example, two choir boys, vested in surplice and red cassock, serve as supporters of the arms of the Saint Thomas Church on Fifth Avenue in New York City. A choir boy also appears in the crest of the arms of Keith Lovell, a music teacher. His crest consists of a demi-figure of a youth habited in an alb and amice and playing a recorder. Here it might be noted that members of the Pueri Cantores (*les petits chanteurs*), the international and papally-approved boy choristers, have traditionally worn an alb and cincture and about the neck a small wooden cross. Before Vatican II ordered that "choirs be assiduously developed" there were over a hundred groups of Pueri Cantores in Canada. If any of them survives today and wishes a grant of arms from the new Canadian heraldic authority, created June 4, 1988, *un petit chanteur* so clad would provide a most appropriate crest for their armorial heraldry.

The *musicus* was the speculative musician or the musical theoretician in the medieval view who had studied the statutory texts at university. Music was included in the classical *quadrivium* and generally the required reading for a music degree was Boethius's treatise, *De Musica*. Salamanca University possessed Europe's oldest chair of music, but apparently its incumbent enjoyed a lower status than the professors of other subjects since only the music professor was permitted to lecture in the vernacular. In England the degrees of bachelor of music and doctor of music began to be conferred by the late fifteenth century. The brilliant red of the gown of a doctor of music would surely make a most impressive figure as a supporter of the arms of some venerable lay church musician or church music organization.

Vestis virum non facit (clothes do not make the man). Yet it is appearances which produce symbols and distinctive attire distinguishes one figure from another. This points out the importance in armory of certain church vestments that have musical associations. For the most part these are the special vestments of canons and canonesses. In the medieval and early modern period these persons were specially deputed by the Church for choir duty and their choir dress, originally merely functional, ended up as a distinctive privilege. This distinctive dress includes the *cappa magna*, the mozzetta, the amess or almutia, the rochet, the biretta, and a special pectoral cross. Moreover, some chapters of canons were privileged to wear distinctive colors, usually red or purple.

But the story really begins with the alb, the long white linen garment which in the early Church was the ordinary dress of secular clerics. With the spread of the Latin Church to more northerly climes, it became the custom to wear under the alb for warmth during the long winter choral offices in cold unheated churches a garment made of sheepskin. The bulk of the sheepskin tended to make the alb appear short-

ened and in time this garment came to be called what it literally was, a *super-pellicem* or "over-skin." Turned into the vernacular, one has "surplice" and it became the usual choir dress (along with the cassock) in the Latin Church. Clerics and others in choir who enjoyed no special privilege wore the surplice over the cassock.

Some canons, however, were privileged to wear the rochet or close-fitting surplice of a prelate. In the Roman Church the rochet had fitted sleeves and also a silk lining of the same color as the wearer's cassock behind the lace of the cuffs. Distinguished chapters of canons privileged to wear the *cappa magna* in winter wear it over the rochet. In summer, if they enjoy no other special privilege, they cover their rochet with a cotta, which is but a diminutive of the surplice.

This last practice perhaps explains the curious privilege conceded by Leo XIII to the canons of the cathedral of his native Perugia. They were privileged to wear two surplices at one time. Presumably they in fact wore a cotta over a surplice and this gave them a certain precedence after those canons privileged to wear the cotta or surplice over their rochet and above those canons who wore only a cotta or surplice over their cassock.

Canonesses also wore the rochet and, until 1967, the Augustinian canonesses regular of the Hotel Dieu in Quebec wore the rochet as a part of their choir dress.

The sleeve or maunch is a frequently-used armorial device and on the continent it is often found in coat armour equipped with a pocket for a book which could be a songbook. Viewed as the sleeve of a surplice, it might fittingly be borne as the armorial device of a college of choristers or vicars choral.

Distinguished chapters of canons were conceded the use of the *cappa magna*, the long, poncho-like, violet, woollen garment covering the torso and equipped with an ermine cape. Unlike major prelates, canons usually wear theirs folded and curtailed. Traditionally when a collegiate church was raised to the rank of minor basilica, its canons got the privilege of the violet *cappa magna*, which was to be worn over the rochet. In 1964, the Cathedral of Saint Louis in New Orleans became a minor basilica. For this reason it would seem that if the cathedral chapter of New Orleans, created in 1793, were today revived, its canons would have the right to wear the *cappa magna*. Two canons each clad in a violet *cappa* would thus make appropriate supporters— unique in the United States—for the arms of this cathedral.

The amess was the hood with shoulder cape with which canons were wont to cover their heads and shoulders during their long choral offices. Usually of woollen cloth and often lined with fur for added warmth, over time the amess became conventionalized in the form of a fur scarf. For most canons it was a scarf of grey fur worn over the left arm.

The arms of the Villiers family (who supplied a grand master to the Order of Malta) included a coat consisting of an arm vested with an ermine maniple. Sometimes noble families ranked as *advocati ecclesiae* or protectors of a particular church. As such, the head of the family might hold an honorary canonry in the church. Thus, the family of de Preuilly of Touraine were *avoués* and honorary canons of the chapter of Saint Martin of Tours and noted this distinction armorially by including in their arms a quarter consisting of a clenched hand wearing an ermine maniple pendent from the wrist charged with a red cross patee. The Villiers and de Preuilly "maniples" may have been in fact amesses.

Continental heraldry shows numerous examples of the amess in coat armour. Henri François de Baradeau, a canon of Notre Dame de Paris in the early eighteenth century, ensigned his arms with his amess. Atop his shield was his biretta and depending gracefully from it and down the side of the shield was his fur amess. On some tombs of canons in Trent cathedral the amess rests atop and behind the shield as a sort of mantling. Similar examples can be found in the cathedrals of Verona and

Mainz. In more modern coats this vestment is no longer used to ensign coat armour, even though it is said that Pope John Paul II had restored the use of the amess in the collegiate churches of Rome. It remains useful as a charge on the armorial shield, however. A variant of the amess is the tippet, a choir scarf worn about the neck and nowadays seen only on Anglican clergy.

For Roman Catholic canons the mozzetta seems the more favored choir vestment today. Just as the surplice, rochet and cotta are diminutives of the alb, so the mozzetta with the tippet are descended from the amess, the mozzetta being the shoulder portion of that hood cum shoulder cape. At first canons wore the mozzetta only as a substitute—usually in spring and fall—for the heavier woolen *cappa*. Today the distinguished metropolitan cathedral chapters of Quebec and Westminster enjoy the use of a violet mozzetta. In general, since the French revolution the mozzetta has tended to supercede the amess, but Barbier de Montault, the distinguished nineteenth-century writer on liturgical law, noted with horror that the canons of Amiens wore both amess and mozzetta! In 1970, episcopal conferences were given the faculty to reform the choir dress of canons. The reformed choir dress was to be a grey or black mozzetta trimmed with violet. In 1987, a violet mozetta was added to the approved list as well.

Some chapters of canons were privileged to wear as part of their choir dress a special pectoral cross. In 1803, Pius VII conceded to the canons of the Basilica of Loretto the use in choir of a gold pectoral cross suspended from a black silk cord decorated with gold threads. On its obverse the cross bears the image of Our Lady of Loretto. On the reverse is the image of Pius VII who conceded the favor. At Nevers, France, the canons were conceded the use of a silver cross radiant suspended from a purple silk ribbon edged in blue.

Mention should be made of the former armorial use of the biretta. As early as the sixteenth century Jean de Saint André, canon of Notre Dame de Paris, placed a biretta on the fulled-faced helmet atop his armorial shield. This would have been the plain black biretta of a simple priest unless the armiger enjoyed some special privilege. But many canons were so privileged. The canons of Loretto basilica in 1882 got a violet tassel on their birettas and numerous chapters were privileged to wear the choir dress of the various grades of prelates of the pontifical household. The canons of Florence, Padua, Venice, Bologna, Estergom and Malta could dress like protonotaries apostolic and thus use a red tassel on their birettas. The canons of the primatial cathedral of Pisa had the dress of a domestic prelate and so could adorn their birettas with a violet tassel.

Today the biretta is no longer used to ensign a coat of arms. Instead, canons would use the broad-brimmed black ecclesiastical hat described with three black tassels pendent from black cords on either side of the shield. At the same time those chapters accorded the privileges of protonotaries apostolic or domestic prelates would today place above their shield a violet ecclesiastical hat trimmed with either red cords and tassels or violet cords and tassels, respectively.

Such, then, are the persons of the armorial musical alphabet and such is their choir dress. In the next part we shall explore the contribution of things to the armorial musical alphabet.

DUANE L.C.M. GALLES

ERNST KRENEK'S SACRED MUSIC

Any person who studies Ernst Krenek's sacred music[1] learns eventually that it must be looked at from a larger perspective. This must include an awareness of more than mere notes, i.e., the composer's life-long preoccupation with the problems of *irdische* (finite) and *Gotteszeit* (infinite) time.[2] First, time is the core theme in some of his operas,[3] art songs,[4] instrumental writings,[5] and sacred music.[6] Second, through his continuing search for linguistic expression, Krenek inherited and accepted a literary trend fully established by the Austrians: Johann Nepomuk Nestroy (1801-1862), Ferdinand Raimund (1790-1836), Franz Grillparzer (1791-1872), and Karl Kraus (c1874-1936), all so admired by Krenek.

Basically, Krenek's concepts of time are of a philosophical-religious nature: the twofold nature of time, seen as an "instant" and seen as stretching out into infinity. The first concept is realized by Krenek in various ways. No. 10, *Der Augenblick (The Instant)* of his song cycle, *Gesaenge des spaeten Jahres (The Songs of the late Year),* Opus 71, a song without words for piano, provides a good example. According to the notes of the composer it illustrates a "Kierkegaardian instant between time and eternity when the trombone of the Judgment, sounding from far away, announces the unfolding of the infinite."[7] Only recently the composer reminded us of another of his compositions which also deals with the Kierkegaardian instant.[8] Dedicated to the memory of Anton Webern, it is entitled *Instant Remembered,* and Krenek compiled the text from some of his favorite poets as well as from his own poetry. In a very important epistemological essay, *Im Zweifelsfalle (In case of doubt),* Krenek delves more deeply into the implications of the "instant" of time in music.[9] He argues that all composers must make musical decisions facing the infinite possibilities of arrangements of time concerning the "instant" of time in music. This decision is not made only once, at the begining of a work, but countless times, in fact after each single "instant" of sound he is creating.[10] Beset by doubt the composer has at least three choices: he may opt for rules established by tradition; on the other hand, he may be influenced by flights of imagination; or there are risks of chance. When none of these is acceptable, he makes rules of his own such as in serial writing, which may serve as a guidepost of decision for each single sound-instant.[11]

The essay, *Im Zweifelsfalle (In case of doubt),* is a "prelude" to a composition which is entitled *Glauben und Wissen (Faith and Knowledge)* and subtitled *Dialektisches Klang und Sangspiel (Dialectical play of sound and song).* In it the composer-poet continues pursuing the argument of the "prelude"—essay—doubt, which is transformed now to the concept of faith. At the end of the play Krenek declares himself in favor of love over doubt. Krenek does not always conceptualize the brevity of time in its "instant-ness," but sees it also in its "infiniteness," and is aware of its everlasting qualities which he conceives as being analogous to a journey through life.[12] The comparatively limited time on earth allotted to mortal man is graphically illustrated in his art song, *Die Ballade von den Eisenbahnen (The ballad of the railroads).*[13] A poetic travelogue of ten sections, it possesses a forceful Christian symbolism. The reader can visualize Christ as a railroad engineer awakening the sleeping traveller from his berth just before the train approaches the last turn of the tracks before the end of the journey—heaven's gate.[14] Both concepts of time, its transitoriness and its limitlessness are contrasted by Krenek in the song cycle which has already been mentioned, *Gesaenge des spaeten Jahres (The Songs of the late year),* Opus 71. Inherent in the symbolism is a journey through life, according to Krenek a *Reisebuch durch düster verhängte Seelenlandschaft* (a travelogue through a somber souls-landscape).[15]In each of the last three songs of the cycle the text points to the finite, yet infinite life-journey.[16] This same paradox of finite and infinite time,

the same condition of the despairing soul is apparent also in the text of his *Fünf Lieder nach Worten von Franz Kafka (Five Songs according to words by Franz Kafka)*.[17] Sometimes the pathway of our life-journey is full of twists and turns and leads into a "labyrinth" in which we easily go astray.[18] The poet-composer had perhaps this in mind at the conception of the fourth poem in his song cycle, *Spätlese (Late Harvest)*, Opus 118. The text as sung by the soloist speaks of the unpredictability of time from pre-history to post-history, of its "undirectionality," from forward to backward, and of its "undurationality," from day to night, young to old; in other words, the text illustrates the unmeasurability of the infiniteness of time.

