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Statues from Royal Portal. Cathedral of Notre Dame, Chartres, France

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News:

Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review:

Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602

Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

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The Flight into Egypt. Cathedral, Autun, France

FROM THE EDITORS

"One Bad Translation Begets Another"

In an article with that title published in the November 1993 issue of *The Catholic World Report*, Father Joseph Fessio, S.J., traces to its source the rationale for post-Vatican II translations into English of Latin liturgical texts. Some of these translations, as we know, are less than elegant, if not disturbing, unorthodox and verging on the heretical. The latest controversy involves new translations of the Our Father and the Creed.

Credo, a group of priests now numbering some 1,400, has been founded to promote a noble and faithful translation of liturgical texts and to counteract the actions of ICEL (International Commission on English in the Liturgy). It seems that ICEL justifies its translations by saying that it is following the guidelines for translation as published in the Holy See's *Instruction on the Translation of Liturgical Texts*. However, after comparing the original document, whose normative version was published in French (*Comme le prévoit*, January 25, 1969) with its English translation done by ICEL, Father Fessio has discovered that the principles invoked to justify

translations that many find troubling, are in themselves mistranslations of the French text on how to translate.

In his article, Father Fessio cites many examples, of which I will quote but two:

> Par. 1. The tone is set in the very first sentence: "The Constitution on the Sacred Liturgy foresees that many Latin texts of the Roman liturgy must be translated into different languages (Article 36)." The French *peut être traduit* ("can," or better, "may be translated") is rendered "must be translated"...(p. 31).
>
> In Par. 7 we are told that "translations, therefore, must be faithful to the *art of communication* in all its various aspects. But the French says, *Ainsi, donc, en préparant une traduction, il faut viser à assurer la fidelité du message sous ses multiples aspects. . .*" which should be translated "In making a translation, therefore, one must aim at guaranteeing the faithfulness of the *message* in its many aspects." It is the message that must be adhered to, not some nebulous "art of communication" (p. 32).

From my background as a professor of French, I find Father Fessio's translations and comments to be correct, sensitive to the meaning of the original French and completely pertinent.

Perhaps if the original text in French giving the guidelines for liturgical translations had been adhered to for the translation of the new catechism, we would already have it available for us in its English version. The first translation was rejected by the Vatican and now the most optimistic projection is that it will not be ready before Easter. In the meantime, it has already been translated into many languages. It is my understanding that the original was prepared in French, and that 500,000 copies of it were sold in France last year alone. It is an inspiring work of which we have been deprived for too long. I hope that by the time you read this the bishops, meeting in Washington, will have rejected any attempts to change the wording of the Our Father and the Creed and that from now on ICEL will be forced to act more faithfully in our behalf.

V.A.S.

Good News

Word that the American bishops, meeting in Washington, D.C., in November, have postponed a decision on the proposed new ICEL translations of the liturgical texts is most welcome. While the problem is not solved, this surely is an advance toward the much needed reform of the texts of the Mass in their present condition. Most encouraging was the number of bishops who have indicated their support and are willing to take a stand in favor of orthodoxy of doctrine, beauty of language, a faithful translation of the Latin original and the preservation of our English language from abuse by radical feminists who so unwisely wish to make the liturgical texts the object of their particular projects for "inclusive" language.

Great credit and thanks must be expressed to Mother Angelica of ETWN, Father Joseph Fessio of Ignatius Press and the priests of Credo for their role in alerting the Catholic people to the proposals that were to be considered in Washington. The American custom of expressing one's opinion to the proper authorities paid off with the staggering volume of letters received by the bishops. Many thanks to all who wrote. Now that the ball has begun to role, it must be kept going. The battle is not yet over. In fact, the fight has not yet begun!

R.J.S.

Saint John the Apostle. Church of St. Trophime, Arles, France

OUR NEGLECTED HERITAGE

When asked by non-Catholics where one can hear good Catholic church music today, my tongue-in-cheek reply is always the same: at a High-Episcopal Mass.