Krenek is conscious of time not only in the texts of his works, but in a rather more practical sense which relates to time as actual performance times. This is most apparent in his liturgical works which one may want to call "liturgical time compositions." They are intended for finite time-spans, i.e., they are meant to be used for worship services which are performed at specific hours of the liturgical day, month and year in form of complete settings of the ordinary or proper of the Mass. They are:[19]

Deutsche Messe (Ordinarium), Opus 204. 1968-69, Bärenreiter, BA 5417.
Messe "Gib uns den Frieden," Opus 208. 1970-71, Bärenreiter, BA 6064.
Proprium Missae in die SS. Innocentium, Opus 89. 1940/1953. Mills Music.
Proprium Missae in Dominica III in Quadragesima, Opus 142. 1954/1957. Schott 39419.
Proprium Missae für das Dreifaltigkeitsfest, Opus 195. 1966-67/1968. Bärenreiter BA 4122.
Proprium Missae per à la Festa de la Nativitat de la Mare de Deu (9 de Septembre), Opus 202. 1968. Unpublished.
Veni Sanctificator, Motette zur Opferung für das ganza Kirchenjahr. 1954/1957. Schott.
Psalmverse zur Kommunion für das ganze Kirchenjahr, Opus 149. 1955/57. Schott 39420.

The last two mentioned, while not complete settings, belong also to this category of liturgical time compositions. The motet *In Paradisum*, Opus 106, an antiphon, likewise belongs in this category. It is usually part of a *Requiem Mass*,[20] which Krenek wrote in memory of his father.

Krenek has been aware not only of specific liturgical times, but of the length of time which these compositions take in a contemporary worship service with alteration of Mass texts. In fulfilling the commissions assigned to him, he "custom designs" both ordinary and proper Mass texts with sensitivity and courtesy. The student of his Mass compositions becomes aware of the abbreviated *Credo*, for example, in the *Deutsche Messe*.[21] It contains fewer measures than the *Kyrie*[22] and the *Gloria*. Much less time is spent with the *Credo* than with the *Gloria*: the basic time values for the *Credo* being about 116 measures; for the bipartite *Gloria*, about 72 for the first and about 76 for the second. Another alteration of the Mass text may be found in *Gib uns den Frieden* Mass. In this instance, there is an addition of the *Verba Testamenti* inserted between the *Hosanna* and the *Agnus Dei*.[23] The sounds of *Das ist mein Leib, das ist mein Blut*(This is my body, this is my blood), whispered in *pianissimo*, add considerably to the time span of the service.

Further examples of Krenek's sensitivity and flexibility to parish needs which influence the time span of the services may be found in two Masses for European churches: the *Proprium Missae für das Dreifaltigkeitsfest*, Opus 195, commissioned by the Swiss church of St. Johannes Bosco in Basel, which was set to a version of the German text selected by the clergy;[24] and the *Proprium Missae per à la Festa de la Navitat de la Mare de Deu*, Opus 202, which was set not in Latin but in the native Catalàn language of the monks of Montserrat. In both cases, the liturgical time is

considerably expanded. Specifically in the *Proprium Missae für das Dreifaltigkeitsfest* the recitation of additional verses from the Psalms is suggested. In the *communio* of the Catalàn Mass the repetitions of the litany-like refrain augment the time-span of this *communio-Magnificat* considerably.

Krenek, aware of the fact that time for complete musical Masses is not always available or desirable, has composed music which fills a need for shorter liturgical works (although this may or may not have been his reason in conceiving the following works). They are:

Lamentatio Jeremiae Prophetae, Opus 93. 1941/1957.[25] Bärenreiter BA 3648, Jeremiah.
Aegrotavit Ezechias, Opus 103. 1943/45, Bonart, Ezeckiel.
Three Sacred Pieces, 1961/63, Rongwen
  Go Thy Way. Ecclesiastes.
  There Be Four Things. Proverbs.
  There Be Three Things. Proverbs.
Drei Madrigale und drei Motettten. Opus 174. 1960/61/ Rongwen.
  The Earth Abideth.
  At the Sea in Ships
  Leviathan
Vier Chöre
  By the Sepulchre. St. Matthew.
  On Mount Olivet. St. Matthew.
  The 126th Psalm.
  From the 103rd Psalm.

Best known of the above works is probably his *Lamentatio Jeremiae Prophetae*, Opus 93.[26] In this serial work Krenek has used one of the famous texts from the Book of Jeremiah, a text which has been set by many composers since the fifteenth century.

The prophet Ezekiel's writings have been mentioned by Krenek both in musical (the Pentecost oratorio, *Intelligentiae, Spiritus Sanctus*, Opus 152)[27] and in literary works (the essay, *Anton Webern magisches Quadrat*).[28] In the essay Krenek quotes from those sections of Ezekiel which give an apocalyptic view of man's inescapable attachment to God. The metaphor of the prophet's description of a devastating holocaust serves to give expression to Krenek's feeling about the abrupt and untimely death of his friend and fellow composer, Anton Webern.[29]

Through his entire life Krenek was consistently concerned about linguistic expressions. This is evidenced by the great quantity of literary works which he has produced: books, essays, plays, poems, short stories, reviews of books, recordings and music, and travel accounts.[30]

Perhaps because he was involved with literary as well as musical compositions, Krenek took special care in the selection of the texts for his sacred (and of course, his secular) compositions. There are texts which he takes from the liturgical materials of the Christian churches as discussed above, and those which he selected from the writings of literary figures of the past and of the present which had special appeal to him, and finally those which he collages from liturgical and literary texts.

The second category dealing with texts of authors past and present claims our attention. The English poet, John Donne, seems to be one of Krenek's preferred poets.[31] In his setting of the *Five Prayers on the Pater noster*,[32] Krenek combines the liturgical text of the *Pater noster*, the Lord's prayer, with five poem-prayers of John Donne's *The Litanie (1608-1609)*, Nos. 15, 16, 20, 23 and 27. No. 23 requires our attention above all since it combines a petition to listen to the music of the prayer of the sinner with the corresponding lines of the *Pater: Et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris:*

Heare us, O heare us Lord;[33]	Hör uns, o hör uns, Gott;
to thee a sinner is more musique,	Ein Sünder, wenn er betet,
when he prayes than speres,	ist dir Musik, viel schöner
or Angels praises bee,	als Engelslobgesang
in Panegyriaque Allelujaes. . .	und panegyrisch Allelujas. . .

(Translation by E. K.)

Unity is given to the whole composition by the possibility of a suggested repetition of the entire statement of the *Pater noster* in *pianissimo* with the addition of a concluding Amen.

In another major sacred work Krenek again takes advantage of the expressive poetry of Donne,[34] his holy sonnet, *La Corona,* which is an *historia* of Christ's life, death, and resurrection in the form of a cycle of seven sonnets. Each of the sonnets is linked with the succeeding one by the repetition of the last line of each poem as the first line of the next. Furthermore, a certain ritualistic formalism is hinted at by the fact that the last line of the last sonnet is the same as the first line of the first sonnet: "Deigne at my hands this crown of prayer and praise." The imagery of the *corona* (crown) is vividly illustrated by these textual devices of interconnection. One could say that "the sequence represents a kind of rosary of seven decades, each preceded by a (kind) of *Pater noster* and followed by a (kind) of *Gloria Patri.* The crown as the poet describes it in the first sonnet represents both the crown of thorns of Christ, symbolizing the punishment and atonement which all men must suffer, and the crown of reward given to God's true servants."[35]

Both John Donne's selected prayer-poems from *The Litany* and *La Corona* refer to the transitoriness of life and time spent on earth by men. Krenek's *Kantate von der Vergänglichkeit des Irdischen (Cantata on the Transitoriness of Earthly Things)* expresses basically the same ideas. All the poems of the cantata were written by men who experienced the holocaust of the Thirty Years War.[36] The awesome frustrations of a lifetime spent on such an earth prompted them to depend upon God instead of upon events or people. This dependence is aptly illustrated in a poem of Gryphius which comes at the end of the cantata:

O, highest God, protect me on this course from sliding,
Do not let pain, or pride, or joy , or fear disturb me.
O, highest God, protect me on this course from sliding.
May thine eternal light shine ahead of me.
Keep, when the body drifts into sleep,
And when the last of days drifts into sleep,
And when the last of days casts its shadows upon me,
Pray, tear me from the vale of darkness up to Thee.
(Translation by Ernst Krenek)

With the three part Pentecost oratorio, *Spiritus Intelligentiae, Sanctus,* Krenek gives an overwhelming example of the third type of text, i.e., the collage of liturgical and literary materials. According to the composer, the idea for an oratorio dealing with the history of the concept of the Holy Spirit had been in his mind for about fifteen years before he actually found a sound combination which satisfied him. Even now only the first part has been composed.[37] Because the text is based on a history of the concept of the Holy Spirit in Jewish and Christian theology, three types of texts are used: 1) the liturgical text in form of three Pentecost hymns, *Veni Creator Spiritus* (the first part of the oratorio), *Te lucis ante terminum* and *Jam Christus astra ascenderat* (both in the third part of the oratorio) and the Pentecost sequence, *Veni Sancte Spiritus* (the third part of the oratorio); 2) selections from the Old and New Testaments; 3) one selection from Soren Kierkegaard's writings and three selections from

the English divine, John Donne's sermons, holy sonnets and *The Litanie*. The first part of this Pentecost oratorio is called *Das Verlangen nach dem Geiste (The Longing for the Spirit)*. Unity is given to this first part by the repetition of the opening line, *Veni Creator Spiritus*, at its end. The first part also includes a quote from *Kierkegaard's Der Begriff der Angst (The Concept of Dread)*:[38]

> Innocence is ignorance. Spirit is dreaming in man. In this state there is peace and repose; but at the same time there is something which is not dissension and strife, for there is nothing to strive with. What is it then? Nothing. But what effect does nothing produce? It begets dread.[39]

The text for the second part of the oratorio is entitled *Die Verheissung des Geistes (The Promise of the Spirit)*. It is entirely scriptural, containing sections from the prophecies of Isaiah and Ezekiel.[40] The third part, *Das Kommen des Geistes (The Coming of the Spirit)*, includes scripture from the New Testament and concludes with John Donne's *The Litanie III*, "O Holy Ghost, whose temple I am."[41]The idea of the composer is that once the work is completed and once there is an opportunity to perform it, one would perform it twice, once in the order written, and the second time backwards to stress the miracle of Pentecost.[42]

In the choice of texts Krenek is careful not only in selecting a variety of religious/ philosophical goals but he is also extremely careful in supplying these texts with appropriate musical styles which range from the fifteenth century style of an Okeghem and Tinctoris[43] to that of twentieth century serial writing. Most characteristic is his unique fusion of the imitative writing of the renaissance era with that of twelve tone writing of the twentieth century.[44] Imitative and serial writing constitute a "happy" liaison and compliment each other admirably. The principle of the row, basically a melodic one, is not in conflict with the concept of imitation which is also melodic.[45]

Krenek supplies a variety of musical treatments for the text which he chooses: 1) syllabic 2) rhetorical 3) quotational 4) imitative (canonic treatment) 5) *cantus firmus*. Each of these we will mention in turn.

Syllabic. A good example of Krenek's syllabic treatment of an entire setting is given in his *Proprium Missae per à la Festa de la Mare de Deu*. To meet both the intellectual and spiritual needs of the congregation, for whom this Mass was designed, simplicity and structural clarity is approaching that of popular music. Krenek is economical as far as the number of syllables of the text and the number of measures of the music. The numerical relationship between quantity of syllables and of measures gives us some insight how the composer proceeds:

	Syllables	Measures
Introitum	201	128
Gradual	204	79
Alleluia	144	50
Offertorium	94	55
Communio	449 (665)	166

The following facts come to light:

1) The outside movements, *introitum* and *communio*, are the longest movements in terms of number of measures;

2) *introitum*, *graduale* and *communio* are the longest movements in terms of number of syllables;

3) the *communio* is by far the longest movement in terms of number of measures and syllables;

4) the number of the measures of the *graduale*, *Alleluia* and *offertorium* combined

come close to the number of the measures of the *communio*.

5) the sum of the syllables of all first four movements combined comes close to the number of syllables of the *communio* alone.

Rhetoric. Krenek stresses the message of his texts not only by economical treatment of syllables, but gives them an added dimension through his utilization of renaissance/baroque rhetoric. His *Messe Gib uns den Frieden* offers a good illustration.[46] The composer stresses the interval of the augmented seventh as a figure which here represents a plea for mercy, for faith, and for peace. We find it initially in the very first two tones of the *Kyrie*, i.e., the first two tones of the row: gb to f. Belief (*Ich glaube*) is stressed by means of the ostinato figure first in the bass solo part of the *Credo* where it is repeated five times and later in the alto chorus part; this continues while the other voices sing the words of the *Credo*. The ascending gb-f of the *Kyrie* introduction has been transposed to a descending f-gb. This descending seventh is repeated in the *Credo* in the following ways:[47]

Measure(s)	Voice	Notes	Text
21-25	bass	f# g	*Ich glaube*
29-30	bass f# g	*Ich glaube*	
35-36	bass ab a	*Ich glaube*	
37-38	soprano g ab	*Ich glaube*	
39-40	bass	b c#	*Ich glaube*
41	bass	c d	*Ich glaube*
66	bass	g# a	*(be) graben*
68	SAT (unison)	g ab	*Ich glaube*
83	SAT (unison)	db d	*Ich glaube*
89-90	SATB (unison)	f gb	*Ich glaube*
102	soprano	a g# (asc.)	*und zugleich*
110-111	SAT (unison)	c# d	*glaube*
115	SAT (unison)	e f	*(be-kenne)*
123-127	SAT (unison)	g ab	*warte*
127-130	soprano	ab bb	*warte*

Quotational. In addition to his skillful employment of syllables and rhetoric, Krenek sometimes quotes directly or strongly suggests other materials in his compositions. Most of the times the quotations go unnoticed. Therefore we note several here. The *erbarm dich unser* (have mercy upon us) congregational invocation of the *Agnus* of the *Deutsche Messe*[48] is reminiscent of the intimate drowsiness of Johann Peter Abraham Schulz's spiritual folk song, *Der Mond ist aufgegangen*.