I live not far from the Episcopal Cathedral of Saint John the Divine in New York City, where I occasionally attend services, if but for the dignity with which they are conducted. It saddens me to have to go to an Episcopal service to hear a Palestrina or Lassus Mass sung in Latin, and it saddens me even more to think that Catholics have turned away from their magnificent liturgical patrimony while non-Catholics still think it the best.

I see Protestant choirs attempting to do some of that music but missing its essence as well as its true beauty by substituting manufactered English texts to replace the tongue in which it was conceived: it sounds foreign in an environment for which it was not created and in which it loses most of its beauty, even when done well, even in Latin.

I see Jewish conductors doing lovingly such music at concerts, where it becomes meaningless entertainment, being removed from the context in which its noble beauty comes to full expression: the liturgy itself.

And I see Catholics arguing over the use of Latin, forgetting that what they are debating is more than a language, more than ritualism or "mystery," or sympathy or antipathy for the traditional. What is at stake is the *quality* of Catholic church music itself. For, without our millennial Latin repertory we have nothing. That is how our liturgy and our sacred music evolved. No conscious effort to ignore this will change the past, of which the present is a natural consequence. Whether we like it or not, we

are the product and the sum of all that we have been, done, felt, and thought these past centuries. Ignoring this changes nothing. Our cultural "genes" cannot be altered.

I fear that some who oppose Latin (or a return to it) are unconsciously prey to self-serving vanity, if not self-indulgence. For it is not given to all to do traditional music well, while it requires nothing for the amateur to think himself "creative" by "self-expressing" with primitive media. A few guitar chords can be learned by anybody in a very short time. Doing good music well is another matter. Not all have the gift for it (as not all have the gift for being dancers or athletes or mechanics), and even the gifted must spend a long and arduous apprenticeship before they can exercise the craft of competent musician first, and of competent church musician next.

To those who enjoy self-fulfillment through self-decreed expertise in liturgical music (untrained or semi-competent musicians), any good music represents a threat. And since our best music is in Latin, it follows that such music is viewed with suspicion by those unequipped to understand it musically, much less to execute it.

Opposition to Latin must, therefore, be in part attributable to self-interest. Some opposition is due to ignorance: how can people want something they have never heard or tasted, something to which they are not exposed and to which they cannot compare the alternative? The rest of the opposition is rooted in the rebellious nature of some ideologues. Their minds are made up and no argument will sway them. They are against things traditional, and they want change for the sake of change.

Change will occur, but it will not be the result of contrived efforts by would-be innovators. The greatest revolutionaries in music were not aware that they were revolutionizing anything. Wagner's *Tristan* (which changed western music forever) was but a natural expression of Wagner's thought. In fact, his later works (*The Ring, The Meistersinger*) reverted to a less revolutionary style. Schönberg didn't know he was creating twelve-tone music until after his music had evolved in that direction.

Whatever change lies ahead, it will be the work of those who will express their sung prayer honestly and with sincerity, unaware that they are revolutionizing anything. Until then, it would behoove us to maintain our contact with our roots and to learn to emulate the great masters of the past, as did Martin Luther. It will be given to very few to create anything great by doing so, though. Beethoven was only trying to imitate Haydn, but with time his own individual style set him apart. Bach was only trying to copy Vivaldi, but in the end the copy turned out better than the original. But he was Bach. Where are the Bachs of today? If they exist, they are yet undiscovered. For they work with sincerity and "in the shade." They are not the ones on the barricades burning musical draft cards, so to speak.

Whether Latin (or music in Latin) finds its way back into the Church that cultivated it for so long, or whether it dies entirely, will be left for history to decide. If Latin does become a dead language even in the Roman Catholic Church of the *Latin* rite, the verdict will not come from its present-day detractors. History alone will have the last word.