EX. 1

er - bar - me dich un - ser Der Mond ist auf - ge - gan - gen

The *Sanctus* of the same Mass quotes John B. Dykes' famous melody for Holy, holy, holy, known to many English-speaking church-goers.[49] The Alleluia of the *Proprium Missae in die SS. Innocentium*, Opus 89, is set in a delightful folksy Christmas figure. The second soprano quotes a fragment of a Christmas carol familiar to Germans and Austrians, entitled *Joseph, liebster Joseph mein* (Joseph, my dear Joseph).

EX. 2

In the aforementioned *Messe gib uns den Frieden* certain gestures are used which sound like quotations. The ostinato pattern to the words *Ich glaube* (I believe) in the *Credo* reminds one of the *Credo* repetition in the fugue subject of Beethoven's *Missa solemnis* and possibly of the *Laudate* motive of Stravinsky's *Symphony of Psalms*.[50] Closer to home, through its strong beat it reminds one of the rhythmic story— signal language of African-American music, and of many folk Masses, in particular Frank Tirro's *Jazz Mass*.

Imitation (canonic treatment). All of the techniques employed by Krenek, syllabic, rhetorical, quotational have been in use by composers since the 15th century. Krenek applies age-old methods to his contemporary sacred music. Imitation used in a variety of ways is common to almost all of Krenek's sacred music. It is used for structural, for descriptive, and for expressive purposes. Imitation for structural purposes is exemplified in the above mentioned *Proprium Missae in die SS. Innocentium*, Opus 89. It is Krenek's custom here to use imitation at the beginning and at the cadences of each section of the proper; this serves to set off one section from another, while at the same time giving unity to the work. Bearing in mind our earlier discussion of liturgical time, time-consciousness of the composer should be noted. A certain balance, as far as the imitation time interval between the various voices is concerned, becomes visible.

The *communio* then does not distinguish itself only by the variety of the tempo and the prominence of the *ululatus* figure, but also by the variety of imitation time intervals used.

Imitation is used for descriptive purposes in a delightfully instructive fashion in No. 2 of Krenek's *Three Sacred Pieces* which carries the title *There be Four Things* (based on Prov. XXX, 24-28). The word "little" is illustrated by a figure of a descending fourth which skips imitatively from one voice to another like in the children's game of hopscotch.[51]

EX. 3

S which are lit - tle
A lit - tle
T lit - tle
B

Expressive imitation in the style of some of Heinrich Schüz's *Cantiones Sacrae* occurs in Krenek's *O Holy Ghost*. The entrances of four voices are delayed by half a measure within a seven-voiced chord which is used for the devotional exclamation of the word *O*.[52]

EX. 4

Krenek uses a canon of a fifth in order to express the anxiety of the poem of plea by the Silesian Andreas Gryphius *Lass, höhster Gott, mich doch nicht auf dem Laufplatz gleiten (O highest God, protect me on this course from gliding)*.[53] A maximum of expressive concentration, achieved through canonic treatment, is evident in Krenek's *Lamentatio Jeremiae Prophetae*. In conjunction with the very complex applicaton of a twelve-tone row, derived from the chant-model proper, the following canons are applied:[54]

canon a2	*Migravit Judas*	p. 9
canon a3	*Viae Sion lugent*	p. 10/11
canon duplex a4	*Peccatum peccavit Jerusalem*	p. 17-20
canon a4, *per augmentationem, et motu contrario*	*Cogitavit Dominus*	p. 29-32
canon *duplex perpetuus, per "Matribus suis dixerunt" augmentationem et motu contrario*	*Matribus suis dixerunt*	p. 36-38
canon a3	*Prophetae tui viderunt*	p. 39/40
canon a6	*Jerusalem*	p. 48/49

The composer furthermore suggests that three different historical styles of writing, from the 15th, 19th and 20th centuries, imitative, freely linear, sonata allegro and serial styles, be applied to the last lesson. The outline of the sonata allegro form would look like this:[55]

subject I	*Recordare*	p. 66
transition	*Hereditas*	p. 67
subject II	*Pupilli*	p. 67
epilogue	*Aquam*	p. 68
development	*Cervicibus*	p. 68
recapitulation	*Et nos*	p. 70
subject II	*In animabus*	p. 70
epilogue (inverted)	*Pellis*	p. 71
coda	*Mulieres*	p. 71

Cantus firmus. With respect to the *Lamentatio Jeremiae Prophetae* Krenek states the complete Gregorian intonation of the chant in form of a *cantus firmus* in the introductory measures of the first and last lessons.[56]

Furthermore, each single letter of the Hebrew alphabet which is at the beginning of each verse (with exception of the last verse) uses this same *cantus firmus* in different ways.

The term *cantus firmus* is used by Krenek in the title of his *Fünf Gebete (für) Frauenchor a cappella ü. das Pater noster als cantus firmus (Five Prayers for women's voices on the Pater noster as cantus firmus).* First the *cantus firmus* is sung by itself by the entire women's choir in unison. It contains one basic motive of an ascending and descending perfect fifth. This prayer-wheel-like motive occurs in every phrase of the *cantus firmus* prayer:

EX. 5

The unison singing of the prayer is followed by the five sonnets of John Donne in conjunction with the literal quotation of some of the *cantus firmus* material. The *cantus firmus*, an original melody of Ernst Krenek's, is presented in long note values. Each segment of the *cantus firmus* is separated by long time intervals. The *cantus firmus* is not always assigned to one voice except in the third and fourth prayers; in the other instances two voices present the *cantus firmus* in prayers 2 and 5; four voices present the cantus firmus in prayer 1.

The style of writing applied to all voices is that of 16th century motet writing in association with modern atonality. Each section of Donne's text is treated as an entity in itself. Most of the time the three *non-cantus firmus* parts work as an entity in their own right:[57]

EX. 6

S. 1. From nee - ding dan - ger, to be
Dass durch Ge - fahr nur wir gut

S. 2. AD - VE - NI -

A. 1. From nee - ding dan - ger, to be
Dass durch Ge - fahr nur wir gut

A. 2. From nee - ding dan - ger, to be
Dass durch Ge - fahr nur wir gut

The composer's intention is to present the prayer as something firmly established and unreachable, whereas the parts of the three remaining voices proclaim the individual's need for being heard in his pleas. The composer stresses beyond any doubt the importance of the *Pater noster* when he suggests that an Amen in *pp* be sung very softly after the repetition of the unison singing of the *cantus firmus*. This Amen contains the same ascending and descending fifths as intoned by the *cantus firmus*.[58]

EX 7

A - - - - men

A different kind of *cantus firmus* treatment is apparent in the *Proprium für das Dreifaltigkeitsfest (Proper for the Trinity feast)*. The *cantus firmus* is a metrical psalter tune known to Americans and British as the *Doxology* or *Old One Hundreth*.[59] Its first line reads *Dreifaltigkeit, urewig Licht (Trinity, eternal Light)*.

EX. 8

Drei - fal - tig - keit, ur - e - wig Licht

The *cantus firmus* appears not only in the vocal parts but also in the trumpet and organ parts in the *Intrada* and in the pedal part of the two organ verses. The *cantus*

firmus stands here as something which can be molded. In contrast to the timelessness of the *Pfundnoten* of Krenek's own *cantus firmus* for the *Pater noster*, the *cantus firmus* of this proper is shown as something which changes with the generations, congregations and denominations in the Church's journey through time here on earth.[60]

As we have attempted to show in this essay, any student of Krenek's sacred music early on becomes aware of its vast intellectual dimensions. Awareness of this is a revealing experience in itself. Krenek is constantly concerned with man's place in finite and infinite time. The challenge of realizing his intellectual conceptions of time both in its "instant-ness" and its "infinite-ness" is one which we feel that he has met exceptionally well.

Another challenge, his creation and selection of texts, reveals his deepest concern with the spiritual struggle of man, his survival in times of despair through the centuries. The selection of texts from the Old and New Testaments, writings from the Thirty Years' War, the time of the plague in England and the literature from this century show man's coping with suffering by means of turning to reliance upon God for his day to day existence.

By Krenek's concern for time and text he is the personification of the Austrian artist/musician of the twentieth century. By implication, Krenek refers to this artist/musician in his article, *Zwischen Blubo und Asphalt*;[61] this artist/musician should, according to Krenek, be bold and intellectually daring.

By boldness he means the use of avant-gard techniques; furthermore he speaks for the combination of renaissance with these twentieth-century techniques. The avant-gard which he refers to is that of a Roman Catholic and Austrian nature. Based on the musical traditions of the Roman Catholic Church, the composer should draw such conclusions which will help him to conceive a new music which will show a "happy" liaison between imitative and serial music. It seems that Krenek symbolizes the type of composer who has the courage to profess a *dangereux milieu* between musical conservatism and radicalism, tradition and avant-gardism.

Meeting the challenge of time, language, boldness, the composer has succeeded in providing the Church with music which augments the scanty repertoire of contemporary music, but not contemporary in the sense that some of it is far beyond the reach of local congregations and ensembles.

JOHANNES RIEDEL

NOTES

1. These are Krenek's sacred compositions:
    1. *Kantate von der Vergänglichkeit des Irdischen (Cantata on the Transitoriness of Earthly Things),* Opus 72. 1932, Universal Edition UE 10374.
    2. *Zwei Chöre nach Elizabethanischen Gedichten (Two Choruses on Elizabethan Poems),* Opus 87. 1939/1974. Rongwen.
    3. *Proprium Missae in die SS. Innocentium,* Opus 89. 1940/1953. Mills Music.
    4. *La Corona,* Opus 91. 1941/1959. Bärenreiter BA 3991.
    5. *The Holy Ghost's Art,* Opus 91a. 1941.
    6. *Lamentatio Jeremiae Prophetae,* Opus 93. 1941/1957. Bärenreiter BA 3648.
    7. *Mitternacht und Morgen (Cantata for Wartime),* Opus 45. 1944/1954. Schott/ Universal Edition.
    8. *Fünf Gebete für Frauenchor a cappella über das Pater noster (Five prayers for Women's Voices on the Our Father),* Opus 97. 1944/1954. Universal Edition UE 12270.
    9. *Aegrotavit Ezechias,* Opus 103. 1943/1945, Bonart.
    10. *In Paradisum,* Opus 106. 1945/1966. Rongwen.
    11. *Vier Chöre.* Opus 138a-d. 1953/1954. Mills Music. Includes: *By the Sepulchre;*

On Mount Olivet; The 126h Psalm; From the 103rd Psalm.

12. *Proprium Missae in Domenica III in Quadragesima,* Opus 142. 1954/1957. Schott 39419.
13. *Veni Sanctificator, Motette zur Opferung für das ganze Kirchenjahr.* 1954/1957. Schott 19559.
14. *Psalmverse zur Kommunion für das ganze Kirchenjahr,* Opus 149. 1955/1957. Schott 39420.
15. *Spiritus Intelligentiae, Sanctus,* Opus 152. 1955-1956/1957-1964. Universal Edition.
16. *Missae duodecim tonorum,* Opus 165. 1957-1958/1958. Gregorian Institute 1001.
17. *Sechs Motetten,* Opus 169. 1959/1959. Bärenreiter BA 3945.
18. *Drei Madrigale und drei Motetten* Opus 174. 1960/1961. Rongwen. Includes: *The Earth Abideth; To the Sea in Ships; Leviathan.*
19. *O Holy Ghost,* Opus 186a. 1964/1965. Bärenreiter BA 5402.
20. *Glauben und Wissen,* Opus 194. Publication currently in process.
21. *Proprium Missae für das Dreifaltigkeitsfest,* Opus 195. 1966/1967/1968. Bärenreiter BA 4122.
22. *Proprium Missae per à la Festa de la Nativitat de la Mare de Deu (9 De Setembre),* Opus 202. 1968.
23. *Deutsche Messe (Ordinarium),* Opus 204. 1968/1969. Bärenreiter BA 5417.
24. *Messe "Gib uns den Frieden,"* Opus 208. 1970/1971. Bärenreiter BA 6064.
25. *Three Sacred Pieces.* 1961/1973. Rongwen. Includes: *Go Thy Way; There Be Four Things; There Be Three Things.*
26. *Holiday Motets for Christmas, Epiphany, Lent, Easter, Thanksgiving.* 1959/ 1966/1967. Rongwen.

2. See Lothar Knessl, *Ernst Krenek.* (Wien: Elisabeth Lafite Österreichischer Bundesverlag, 1967). pp. 77-86.
3. See the operas of Krenek, *Ausgerechnet und verspielt,* Op. 179 and *Der goldene Bock,* Op.186.
4. See Ernst Krenek, *Wechselrahmen,* Op. 215; and *Spätlese,* Op. 218.
5. Compare Krenek, *Sestine, Five Pieces for Trombone and Piano,* Op. 168; *Quaestio Temporis for Orchestra,* Op. 170; and *Horizons Circled for Orchestra,* Op. 196.
6. Compare Krenek, *Kantate von der Vergänglichkeit des Irdischen,* Op. 72; *Mitternacht und Morgen,* Op. 45; and *Glauben und Wissen,* Op. 194.
7. Consult record liner notes by Ernst Krenek, *Gesaenge des Spaeten Jahres (Songs of the Late Year),* Opus 71. Orion Master Recordings, ORS 78308.
8. It consists of selections from poems by E. *Krenek: Plato, Parmenides; Seneca, Medea,* 422-425; II. Soren Kierkegaard, *The Concept of Dread*; Gerard Manley Hopkins, *The Habit of Perfection*; III. Karl Kraus, *Vallorge, Worte in Versen*; IV. Rainer Maria Rilke, *Requiem: für Wolf Graf von Kalckreuth.*
   The last reading contains Rilke's following question/answer: *Wer spricht von Siegen?* (Who speaks of conquering?) *Überstehen ist alles.* (To endure is everything.) The same question is in Ernst Krenek's text to his *Feiertagskantate,* Opus 221, Universal Edition, Vienna, 1975, p. 54. At least two other works of Ernst Krenek are dedicated to the memory of Anton Webern, his essay *Anton Weberns magisches Quadrat* and his *Webern Suite,* which the composer conducted most recently on the campus of the University of California, San Diego, at La Jolla, California.
9. Ernst Krenek, *Im Zweifelsfalle* in *Neues Forum* (Wien, 1967), 14. pp. 273-274.
10. Karlheinz Stockhausen calls this instant-sound "moment." For further implications of time, moment and eternity read Stockhausen's article, *Momentform in Texte zur elektronischen und instrumentalen Musik.* Vol. 1, pp. 189-210. Other readings could be: Seppo Heinkinheimo, *The Electronic Music of Karlheinz Stockhausen* (Helsinki, 1972). pp. 120-121; Jonathan D. Kramer, "Moment Form in Twentieth Century Music," Musical Quarterly (New York: 1978) 64. pp. 177-194.
11. Ernst Krenek, *Im Zweifelsfalle,* p. 274. Consult Lothar Knessl, *Ernst Krenek,* pp. 83-86; the reader should be aware of the very sophisticated structure of the *quin-*

tinas of the play and the juxtaposed "catcalls" of four speaker parts; an ideal performance would be the composer reading the lecture before the performance of the play.

12. One should be aware of Krenek's *Wander* and *Reiselust* as illustrated in many of his prose and poetic works as well as in his compositions. In the *Zwei Chöre nach Elizabethanischen Gedichten (Two Choruses on Elizabethean Poems),* Opus 72, Krenek uses a text by William Drummond, entitled *This Life which seems so fair* and in the other poem a text by Sir Walter Raleigh, *Even Such is Time*. Both poems deal with the concept of time in the life of man. The first describes man's life which spans from "nought" to "nought." In the second, man's life and death are crowned by the poet's trust in the risen Lord.
13. At the end of the poem one reads: Minnesota, Colorado, California, May-August, 1944. The poem with Ernst Krenek's own translation into German can be found in Ernst Krenek, *Prosa, Dramen, Verse* (München: Albert Langen, Georg Müller, 1965), pp. 407-411. The song itself with the English and German texts is found in Ernst Krenek, The Ballad of the Railroads *(Die Ballade von den Eisenbahnen),* Kassel: Bärenreiter, 3956. 1961.
14. Compare Rachel Lindsey's imagery of General Booth, the Salvation Army general, leading the wretched on their way to heaven; and the West Virginia ballad, *Life is like a Mountain Railroad*:

    Life is like a mountain railroad with an engineer that's brave.
    He must make the run successful from the cradle to the grave,
    Watch the curve that fills the tunnels.
    Never falter, never fail.
    Keep your hand upon the throttle
    And your eye upon the rail.
    Blessed Savior Thou wilt guide us
    Till we reach that blissful shore
    Where the angels wait to join us
    In Thy praise for ever more.
15. Edition 4794. B. Schott, Mainz. Universal Edition, Wien. Edition 12658. 1958, composed 1937/1939.
16. E. Krenek, *Im Zweibelsfalle,* p. 273.
17. Cf. P. Kafka, *Opera Omnia*.
18. This song cycle, written in 1972/1973, was published in 1975 by Bärenreiter, Kassel. BA 6167. It was dedicated to Fischer-Dieskau.
19. Krenek's sacred compositions according to the performance categories:
(numbers in parentheses refer to numbers given in footnote 1).

I. Treble Chorus
   A. *A cappella*
      SSAA *Zwei Chöre nach Elizabethanischen Gedichten* (2)
      SSAA *Proprium Missae in die SS. Innocentium* (3)
      SSAA *Fünf Gebete. . .*(8)
      SSA (SMA) *In Paradisum* (10)
      SSA *Drei Madrigale und drei Motetten* (18)
      A *Holiday Motets* (26)
   B. With piano
      S *Aegrotavit Ezechias* (9)
   C. With orchestra
      Mitternacht und Morgen (7)
II. Mixed Chorus
   A. *A cappella*
      SATB *Lamentatio Jeremiae Prophetae* (6)
      SATB *Sechs Motetten* (17)
      SATB *Three Sacred Pieces* (25)
      SAB *Proprium Missae in Domenica III in Quadragesima* (12)
      SAB *Veni Sanctificator* (13)

2-4 Equal voices *Psalmverse* (14)
4-8 Mixed voices *O Holy Ghost* (19)

B. With organ
Vier Chöre (11)
Missa duodecim tonorum (16)

C. With orchestra
Glauben und Wissen (20)
Proprium Missae für das Dreifaltigkeitsfest (21)
Proprium Missae per a' la Festa de la Deu (22)

20. See *Liber Usualis Missae et Officii*, (Paris, Rome: Desclée & Socii, 1935), pp. 1738/1739.
21. The extremely brief *Credo* lists only the three components of the Trinity, God Father, God Son, God Holy Ghost.
22. The *Kyrie* as 62; the *Gloria* 141; the *Credo* 58; the *Sanctus* 14; and the *Agnus* 35 measures.
23. See score, pp. 57-68.
24. See score, pp. 32-33.
25. According to the composer the text of his *Lamentatio* settings consists of three sections of the songs of lament of Jeremiah, which are performed at Catholic worship services on Maundy Thursday, Good Friday, Holy Saturday. These sections are put together in form of three lessons each. Each lesson ends with the invocation *Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.* This refrain-like line occurs nine times each day. Each lesson consists of several verses. Each verse is introduced by a letter of the Hebrew alphabet (*Aleph, Beth, Ghimel,* etc.). These syllables are constituent parts of the text and are sung like the text itself. Also included in the biblical category are the *Three Sacred Pieces* based on Eccl. and Proverbs and the *Four Choruses* which combine Old and New Testament texts.
26. For listing of renaissance settings of the *Lamentatio* see Gustave Reese, *Music in the Renaissance* (New York: W. W. Norton, 1954), pp. 982/983.
27. Krenek quotes from Ezekiel 37:1-14. The text deals with the prophecy of the resurrection of the dead and the coming of the Holy Spirit.
28. See footnote 8, *Ernst Krenek, Anton Webern magisches Quadrat* in *Neues Forum* (Wien, 1965) 12, 395/396. The International Webern Society commissioned Anna Mahler to create a tombstone-sculpture which showed the square: SATOR-ARETO-TENET-OPERA-ROTAS.
29. Krenek gave the address on *Anton Webern magisches Quadrat* at the occasion of the unveiling of the tombstone-sculpture. Reading it one remembers another moving funeral oration. It was written by the great dramatic poet of Austria, Franz Grillparzer (1791-1872), at the occasion of the death of Beethoven.
30. A study of Krenek's literary *oeuvre* has not yet been made; nor have all his writings been made available to the reader.
31. Other poets of the English language preferred by Krenek are the American poet Melville and the Elizabethean poets Drummond and Raleigh.
32. Ernst Krenek translated these poems from the English into German.
33. According to the composer, the idea of using the *Pater noster* as *cantus firmus* was prompted by the line "Heare thyselfe, for thou in us dost pray;" since Christ taught us in the Lord's prayer how to pray.
In his *Spiritus Intelligentiae, Sanctus*, Opus 152, Krenek uses still other texts by Donne.
34. Louise Talma (1923-), distinguished American composer, set also John Donne's *La Corona* to music. She wrote it in 1954-1955 for *a cappella* mixed (SATB) chorus. Pablo Picasso's *Crucifixion* (1930), seen by the author at the Picasso Exhibit of the Walker Art Center, Minneapolis, February 1980, is a John Donne-like ritualistic juxtaposition of Christ's life, death and resurrection.
35. John T. Shawness, *The Complete Poetry of John Donne* (New York: New York University Press, 1968), p. 408.
36. The poems were written by seventeenth century major German poets, Andreas Gryphius (1616-1664), Martin Opitz (1597-1639), Johann Klay (1616-1656), and

Paul Fleming (1609-1640). Two texts are by anonymous authors. All poems were written by persons who lived through the holocaust of the Thirty Years' War (1618-1648).

37. For the only part of the oratorio the music of which has been completed and performed see the program of the Westdeutscher Rundfund Köln, Musik der Zeit, G. Konzert, Mittwoch, den 30. Mai 1956, Klangliche Realisation: Heinz Schutz, G. M. König, K. Stockhausen.
38. Soren Kierkegaard, *Der Begriff Angst. Vorworte* (Düsseldorf: Diederichs, 1952), p. 39.
39. Dread is also the main theme of Herman Melville's *Midnight and Morning (Mitternacht und Morgen)*, which Krenek entitled *Cantata for Wartime.* It culminates with the poet's gloomy excursions into the description of the sailors' burials in the bottomless sea. Krenek dedicated this work, in gratitude, to Hamline University, St. Paul, Minnesota, in 1943.
40. Taken from Isaiah ll:1-9; Ezekiel 37:1-14.
41. It was written for the International Heinrich Schütz Festival in Berlin, 1965.
42. This information is based on remarks given by the composer before the performance and confirmed once more in a letter from March 22, 1980.
43. Krenek, Ernst. *Modal Counterpoint in the Style of the Sixteenth Century* (Lynbrook, Boosey and Hawkes, 1959).
44. Twelve-tone and imitative writing is used most prominently in Krenek's *Proprium Missae für das Dreifaltigheitsfest*, Opus 195, and his *Messe Gib uns den Frieden*, Opus 208.
45. A slightly "negative" evaluation of twelve-tone writing and church music can be noted in Oskar Söhngen, "What is the Position of Church Music in Germany Today?" in Johannes Riedel, *Cantores at the Crossroads* (St. Louis: Concordia Publishing, 1967), pp. 201-218.
46. A more detailed discussion of the use of rhetorical figures in Krenek's *Messe Gib uns den Frieden* can be seen in the unpublished second part of Johannes Riedel, "Krenek's Sacred Music," *Response* (in Worship, Music, and the Arts, 1977), 17, 29-43.
47. Compare pages 23-48 of score of *Messe Gib uns den Frieden*, Opus 208. 1970/1971. Bärenreiter. BA 6064.
48. See measures 7-9 on p. 35 of score of *Deutsche Messe, Ordinarium*, Opus 204. 1968/1969. Bärenreiter. BA 6064.
49. For Dykes's "Holy, Holy, Holy" see, for instance, *Service Book and Hymnal of the Lutheran Church in America* (Minneapolis: Augsburg, 1958), p. 131.
50. *Proprium Missae in die S.S. Innocentium*, Opus 89. Mills Music, 1953, p. 8, mss. 81-85.
51. Klaus Wagner, "Klangwerkstatt und Klingende Kirche in Hamburg," *Melos* (Mainz: B. Schott's Sohne, 1971), pp. 534/535.
52. Imitation occurs actually in all *Three Sacred Pieces*.
53. See also the motet *In Paradisum*, Opus 106. 1945/1966. Rongwen.
54. This is the last poem used in the *Kantate von der Vergänglichkeit des Irdischen (Cantata on the Transitoriness of Earthly Things)*, Opus 72. 1932. University Edition. UE 10374.
55. The chant-model and the row are given on p. 3 of the score, published by Bárenreiter. BA 3648.
56. A double canon is also used in his *Glauben und Wissen*, Opus 194.
57. This outline is given on p. 4 of the score, published by Bärenreiter. BA 3648; the row itself is based on the first four notes of the chant: f, g, a, b-flat.
58. See music to prayer II, p. 9 of the score.
59. See score, p. 28; the Amen is the first half of the series in retrograde.
60. A similar flexible c.f. treatment can be seen in Ernst Krenek's early *Toccata und Chaconne über den Choral Jaich glaub an Jesum Christum*, Opus 13, 1922. Universal Edition UE 7210, and the additional *Eine kleine Suite von Stücken über denselbigen Choral, verschiedenen Charakters*, Opus 13a.
61. Ernst Krenek, "Zwischen" "Blubo" und "Asphalt," *Der Christliche Standestaat* (Wien: 1935), pp. 520/521.