The debate over Latin should therefore not be seen as a debate over a language. It is about good church music. To draw a parallel: you cannot be for good opera if you decide that Italian should be banished, or be for Brahms and Schubert but *against* German. If you love music at all, then you will embrace Latin for the fact alone that it provides some of the greatest music created in history. Rather than shunning Latin, Catholics should be proud that it happens to be their liturgical mother tongue. No other culture has contributed so much to beauty as did the Roman Catholic Church through its musical repertory in Latin. Jews and Moslems and Buddhists and Protestants perform it purely for its beauty. How can Catholics refuse or hesitate to use it to serve the very worship for which it was created, their own?

KÁROLY KÖPE

Damned, Last Judgment, South Porch, Chartres, France

QUO VADIMUS

Most of us have had the embarrassment at some time either of saying the wrong thing or of saying the right thing, but not too subtly, just as the room went suddenly silent, and our ignoble words hung in the air, immortalized for good or ill.

It was December of 1929, and I was a senior in a girls' convent school where Franciscan Sisters were educating us in the true sense, drawing out every possible talent and ability, while unconsciously furnishing us with models of genuine Christian womanhood. Some years later, the greatest of those Sisters would remark that, at twelve, I had been exactly ready for all they had to give, and I would reply that they were also ready and, by God and man equipped, to satisfy the hungriest mind and furnish a lifetime of inspiration.

These women were quite willing to accelerate an eager student but wise enough not to skimp on the essentials. One could allow the language lover to taste three semesters of the ancient writers, but not without a full year of Latin first. Under no circumstances did a student escape a whole and utterly inspired year of ancient history.

Not everyone could qualify for the classical diploma requiring four years of Latin and four of French. The school was then too small to offer more choices in modern languages, but the Sister who taught French had been born in Belgium and was a kind of war orphan adopted by our Sisters for her and our good fortune. For the good students there was the New York State Regents diploma requiring four-year sequences in English, history and a subject of one's choice, even business. Finally, for the girl who lacked both ardor and gray cells, a cultural certificate attested to four years attendance in which she had acquired basic knowledge along with many sound skills. Right through the 1980's, it was not hard to identify a graduate of our convent school.

When I was a senior, the publication of the *Saint Andrew Daily Missal* was a momentous happening. Elegant in Latin and leather, it was a treasure, and Sister Tarcisia promised to teach all who could obtain a copy of the book. It was the year of "Black Tuesday," and the ensuing great depression, and with my two dollars weekly allowance already nearly depleted in Christmas shopping, I was faced with the problem of getting the missal. When I was asked when was I going to get it, I replied that I would have it as soon as I got the money for it. After long weeks, I finally could sit at Sister's feet and explore the magnitude of the Mass. The following summer I rose early every morning and walked a good many blocks to Mass with the missal in my properly gloved hands. I did love to dress up for Mass. However, as a serious student I was marvelously motivated by the study of Latin and the meaning of the mystery of the Mass, preparing me for a lifetime of loving and understanding the daily miracle of the unbloody Sacrifice. Some years later the missal underwent a rebinding. No one abandons a treasure. But today, do we consider our throw-away paper missalettes any comparison to the satisfaction or the memories that the leather-bound Saint Andrew brought?

Our school world was replete with poetry, drama, debate, music, retreats, gymnasium, etiquette club for seniors, literary contests and finally the yearbook, dedicated to the bi-millennium of Virgil. We read Shakespeare and committed to memory long passages of poetry in English and Latin. Training of the memory is a *sine qua non* for happy living. Human memory is God's original computer. Everyone can attest to intellect and will as God's great gifts as faculties of the soul, but there is also the gift of memory, given only to men and angels.

A child who cultivated the missal can today still repeat whole sections of the canon of the Mass, English and Latin. And from Virgil, *Forsan et haec olim meminisse iuvabit*. Much of modern amorality can find its explanation in *Facilis descensus Averno. Noctes atque dies patet atri ianua Ditis, sed revocare gradus, superasque vadere ad auras, hoc opus, hic labor est.*

We read Francis Thompson and A. A. Milne. G. K. and the other half of the Chesterbelloc, Eric Remarque, Henryk Sienkewicz, Pearl Buck and Willa Cather were given to us, and we grew on these authors, even learning parts of their writings by heart. Today, how many are required to learn anything by heart? There is one clue to answering the question about the general decline in standards, the leather-to-paper slide. Education, by its very etymology, is meant, not to soothe, but to draw out possibilities, to challenge the human being to be his own original best, while constituting an essential member of Christ' Body here on earth. Not to help stock the student's mind with the best of the past is to deprive him of the knowledge that mankind has a long story, and he is to have his own unique place in this story. To know one's uniqueness is to be armored for life.