URBAN VIII AND THE REVISION OF THE LATIN HYMNAL

The election of Urban VIII as pope in the year 1623 was the cause of fairly universal rejoicing in Catholic Europe. A former *nuncio* to Paris, he had been made a cardinal at the relatively young age of thirty-eight, and was known for his great knowledge and for his love of art and literature. The new pope was the fifth son of Antonio Barberini and Camilla Barbadori and was given the name Maffeo Vincenzo on April 5, 1568, at his christening in the baptistery of the Cathedral of Florence. Educated by the Jesuits in the city of his birth, Maffeo earned a doctorate in law at Pisa and became a respected and skilled jurist. A truly learned and cultured man, Pope Urban VIII was an unusually appropriate selection as pope, and his accomplishments during a reign of almost twenty-one years were quite considerable in many areas. Yet, upon his death on July 29, 1644, there was widespread rejoicing in the streets of Rome. A man of lavish artistic tastes, he had spent recklessly on beautifying Rome, and he had been guilty of the worst forms of nepotism in enriching his brothers and nephews. The Roman people were characteristically unforgiving for his extravagance in these and other matters. Three and a half centuries later, however, Urban VIII is remembered more as the pope who consecrated the new St. Peter's and, above all, as the pope who condemned Galileo for his espousal of Copernicus and the theory of a heliocentric universe. His handling of Galileo most certainly has earned Urban VIII universal scorn, all the more tragic, however, because he had been a personal friend and protector of Galileo for many years.

Yet, Urban's most lasting legacy had nothing to do with his nepotism, or his extravagance, or his condemnation of Galileo. That legacy was the damage done to the Latin hymns of Catholicism, which were revised and rewritten, not only under Urban's orders, but also with his active participation. As noted, the pope was a man of learning and an appreciator of the artistic life. He utilized his long association with the great baroque master, Gian Lorenzo Bernini, not only for many of the most notable aspects of the interior of Saint Peter's Basilica, but also for the restoration and enrichment of many other important Roman churches. The Barberini pope also had a keen interest in music and kept a watchful eye on the music of the Roman Church. It was Urban VIII who made Gregorio Allegri, composer of the famous *Miserere* for double choir, a member of the papal choir in 1629. But, however varied his artistic interests, he was first and foremost a poet, having begun to compose Italian, Latin and Greek poetry at a rather early age. The first Latin poems of Maffeo Vincenzo Barberini appeared in 1606 at Perugia, and collections of his works were published in Paris in 1618 and 1620. After his elevation to the papacy, his Latin poems appeared in many editions from the year 1624 to the year 1643, the most notable of these publications appearing in a 1631 Roman edition published by the Jesuits of the Roman College with decorative artwork being provided by none other than the illustrious Gian Lorenzo Bernini. Numerous translations of Barberini's poetry also appeared, including translations into Greek, French, Spanish and Dutch. At best, history might judge the Barberini pope to be an adequate and skillful poet who wrote in a style typical of the period, a period which was characterized by an artistic exuberance generally noted in Roman baroque art. Urban VIII, in short, was a cultured and artistically inclined person and a poet of considerable talent, someone who might seem least likely to despoil a great literary heritage.

The repertory of hymns which fell victim to Urban's ill-advised revision contained some material which had been in more or less continuous use for almost a thousand years. Because of concerns that hymn texts might convey unorthodox or even heretical texts, the early Church chose to favor biblical canticles and psalms for its liturgy,

and the history of the Roman Mass was one characterized by an absence of hymnody until the Second Vatican Council in the twentieth century. Hymnody, however, found a role in the various hours of daily prayer collectively known as the divine office. These hours of prayer generally consisted of vigils or matins during the night, lauds in the morning, vespers in the evening, and compline prior to retiring at day's end, plus the "lesser prayer hours" of prime, terce, sext and none recited at the first (6:00 a.m.), third (9:00 a.m.), sixth (12:00 noon), and ninth (3:00 p.m.) of the day. The development of hymns and their introduction into these liturgies closely paralleled the development of the calendar and liturgical year. Therefore, important observances in the church year were assigned hymns appropriate to the specific liturgical theme of the day or season. The earlier hymns date from the sixth and seventh centuries and a few, such as those of St. Ambrose,[1] from the latter part of the fourth century. By the twelfth century, the medieval Latin hymnal was fairly complete. Evidence would seem to suggest that, at least for a substantial period of time, hymns were used only in monastic communities and were not part of the office celebrated by the so-called secular clergy. By the thirteenth century, however, the use of hymns in the divine office was wide-spread and generally observed.

Until about the thirteenth century, the celebration of the divine office had been an act of communal worship and had used a number of specific books such as a *Psaltarium* for the psalmody, an *Antiphonale* for the antiphons, a *Hymnarium* for the hymns, etc. Gradually there came into existence various efforts at condensing the required texts into a single volume for the benefit of clergy who needed to recite the daily office alone, and these volumes were known as *epitomata* or *breviaria*. In time, the private recitation of the office became the norm for most clergy, communal celebration being retained only among monastic and mendicant orders, such as the Benedictines and Dominicans. Assisting this liturgical evolution from communal celebration to private recitation was the invention of the printing press which made possible the distribution of individual breviaries to the clergy. Some standardization in the celebration of the divine office was achieved with the appearance in 1569 of Pius V's new *Breviarium Romanum*. In publishing the new breviary, the Roman pontiff abolished all earlier breviaries except those which could claim his personal approval or those which had been in continuous use for over two hundred years. The Roman breviary, therefore, became the standard text for the celebration or recitation of the divine office in much the same manner as the Roman missal became the standard text for the celebration of the Mass.

Urban VIII was elevated to the throne of Peter only about a half-century after the publication of Pius' breviary, but he soon decided that the hymns of the breviary needed revision, being of the opinion, which was widely held among the humanists of the time, that the old hymns were rather tasteless and inelegant and could be improved with a reworking of the Latin texts. He was not the first to have concluded that these ancient texts needed improvement, since Leo X, the first of the Medici popes, had encouraged the noted humanist, Zaccaria Ferreri, Bishop of Garda, in a previous attempt at revision. Ferreri's labors were published in 1525 and authorized for use by Clement VII, the second of the Medici popes. Fortunately, this revision was not formally adopted in Pius V's *Breviarium Romanum* of 1569. Unfortunately, the Barberini pope would succeed where Ferreri and his Medici sponsors failed. Since he was not only Urban VIII, the pope, but also Maffeo Vincenzo Barberini, the poet, Urban was actively involved in the task of rewriting and revising the Latin texts. As collaborators, he selected four classically trained Jesuits: Famiano Strada, Tarquinio Galuzzi, Girolamo Petrucci and Matthias Sarbiewski. The results of their labors were nine hundred fifty-two corrections in the ninety-eight hymns then contained in the breviary. Of the ninety-eight hymns, eighty-one were subjected to such correc-

tions, including altering the first lines of more than thirty hymns. Some of the changes occurring in the revised texts were relatively minor. For example, the original Latin text of the Easter vesper hymn, *At the Lamb's high feast,*[2] began with the words *Ad coenam Agni providi, et stolis albis candidi*. In Urban's revision, the hymn now began with the words *Ad regias Agni dapes, stolis amicti candidis*, the major distinction being the use of the word *dapes* (i.e., a sacrificial feast or religious banquet) in place of *coenam* (i.e., a meal, or specifically the principal meal of the day). By contrast, however, some hymns were almost totally rewritten, and many thoughts and ideas expressed in the original texts of hymns were totally lost. Compare, for example, the following Latin texts from the opening of the Christmas vesper hymn, *Jesus, redeemer of all men:*[3]

Revised Text	Original Text
Jesu, redemptor omnium,	*Christe Redemptor omnium,*
Quem lucis ante originem	*Ex Patre Patris Unice*
Parem paternae gloriae	*Solus ante principium,*
Pater supremus edidit.	*Natus in effabiliter.*

Even if one is completely ignorant of Latin, it is immediately obvious that the opening of this ancient hymn has been almost totally rewritten. Even the title of the hymn has changed because of the revision of the opening line. Most of the so-called "corrections," however, involved rather meaningless grammatical changes in the original text. Consider, for example, the rearrangement of words in each of the following two lines from the Pentecost hymn, *Come, Holy Ghost:*[4]

Revised Text	Original Text
Qui diceris Paraclitus	*Qui Paraclitus diceris*
Altissimi donum Dei,	*Donum Dei altissimi,*

Sometimes the rewriting by Urban and his associates appears so very unnecessary that the logic behind the change is totally incomprehensible, a good illustration being the transposition of the middle two lines ("Father of might and grace, Father of eternal glory") of the following stanza from the hymn *O splendor of God's glory:*[5]

Revised Text	Original Text
Votis vocemus et Patrem	*Votis vocemus et Patrem*
Patrem potentis gratiae,	*Patrem perennis gloriae,*
Patrem perennis gloriae,	*Patrem potentis gratiae,*
Culpam releget lubricam.	*Culpam releget lubricam.*

Whatever their merits, the proposed changes in the hymn texts were approved by the Congregation of Rites on March 29, 1629, and in July of the same year a newly appointed commission began the task of revising the remainder of the breviary. Authority to publish the newly revised *Breviarium Romanum* was issued by the Barberini pope on January 25, 1631, in the eighth year of his reign, the ill-advised revision of the Latin hymnal thus becoming the normative texts for the majority of the Catholic world. However, claiming the privilege of exemption granted by Pope Pius V, the Dominicans, Benedictines, Cistercians, and Carthusians refused to adopt the revisions and retained the ancient hymn texts, nor were the revisions ever accepted at St. Peter's or the Lateran in Rome itself. It was in this manner that two distinct versions of the Latin hymnal were to coexist for more than three hundred years. There is little, if anything, in Roman Catholic liturgical publications to clarify this situation, and, to understand whether a text is original or revised, one must consider the particular publication in which the text is found. For example, the hymn for Epiphany vespers as given in the *Antiphonale Monasticum*, a publication for the Benedictine Order, begins with the words *Hostis Herodes impie, Christum venire*

quid times? while the hymn for Epiphany vespers as given in the *Antiphonale Romanum*, a Roman publication, begins with the words *Crudelis Herodes, Deum Regem venire quid times*? These are, however, the same hymn and use the same chant melody, the distinction being that the Benedictine publication retains the original text as written by Caelius Sedulius in the fifth century,[6] while the Roman publication utilizes the text as revised by Urban and his associates.

It is now almost universally conceded that the seventeenth century revision of the Latin hymnal was a mistake, and that the despoiling of these ancient hymns cannot possibly be defended or justified. The so-called improvements which were made to the texts were, in fact, no improvement whatsoever. One commentator[7] has wisely observed that "Ambrose and Prudentius took something classical and made it Christian; the revisers and their imitators took something Christian and tried to make it classical. The result may be pedantry, and sometimes perhaps poetry; but it is not piety." Another fault of the revision was to ignore its effect on the traditional musical settings of these texts. It is doubtful that the Barberini pope considered this, since he undoubtedly worked from a point of view which presupposed a private recitation rather than communal singing of the texts. Therefore, it would be fair to assume that considerations of music and text were totally divorced in the process of revision, if, indeed, there was any consideration of the music at all.

There are obvious lessons which may be learned from the story of Urban VIII and the revision of the Latin hymnal, lessons perhaps most appropriate in contemporary times which are so frequently characterized by modernization and revision of the texts used in the Church's liturgies. It would be unfair to characterize all such revisions as being unnecessary and wrong. One can certainly build a plausible argument for changing language which no longer conveys clear meaning, and one can also present a reasoned explanation for modifying texts which were originally conceived from a narrow perspective which might discourage their continued usage. But Urban's revisions cannot really be defended in any like manner. Even though he was motivated by the best of intentions, and even though he and his colleagues were eminently suited for the task which they adopted, the revision of the hymn texts was a tragic mistake. All that the Barberini pope really succeeded in doing was to impose a seventeenth century view of Latin poetical construction on subsequent generations of Roman Catholics.

It has taken the Roman Catholic Church three and a half centuries to undo the harm done to its ancient repertoire of hymns. With the publication of the *Liturgia Horarum*[8] as the successor to the *Breviarium Romanum*, the Vatican has once again officially sanctioned the original hymn-texts and has eliminated Urban's revisions. One must note, however, that this is a hollow victory since so few clergy utilize the Latin texts for the recitation of the divine office, preferring for the most part to use the vernacular translations now available throughout the Catholic world.

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NOTES

1. St. Ambrose 340-397), Bishop of Milan, often called the Father of Latin hymnody.
2. *Ad coenam Agni providi* (original title), probably written sometime between the fourth and sixth century, author unknown.
3. *Christe redemptor omnium* (original title), probably dating from the sixth century, author unknown.
4. *Veni, Creator Spiritus*, probably written in the ninth century, author unknown.
5. *Splendor paternae gloriae*, written by St. Ambrose (340-397), Bishop of Milan.
6. Both texts might be similarly translated as "Why, merciless (cruel, hostile) Herod, are you afraid of God (Christ) coming as King?"
7. Rev. Joseph Connelly in *Hymns of the Roman Liturgy*, The Newmann Press, Westminster, Maryland, 1957.
8. *Liturgia Horarum juxta Ritum Romanum*, Libreria Editrice Vaticana, 1985.

LISTENING AND LITURGY

Some twenty years ago a friend of mine observed that there was more liturgy in a ballpark than in a church to-day. It is reminiscent of the imperial amphitheatres of antiquity. Spectacles were calculated for the populace—(S.P.Q.R. = *Senatus Populusque Romanus*)—to acclaim their gods, selves and leaders with an unrestrained catharsis and spontaneity as death and sacrifices displaced collective guilt through the *participatio activa* of established worship. Participation of this kind is vigorous exertion or action rather than reflection. Called active, it is commonly understood as doing or saying something, a.v. acting.

That Christians suffered for a transcendental faith was to be expected because they were at variance with the *sensus communis*. With a *cultus* alien to the pervailing mentality, they were rejected and even substituted as vicarious victims of the game. Refusing to worship the established gods, they became the reproach of men. Their God was a victim of Roman justice—incomprehensible and mysterious.

The key to this contrast of liturgies may be explained by the fact that "the image we form of God is a determining factor in the worship we offer Him."[1] Frank Sheed expressed it as: "your treatment of the thing depends on your definition of it."[2] What we express by word or action reveals our basic thinking. How we think determines our behavior. Moreover, we project ourselves through them even to the extent of exposing our attitudes towards others. What we do or say is, therefore, obvious to God.

Awareness of the dynamic movement of the liturgy facilitates taking part in it. Throughout both actions—the Word and the Eucharist—the priest, *in persona Christi*, is the facilitator of communion. At one time he speaks to God for and with the people, at another he addresses the people of God. Thus the action oscillates between the vertical and horizontal directions of communication. Silence at intervals is in order. In this dynamism one can discern the symbolism of the cross.

The purpose of the liturgy, then, is to manifest our perception of God and our response to Him. It is theocentric rather than homocentric, revealing the focus of one's love. God characteristically gives and man takes. Love, though, is reciprocal. The Church under divine guidance has realized this in the structure of the Mass. In the liturgy of the Word we speak to God Who responds through scriptures and His priest. As we expect God to listen to us, so we listen to Him. If we assume the courtesy of being heard, we must tender the courtesy of listening attentively. This very dynamic reveals our love. Both scriptures and homily should be received as revelation from God activating deep reflective silence.

Impelled by contemplation, enriched by music, we are prompted to action through the offertory of ourselves and gifts. Love of the Word of God thus proclaimed by the Church suggests pertinent music to embellish the seeds cast in the vineyard. Obviously the quality of the music reflects that of the musician's gift.

In the liturgy of the Eucharist, then, we give to God in keeping with His giving to us. "Surrender" expresses more accurately our sacrifices in union with the Victim Christ, the Gift of the Father. So disposed, we are open to the awe of the angels singing *Sanctus* at the sight of such munificence to men. Words fail us because the silence of heaven is too loud for us to hear. The contrast between word and song insinuates a silent pause, however momentary.

The role of all—the communion of saints—in the sacrificial liturgy called the "Mass" has been defined by the Church and reiterated as *participatio actuosa*. It is to be *actual*—in spirit and in truth—by contrast with merely *active*. The discriminating factor lies in its facticity of realism whereby there is harmony between word or action and truth: taking part actually.

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Thus it precludes mere verbalizing, shallowness or the superficiality of mere spectators. *Participatio actuosa* is involvement with the investment of one's self in the action: song, prayer, listening. It is rational and volitional rather than emotional, affective rather than sentimental or exhibitionistic.

The emphasis to-day is on the person through bodily activity even to the extent of hyperactivity by way of escape from silence because it is alien and threatening to him. It isolates one from one's security in escape, evokes confrontation and it requires discipline to be meaningful and authentic.

How does listening come into liturgy? After his experience of a "new Mass" André Frossard commented to Pope John Paul II: "Holy Father, I'm not asking for a return to the old Mass. I just feel that the new one isn't as contemplative. It has much talk and a lot less mystery." To this the Holy Father rejoined, "The Word is also a mystery."

Both men appear to illustrate different perspectives and approaches; Frossard passive, the Holy Father active in the sense of *actuosa*. The former seems to focus on conditions conducive to contemplation: silence, tranquility and composure, while the Pope focuses on the object of contemplation: the *Logos*, the ultimate Word and expression of the Father. The conditions are within our own power while the object is given through grace.

The dispositions necessary for such prayer are: composure, tranquility and silence.

Composure. Summarily, composure is self-possession, the victory over distractions and unrest. It is the vital dynamic unity of an individual who could be distracted by the surroundings, tossed to and fro by the myriad events of his life or debris floating in the space of memory.

It is not uncommon for one's attention to be broken into a multitude of fragments by the variety of things, persons and events around him. His mind is restless, his feelings seek objects that are constantly changing; his desires reach out for one thing after another; his will is captured by a thousand intentions, often conflicting. He is harried, torn, self-contradictory. Composure works in the opposite direction, rescuing his attention from the sundry objects holding it captive and restoring unity to his mind. It frees him from its tempting claims and focuses it on one, the all-important.

Composure is more than freedom from scattered impressions and occupations. It is something positive; it is life in its full depth and power. It may be compared to respiration. It has two directions: inward and outward. Both are vital; each is a part of this elementary function of life; neither is all of it. The living organism that only inhaled, or exhaled, would soon asphyxiate. Composure is man's mental "inhalation" by which, from deep within, he collects his scattered self and returns to his center. Only through such composure is he genuinely affected by what life brings him, for he alone is awake, aware with the inner realization of the essential. Only then is he free, open and accepting of the other in his words; only then is he in communication. He is as absorbed as the audience listening to Handel's *Halleluia Chorus* or a Merton when he wrote: "the rain ceases, and a bird's clear song suddenly announces the difference between heaven and hell."

Tranquility. Man is related; he must relate or get lost in the isolation of his nothingness. Existence itself relates him to God, his origin and the reality of his image. Only in that Ocean of Tranquility can one realize one's own tranquility: "Our hearts are restless until they rest in Thee." "Love knows no fear" (1Jo).

Tranquility is freedom from disturbance, agitation. Despair, unbelief, guilt, narcissism are so contrary to the good of human nature as to be destructive and alienating one from "the other," God in particular. They constitute barriers, obstacles to existential harmony. Reconciliation is a pre-requisite (cf. Matt 5:24: "Leave your gift

at the altar. . ."). The serenity of a genuine penitent frees him to "approach the throne of grace" without fear of rejection. The storms of evil are subject to the divine command: "Be calm."

Those who acknowledge the Real Presence in the tabernacle can experience tranquility through the awareness of the divine presence. Words are not even necessary. The very fact of just being present can constitute prayer, adoration and love.

Silence and Listening. Noise is so prevalent in our society that some people panic at its absence. For many silence is the absence of sound. Negative as that may seem, there is also silence of a positive, rich nature, prompting the question: did you ever listen to the silence?

The Third International Dictionary (unabridged) states that to *hear* is to "be made aware of by ear," whereas to *listen* is "to pay attention to sound," "to hear with thoughtful attention." Thus it would seem that hearing is a passive activity; the inevitable result of having the faculty of hearing, a physiological phenomenon requiring little conscious effort on the part of the hearer. One perceives the sound, though not necessarily the depths, meanings and variables accompanying it. In other words, "hearing" can be applied to the reception of sound ranging from the periphery of consciousness to the total engagement of the person. Thus, it might be conceived as a continuum with something like parataxic distortion on one extreme and listening on the other.

Listening, then, is by contrast more active, implying attention, alertness and consciousness, in fact the whole person. It would appear that there is more to listening than might be evident so that examination of the spoken word and the dispositions of the listener is in order for the believers whose faith revolves so much around the art of listening. "Faith comes by hearing" (Rom 10:17).

Both silence and listening require the discipline of attentiveness if one is to relate *ad extra*, to receive, to discover and to increase. It is prompted and intensified by interest. Interest is the expression of one's reaction to the environment and consequently the ability to receive and to give of one's self. It is the prelude to love.

Sound: Word and Song. It is said that "sound is heard only in silence." The greater the silence, the richer the word received. A word or sound is a thing of mystery. It is so volatile that it vanishes almost on the lip, yet so powerful that it decides fates and determines the meaning of existence. Words come from within, rising as sounds fashioned by the organs of a man's body, as expressions of his heart and spirit. He utters them, yet he does not create them, for they already existed independently of him. One is related to another; together they form the great unity of language.

The word or note written on paper is clearly a lifeless, inert, symbol with no meaning or efficacy. It must be perceived by a mind which absorbs it, and its significance, internalizes and personalizes it so that it becomes part of him and thereby becomes dynamic. It is the person who gives it life so that it becomes vibrant, deep, meaningful and expressive. Thus it becomes the means, the medium whereby a person communicates himself because those very words emanate from him and in a way are himself. Only words and sounds formed by the human voice have the delicacy and power necessary to stir the depths of emotion, the seat of the spirit, the full sensitiveness of the mind.

The living word arranges itself onion-like in various layers. The outermost is that of the simple communication, such as might be conveyed artificially, symbolically or by some apparatus which reproduces human speech. The syllables thus produced draw their significance from genuine language but are superficial, often mechanical. Such a level of words is not true speech: that is to be found in deeper layers. Rather, true speech exists only in proportion to the amount of inner conviction carried over from the speaker to that which is spoken. The more clearly his meaning is embodied

in intelligible sounds, and the more fully his heart is able to express itself, the more truly does his speech become a living word.

Listening. Since the word or sound is multidimensional and is an expression of the person who embellishes it, it follows that hearing, too, exists on many levels. The hearer, therefore, is in tune to the extent that he chooses or has the dispositions for full reception of the communication of the person speaking. One can be selective in listening, hearing only those words that appeal to him, mean anything to him, or are consonant with his own outlook and expectations. One can listen to those songs and statements desired, yet "tune out" advertisements and all other sounds irrelevant. But selectivity in listening does not guarantee full reception of the message or, for that matter, of the person who speaks.

Clearly, listening requires more. The reality of speech or music depends upon the speaker's ability to speak and to be silent in turn. Silence and speech belong together: they are interdependent. Silence is not the mere absence of noise but something positive and full of life. It implies a stillness, the tranquility of the inner life, the quiet at the depths of its hidden stream. It is a collected, total presence, a being "all there," receptive, alert, ready. There is nothing inert or oppressive about it. It is not a superficial matter as it is when there is neither speaking nor actions, but it is the repose of thoughts, feelings and heart as well as the limbs. Genuine stillness permeates, spreading ever deeper through the seemingly plumbless world within. It is something to be desired, learned, striven for and achieved. Behind it lie meditativeness, reflectiveness and attentiveness. It is no more compatible with disturbance than the distraction of Claudius as he exclaimed:

> My words fly up, my thoughts remain below;
> Words without thoughts never to heaven go.

So much, then depends on the dispositions of the listener, his receptiveness, and his openness. Egotism and preocupation with himself and his affairs close him within himself so that he is unable to receive and accept the other person's communicating himself through song or words. Something more is required of the listener, something which he must desire and of which he is capable: a being inwardly "present," listening from the vital core of his being, unfolding himself to that which comes from beyond. And all this is possible when he is inwardly still. In stillness alone can he really hear, but stillness presupposes composure.

How then is listening liturgy? One's encounter in the liturgy is essentially a harmonious blend of the living word and listening. The word or thought as incarnated, personalized, by the speaker or singer is released as living speech as he seeks that unity of persons called rapport.

In the liturgy listening and response constitute the very essence of worship. Silence makes for "silent worship," and makes room for the "Word of the Lord," so that prayer is listening rather than talking. We must listen to ourselves as we pray, always conscious of the One Whom we address. God permits self-centered prayer until we listen to ourselves and realize the need to concede: "Speak, Lord, for Your servant is listening."

Liturgy is communication, a two-way process. It involves direct and indirect elements through audio and visual means. Words and gestures alone do not necessarily relate because they can be meaningless ritual. The Lord revealed this truth as He observed: "This people pay me lip service but their heart is far from Me. They do Me empty service" (Matt 15:8).

God has difficulty getting through to us because we create a distance between Him and us through self-preoccupation and sin—denied or admitted—making us deaf to His Word. Distortion of His meaning by the Jerusalem politicians led to rejection of Him.

Those who "read" for excitement, curiosity or novelty coursing over the words and songs, seeking what fascinates, really portray *participatio activa*. They have ears to hear but not to listen, unaware of the fact that the scriptures were written to be heard, absorbed rather than read. We must read the gospels with our ears, listening as have anawim in their poverty and simplicity, open to the Word of God Himself beneath appearances. Their purposeful genuflection, sign of the cross and demeanor reveal *participatio actuosa*. Pharisees and publicans, disciples and saints exhibit levels and degrees of involvement in the re-enactment of the passion, death and resurrection of the sacrificed Christ, too mysterious for words.

While communication implies both transmitter and receiver, the focus of their efforts must be Christ, the eternal Word. The depth of what is conveyed devolves from their knowledge and love of Christ. He becomes real, or present, to them according to their investment of self in Him. On the other hand, the combination of sight, sound and action portrays the sacraments but, devoid of reverence and advertance to reality, they are mere ritual. Sincerity distinguishes a compliment from flattery.

The crisis of faith that distinguishes this age has tragically affected the liturgy, the Church's gem and treasured gift. While there is a revival of interest in scripture and spirituality one is led to inquire about their origins. The passion for novelty, individualism and activism has produced superficiality with disconcerting results. Why are tradition and antiquity rejected when they have withstood the ravages of time, change, and culture? Culture derives from *cultus*, worship of the numinous. It reveals the perspective of a society as being transcendent or immanent.

God has given man the ability to rise above himself and his world, the vertical aspect of liturgy. The Church has always taught and fostered it, for from it derives the awe, mystery and reverence which characterize true religion. Sixty years ago Dietrich von Hildebrand explained the contrast evident in "celebrations" to-day. Gone is the "spirit of *discretio* in the liturgy" which he defines as the "sense for the structure and the dramatic rhythm of being" for "the stages of the inner development of a given theme," organic in contrast to the mechanical and artificial.

Pre-reformation Christians found themselves by contemplating God while subsequent generations seek God in man, the image. The reality is lost in a collage of images and the cacophony of the age of communication.

Finally, we must ask the *questions*: to whom do we listen? Whom do we believe? The *answer* still is: "This"—the Church—"is my beloved Son, listen to Him."

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NOTES

1. Grossouw, W. K. *Spirituality of the New Testament*.
2. Sheed, Frank. *Theology and Sanity*.
3. Frossard, André. *Portrait of John Paul II*.
4. von Hilderand, Dietrich. *Liturgy and Personality*, p. 51.
5. *Ibid*., p. 115.

REVIEWS

Books

Saints and Sinners. The Latin Musical Dialogue in the Seventeenth Century by Frits Noske. New York: Oxford University Press, 1992. 383 pp., cloth $95.

The seventeenth century produced many new musical forms, the most extensive and well-known being opera. Fundamental to the development of the new forms was the practice of monody which in addition to opera spawned also the Latin dialogue, which is the subject of this most interesting study.

Dialogue has produced many musical compositions dating back to the Gregorian chant and settings of the passion texts. Those considered in this volume are not purely liturgical or even biblical texts set without variation or abbreviation. They were often used within the liturgy, as tropes once found extensive use within the medieval liturgies. Usually they were meant for devotions held in church, often for specific feast days. Often they were intended for instructional purposes and may have found use in schools or in the homes of princes and cardinals who kept musical establishments. There is some indication that dialogues were used in some Lutheran services, even in Latin.

The role dialogue began in northern Italy and flourished there along with Rome where the use of the chorus or *turba* was more frequent and extensive than elsewhere. Texts chosen were both from the old and new testaments, usually those employing dialogue or conversation. Such events as the annunciation were very popular, but the nativity, since it lacked dialogue, was not frequently set. Events in the life of Jesus were often set: the temptation in the desert, the wedding feast at Cana, the Samaritan woman at the well, and the raising of Lazarus among others. Non-scriptural texts are also frequent, including treatments of Byzantine historical events, the discovery of the Holy Cross in Jerusalem, and even pagan stories such as Dido and Aeneas. These were found outside Italy in Germany, Poland, England, France and the Netherlands.

About half the volume is given over to musical examples. Six different dialogues using the sacrifice of Abraham are compared. Ten dialogues are printed entirely, and a bibliography of dialogues mentioned in the study gives a full picture of the repertory extant, although most of those listed remain in manuscript form or early editions, as yet unpublished in modern transcriptions.

There is a surpising lack of indices, especially in our computerized world when preparing one is so easily accomplished. The only index is one of names. A selected bibliography is good, including works in several languages.

This volume is, of course, a first-class musicological work. But it has a further worth, especially for church music. This form, the dialogue, has some possibility for use today. It could, of course, be performed in its original Latin and used as devotional material. It could possibly be translated into the vernacular. But most of all, it could become a model for contemporary composition for non-liturgical devotional services, intended for instruction in the doctrines of the faith, the lives of the saints, the demonstration of virtues and moral living. As the medieval morality and mystery plays were performed in the churches to teach Catholic truth, so this dialogue form, set to contemporary melodies and harmonies, could introduce a new form of writing for church, not liturgical but devotional, as the Latin dialogues of the seventeenth century were.

R.J.S.

University of Navarre-Saint Paul University, Code of Canon Law Annotated: Latin-English Edition of the Code of Canon Law and English-language translation of the 5th Spanish-language edition of the commentary prepared under the reponsibility of the Instituto Martin de Azpilcueta. Edited by E. Caparros, M. Theriault, J. Thorn. Montreal: Wilson & Lafleur, Ltd., 1993. 1631 pp. $74.95 + postage ($5) from Scepter Publishers, P. O. Box 1270, Princeton, NJ 08542.

Sacred music as such does not figure prominently in the 1983 *Code of Canon Law*. Indeed, the one canon in the 1917 *Code of Canon Law* which spoke of sacred music, canon 1264, has no parallel canon in the 1983 code. Not surprisingly, the words "music" and "musician" do not appear in the index of the Navarre commentary to the 1983 code. This commentary is now available in English from the same publisher which produced the 1990 French translation of the original Spanish work.

But the absence of "music" in the Navarre commentary hardly provides an accurate index of the interest which church musicians will have in this new English edition. The 1631-page, red volume provides the original Latin text of the code and the British translation of it in parallel columns. Below the two texts is the Navarre commentary itself. The arrangement gives the scholar access to the text and the commentary at a glance and the volume's compact size (5" x 7") make it eminently portable. By contrast, the commentary published by the Canon Law Society of America gives only the American translation of the canons and is a thick folio volume of 1152 pages measuring 8.73" x ll.25".

Of special interest to church musicians will be the commentary accompanying book IV of the code with

its canons on "sacraments," "funerals," and "sacred places and times." In promulgating the code, Pope John Paul II pointed out that the canons try to translate into canonical language the mind of Vatican II. Thus, the code becomes *pro tanto* the last and the authoritative interpreter of the words and spirit of the council and, so, these canons must be carefully watched for modifications and interpretatons of earlier liturgical law.

Less obviously of interest to church musicians are canons 1732 to 1739 on administrative recourse. One of the post-conciliar reforms was the establishment in 1967 of a court of administrative appeals to provide justice for victims of official malfeasance or nonfeasance. Formerly, one harmed by an official act could appeal only to the bishop and, failing relief from him, one appealed to the Roman dicastery with subject matter jurisdiction. If the Roman curia decided to "back the bishop," there was no further recourse.

The 1967 reform created the second section of the Apostolic Signatura as a court of cardinals to hear administrative appeals. The court has power to uphold, reverse or modify the official action complained of (and according to article 123 of *Pastor bonus* award money damages), if the action is contrary to law.

During its first twenty-five years, the court heard some 500 adminsitrative appeals. While most of these have involved the rights of clergy and religious, a few cases involved liturgical law matters. Hence, this procedure is potentially of interest to church musicians.

Besides its code and commentary, the volume contains a very useful documentary appendix of universal law outside the code, replies of the Pontifical Council for the Interpretation of Legislative Texts, norms promulgated by episcopal conferences, and the tables showing the parallel canons of the 1917 and 1983 Latin church codes and the 1983 Latin code and the 1990 Oriental code. The 1988 apostolic constitution, *Pastor bonus*, reforming the Roman curia, is one of the universal laws outside the code. The replies of the council are binding and authoritative interpretations. The collection of norms of the episcopal conferences is one of the few accessible sources of such norms and is most valuable.

Church musicians who find a need to look to the canons will find the Navarre commentary, newly Englished, a valuable tool.

DUANE L.C.M. GALLES.

The Bach English-Title Index by Ray Reeder. Berkeley, CA: Fallen Leaf Press, P.O. Box 10034. viii, 184 pp, clothbound. 1993.

This book is exactly what its title says it is, an index of Bach's works identified only by their English-language titles. There are 14,000 listed, including not only vocal works, but chorales and chorale preludes as well, with translations, paraphrases and original texts. The system of categorizing employed is not difficult and its use is well-explained. A selected bibliography of books and recordings, together with a concordance of several extant indices of Bach's works, concludes the book. For Bach lovers and choirmasters who sing a lot of Bach, this little book can be very useful. The editor was for many years head of the music library at California State University at Hayward.

R.J.S.

Magazines

UNA VOCE (France). No. 168. January-February 1993.

An article by Yves Toul on whether the "new" Mass said in Latin with Gregorian chant can serve as a substitute for the Tridentine Mass makes the point that this is not possible because the very theology behind the Tridentine Mass is theocentric while the "new" Mass was conceived with the rational participation of the people in mind. Thus the Mass of Paul VI cannot be considered by the Traditionalists as a viable substitute for the Tridentine Mass. The author cites as an example of an attempt to do this the action of the bishop of Chartres, who has established a Mass according to the new rite entirely in Latin with Gregorian chant and the Roman canon at 9:15 o'clock every Sunday. He asked traditionalist Catholics to try the experiment of participating in this Mass rather than have permission for a Tridentine Mass. However, this does not satisfy the author of the article who calls for the implementation of the *motu proprio Ecclesia Dei.* The author develops a rather unconvincing argument for the continuation of the Tridentine Mass by saying that neither priests nor books are available for the celebration of the Mass of Paul VI in Latin. One could speculate, however, that this would be all the more true for the Tridentine Mass unless, of course, one sought out the followers of Archbishop Lefebvre to be celebrants. He states that the new Mass said in Latin is really not a Latin Mass, but merely several accretions of Latin on a Mass said in French. Although I do not agree with most of the article, with this point I find no quarrel. For me, Masses that are a "mish-mash" of Latin and either French or English are both esthetically and spiritually unsatisfying. However, we know from experience that it is possible to have a beautiful and theocentric Mass according to the new rite. I am eager to attend the 9:15 o'clock Sunday Mass at Chartres although it certainly is not convenient to arrive there from Paris by train on a Sunday morning at such an early hour! In both March and June I attended the high mass at Notre Dame in Paris. On

both occasions the ordinary of the Mass was sung in Latin Gregorian chant, with the intention that the newly-founded choir would alternate with the congregation. Noble hope, except that no song sheets were provided, and of course, the international polyglot congregation for whom this effort was intended was as unable to sing the simplest chant in Latin as most congregations in the United States. My great hope is that this experiment will succeed. To return to Toul's article, the next issue of *Una Voce* contains a comment from the editor answering the many readers who found that Toul's article went back on the policy of the French Una Voce society to accept the new rite. The editor says that this interpretation was due to a too rapid reading of the original article, but I would certainly agree with those who objected.

A review indicates that the fine magazine *Gregoriana* has resumed publication under the auspices of the Choeur grégorien de Paris. It had ceased publication in 1990. The address for subscriptions is Les Amis du Choeur grégorien de Paris, 11 bis rue Boutard, 922000 Neuilly, France.

V.A.S.

UNA VOCE (France). No. 169. March-April 1993.

This issue discusses at length the French edition of Monsignor Gamber's book on the turned-around altar. The French title is *Tournés vers le seigneur*. The appearance of this book has caused a huge sensation in French church circles and it has been soundly denounced by many. The author of the *Una Voce* article aptly points out that the central idea of the book is not just which way the altar should face, but the very idea of the church as a building. The modern Church has rejected the idea of the church as the house of God in favor of a utilitarian multi-use building. Furthermore, and this is at the center of Monsignor Gamber's argument, the entire tradition of the Catholic Church is to build churches on an east-west axis so that prayer is made toward the east. Thus the celebrant is not turning his back to the people, but rather leading them in their prayer, all together facing the east. Because St. Peter's Basilica in Rome is on a west-east axis the priest stands behind the altar, facing the people, yes, but more importantly facing the east.

V.A.S.

CAECILIA (Alsace). Vol. 102, 2 (March-April 1993) and Vol. 102, 3 (May-June 1993,

The March-April issue contains an interview with Fr. F. Wernert, the author of a doctoral thesis on liturgical life and the liturgical movement in Alsace from 1900 to the present day. After making some very positive comments about the liturgical reforms brought to their culmination by the work of Vatican II, he states that church music has not benefited from a similar effort of reflection and renewal. He deplores the lack of talent among contemporary church composers and the fact that everyone thinks he can be a composer. This issue also mentions the contents of the winter 1992 issue of *Sacred Music* among the journals reviewed.

The May-June issue contains the usual sections in both French and German, with music supplements and lists of local events.

V.A.S.

SINGENDE KIRCHE. Vol. 40, No. 2, 1993.

New names appear among the contributors to this Austrian magazine since a change in the editorial management has occurred. An interesting study of the use of instrumental music in the liturgy gives an historical survey of instruments used alone and for choral accompaniment with considerable attention paid to church sonatas. Another article describes a visit to New York City and the sacred music that the author heard. It was nearly all in Presbyterian and Episcopal churches and a Baptist church in Harlem. The only Catholic church mentioned was Corpus Christi. The usual lists of music in Austrian cathedrals are impressive, both for the liturgy and in concert. News of church music activities and personalities cover considerable space.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 20, Series 2, No. 66, 1993.

The second part of an article by Ramiro Gonzales Couguil, professor in the major seminary at Orense, studies the idea of goodness of form in church music and its ministerial function. The need to think with the Church and obey the directions given by the Holy See and the council is stressed. A review of church music publications from around the world includes mention of *Sacred Music*. Fifteen pages of music to Portugese texts concludes the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 20, Series 2, No. 67, 1993.

Sig. Couguil's major article is continued in this issue. He writes about the use of popular religious music and the qualities it must possess. The review received a special commendation from the Congregation of Divine Worship on the occasion of the *ad limina* visit of the Portugese bishops to Rome. The issue as usual concludes with fifteen pages of music.

R.J.S.

BOLLETTINO CECILIANO. Anno 88, No. 4, April 1993.

The congress at Bologna is the subject of an article called "Theological Reflections on Sacred Music" by

Inos Biffi, and another is called "Reflections on Reflections" by P. Santucci and S. Zaccaria. Both followed on the congress in Bologna. The usual chronicles of events in the life of the Italian Association of St. Cecilia conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 88, No. 5, May 1993.

An article by Enzo Lodi discusses the ministry of music, its roles and its persons: the president, the psalmist, the cantor, the choir, the organist and what the Italians call the *animatore dell' assemblea*, a position not frequently found in this country. Two musical inserts accompany the issue, one from Benedetto Marcello from the 18th century, and the other by Michele Sartori for two mixed voices and organ. The texts are from the psalms.

R.J.S.

BOLLETTINO CECILIANO. Anno 88, No. 6-7, June-July 1993.

Enzo Lodi continues his discussion of the ministry of music. A report on the Roman synod, concluded on Pentecost Sunday by the Holy Father, gives the statements on liturgical music. Notices of various study weeks and congresses complete the issue.

R.J.S.

Choral

Prayer to Emmanuel by Patrick M. Liebergen. SATB. Harold Flammer Music, Delaware Water Gap, PA 18327. $1.10.

An advent text written by the composer, this setting is most useful for pre-Christmas programming. The harmonies are traditional and the piece is not difficult. An independent keyboard accompaniment is complimented with a flute or other c-treble instrument.

Mid Winter's Chilling Breath by Ruth Elaine Schram. SATB. Harold Flammer Music. $1.10.

A Christmas piece, the text is by J. Paul Williams with *Gloria in excelsis* at the climax. Voice-leading is not difficult, and the harmonies have a minimum of dissonance. The accompaniment is independent and interesting.

Bethlehem's Gift by Don Besig. SATB. Harold Flammer Music. $1.10.

This piece is easy and melodious. Unison and two-part sections predominate.

Virgin Mother, Soft and Fair by Richard Wm. Donohue. SATB. Theodore Presser Co. Bryn Mawr, PA 19010. $1.

A tender piece in honor of Mary, the harmonies are traditional. The accompaniment is for rehearsal only.

Christmas Bells (Ukrainian Carol) by M. Leontovich/ D. Thompson. SATB *a cappella*. Theodore Presser Co., Bryn Mawr, PA 19010. $1.

This is not a liturgical piece, the text being mostly bell-sounds. It is easy and quite effective.

R.J.S.

Organ

Grace Notes II—Two Christmas Preludes by Timothy Albrecht. Augsburg Fortress Publishers. $5.00.

"Angels We have Heard on High" and "Comfort, Comfort Ye My People" (from Handel's *Messiah*) are the two melodies arranged in these preludes. The first setting also contains musical references to the chorus "And the Glory of the Lord" from the *Messiah*. The homophonic style and clear presentation of thematic material assure that both pieces will be well-received by congregations. They would be suitable both as service music and as recital repertoire for the Christmas season. Both preludes are easy to read and to perform.

MARY E. LE VOIR

Epistrophe by Samuel Adler. Augsburg Fortress Publishers. $7.00.

This four-movement sonata by Samuel Adler is a stunning (although challenging) addition to contemporary repertoire. The style incoporates frequent and irregular meter changes, some rigorous pedal passages and active manual figuration. Solid organ technique would certainly be a prerequisite to learning this piece. Many of the reading difficulties, however, are relieved by the addition of fingerings, clear registration indications, and a well-spaced score with frequent barlines. The colors of the organ are coupled with an incisive, exciting compositional style to create a fine work in the contemporary idiom.

MARY E. LE VOIR

Toccata by Jean-Claude Henry. Editions Henry Lemoine Paris, distributed by Theodore Presser Co. $16.50.

This toccata is written in the grand French sytle with a modern twist. For the most part, chords alternate between both hands in rapid figurations while the melody rests in the pedal. Where this toccata departs from the norm is in the use of free meter, a pandiatonic and atonal harmonic scheme, and some modern notation. The piece requires considerable technical ability and stamina, but it offers the promise of a brilliant showpiece for the performer.

MARY E. LE VOIR

Esercizio Ovvero Sonata by Francesco Durante. Boccaccini & Spada Editori, Roma. (Distributed by Theodore Presser Co.) $12.75.

This is the first publication of a sonata by the little-known eighteenth century Italian composer. It is interesting both from a historical perspective and for its unique characteristics. Typical of Italian music from this period, it is scored for a single manual without pedal and without stop changes. It is contrapuntal, quite long, and has numerous sixteenth-note passages. This sonata offers music of beauty and integrity not only to organists seeking diverse repertoire, but especially to those whose instruments have limited resources.

MARY E. LE VOIR

Partita on "Christ Arose" by Jon Spong. Randall M. Egan, Publisher of Music, Ltd. Kenwood Abbey, Minneapolis, Minnesota. $4.95.

This partita contains five brief, simple movements. The pedal is minimal, and the styles represented include a duo, a trio, a fanfare, and various chordal arrangements. It offers practical, suitable service music for the Easter season.

MARY E. LE VOIR

Three Short Hymn Settings by Gerald Bales. Randall M. Egan, Publisher of Music, Ltd. Kenwood Abbey, Minneapolis, Minnesota. $4.95.

These brief, interesting hymn settings are based on *Simple Gifts, Fairest Lord Jesus,* and *Lord of the Dance*. The hymn tunes are integrated into a simple homophonic style, yet they are recognizable and familiar. All three are easy to read and to perform.

MARY E. LE VOIR

Star in the East by Austin C. Lovelace. Randall M. Egan, Publisher of Music, Ltd. Kenwood Abbey, Minneapolis, Minnesota. $4.95.

This is very simple, colorful, and practical arrangement for Epiphany. The pedal line is the bare minimum, and the melody-accompaniment style is suitable even for the beginning organist.

MARY E. LE VOIR

Trumpet Tune in D Major by Bert Landman. Augsburg Fortress Publishers. $5.00.

This setting is in the adapted English voluntary style commonly used for wedding processionals. It is of moderate length without repeats, and it has an optional trumpet (with trumpet part provided). It could be performed alone or paired with other pieces of a similar nature in bridal and liturgical processions.

MARY E. LE VOIR

NEWS

Pentecost Sunday at the Church of the Holy Childhood in Saint Paul, Minnesota, was celebrated with solemn Mass at which Giacomo Puccini's *Messa di Gloria* was sung by the schola. The occasion marked the thirty-seventh anniversary of the founding of the choir by Father John Buchanan and Bruce Larsen.

+

The choir of Saint Thomas Aquinas Church in Dallas, Texas, presented a concert of sacred choral music, June 6, 1993. Included in the program were the *Gloria* from Mozart's *Coronation Mass,* and music by Gerre Hancock, Charles Widor, S. P. Waddington, Harold Friedell, Richard DeLong, C. Hubert H. Parry, Vincent Persichetti, Philip Ledger and John Rutter. Paul Riedo is choirmaster.

+

Cantores in Ecclesia continue to sing their weekly Latin Mass at the Church of Saint Patrick in Portland, Oregon. During September their programs included music by Maurice Duruflé, Flor Peeters, Jean Langlais, Peter Hurford, Randall Giles and Palestrina. Dean Applegate is director, and Father Frank Knusel is pastor.

+

The Twin Cities Catholic Chorale began its 1993-1994 season of orchestral Masses at the Church of Saint Agnes in Saint Paul, Minnesota, on September 26, 1993, with Joseph Haydn's *Pauken Mass*. The program includes thirty Masses until Corpus Christi in June. Instrumentalists are members of the Minnesota Orchestra. On the Sundays of Lent and Advent, Gregorian chant and renaissance polyphony adorn the solemn Latin Mass. On all Sundays the proper of the Mass is taken from the *Graduale Romanum*.

R.J.S.

OPEN FORUM

Novus Ordo versus Orientem

The direction in which the priest faces during Mass has received considerable mention. The issue is simple and straightforward, but the psychological and emotional responses are varied and complex. So Cardinal Ratzinger will wait before acting in any further change.

Perhaps the solution lies in what the II Vatican Council ordered, that the altar be approachable from either side. The general instruction in the *Missale Romanum* as well as the rubrics of the missal pre-

sume that the celebrant is facing the same direction as the people and instruct him to turn toward them on several occasions (viz., *Dominus vobiscum, Orate fratres, Pax Domini sit semper vobiscum, Domine non sum dignus*). Since there are so many options given in the new rite, the option of choosing celebration *ad orientem* or *ad populum* should be left to the tradition of the particular parish. Surely the more solemn ceremonies are more easily carried out with the celebrant *ad orientem*, and the more intimate celebration for smaller groups probably would be better celebrated *ad populum*.

SCHOLASTICUS IGNOTUS

Addition to *In Paradisum*

One of the most wonderful cohorts of Dom Cardine was Dom Eugène Hourlier, who at least most musicologically oriented Americans would recognize. He died as the result of an auto accident in 1986.

ROBERT FOWELLS

CONTRIBUTORS

Duane L.C.M. Galles, a frequent contributor, lives in Minneapolis, Minnesota. He has degrees in civil and canon law and has studied in Collegeville, Minnesota, Saint Louis, Missouri, and Ottawa, Canada.

Károly Köpe is a former director of the Moravian Music Foundation in Winston-Salem, North Carolina. As organist and choral conductor, he has been active in the United States and in Europe.

Vincent A. Lenti is on the faculty of the piano department of the Eastman School of Music in Rochester, New York, serving also as director of the Community Education Department. His publications on hymns have appeared in several journals.

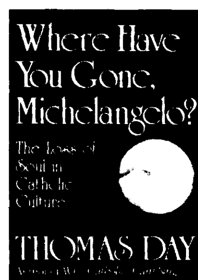
Reverend Peter T. Mac Carthy is pastor of the Church of Saint Theresa in Leeds, Alabama. He has contributed to several journals, including the *Homiletic and Pastoral Review*.

Johannes Riedel is retired as professor of musicology at the University of Minnesota in Minneapolis. He has published extensively and has been active in Lutheran music circles in the Midwest.

EDITORIAL NOTES

Our cover photography is the work of Joseph Oden of Saint Paul, Minnesota.
The musical examples in the article on Ernst Krenek's sacred music were set on the computer by Albert Biales, chairman of the music department at the College of Saint Catherine in Saint Paul, Minnesota.

He's baaack...
(Thomas Day, we mean).
Watch out!



The bestselling author of *Why Catholics Can't Sing* presents a brilliant and witty portrait of American Catholic culture that is sure to offend—and delight—everyone.
Relating scores of vignettes, anecdotes, and illustrations, Thomas Day speaks out against the loss of soul in Catholic culture, the yuppifying of the liturgy, the fragmenting of parish community, and the uprootedness of Catholic education.

"Thomas Day is a truthteller and a prophet with a cut-to-the-bone wit."
—Sidney Callahan

"He accurately and wittingly skewers what passes for culture in American Catholicism."—Publishers Weekly

"His new book is bound to stir up more debate...Day starts a discussion that needs to continue on many different levels."—America

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