SISTER M. CONSUELO HOFFMAN, OSF

The Mystical Mill. Basilica of the Madeleine, Vézelay, France

ROMAN CATHOLIC CATHEDRAL MUSICIANS

The tenth anniversary meeting of the Conference of Roman Catholic Cathedral Musicians (CRCCM) took place in Rome, Vatican City and Assisi, February 1-8, 1993. The purpose of the conference was to celebrate the musicians who serve Roman Catholic cathedrals in the United States and to rededicate their lives to their vocation.

The conference opened with a papal Mass on the Feast of the Presentation of the Lord (Candlemas Day) at the Basilica of Saint Peter. It was a very moving experience as Pope John Paul II entered the basilica in darkness, and as the procession moved forward, the candles held by the congregation gradually were lighted and slowly began to illuminate the great church.

The program arranged for the conference included several fine speakers and many visits to important places in the City. Monsignor Pablo Colino, director of music at Saint Peter's, discussed the opportunities for visiting choirs to sing at the basilica. He also spoke of the Fifth World Congress of Choirmasters, February 6-10, 1993, and the first international Giovanni Pierluigi da Palestrina choir competition.

James Frazier of Saint Paul, Minnesota, and James Savage of Seattle, Washington, lead a meeting on conciliar and post-conciliar thought and writings with regard to choral music and choral practice. Frazier discussed the theological aspects of the choir in contrast to the role of the congregation in the *Novus Ordo* liturgy, and Savage related his personal experience in implementing the instruction, *Musicam*

sacram (1967), at Saint James Cathedral in Seattle. He pointed out that sung liturgy in the United States today consists mostly of hymns and without any sung dialogue between priest and people. This was corrected at Saint James.

Cardinal Pio Laghi, prefect of the Congregation for Seminaries and Institutes of Studies, spoke to the conference meeting at the North American College. Father Cuthbert Johnson, OSB, and Monsignor Walter Edyvean, members of the college staff, also spoke. The cardinal told of the great need today for priests to learn to sing the Mass, urging the CRCCM to hold workshops for seminarians and priests to learn the music of the Mass. He said, "Liturgy without music is like marriage without love." He re-affirmed the Church's calling for preservation of Latin in the Mass. He indicated that much modern music, in his opinion, is distracting and not prayerful. "To please the minority, you alienate the majority." Several questions were directed to the cardinal on seminary formation and the Church as patroness of the arts.

Monsignor Edyvean spoke of the work of the Congregation for Catholic Education and its seminary division. In visits to seminaries, there is a noticeable weakness in the philosophy and cultural education departments. Father Cuthbert addressed the role of music in liturgy. He indicated that in his opinion the great reform ordered by Vatican II had not as yet come about. Musicians must understand liturgy as the language, tradition and action of the Church. The liturgy defines what we believe, and because we do not have great faith in our own age, we have bad liturgy. We have lost the mystical and aesthetical aspects of faith. The great texts of the Church have been largely ignored. It is the duty of musicians to bring them to life again through music. He commented, "If the priest does not sing, how can we expect the congregation to sing?"

Visits to the important sites in Rome were arranged, including the Sistine Chapel where the group sang Palestrina's *Jesu Rex Admirabile* and the Holy Father's private chapel where vespers was sung. Father Leonard E. Boyle, OP, conducted a tour of the Vatican archives and displayed several music manuscripts, including Palestrina's *Missa Papae Marcelli* and Allegri's *Miserere*. A visit to the *scavi* beneath the Basilica of Saint Peter included the tomb of Saint Peter and the various graves and monuments of ancient Rome. Another visit was to the papal apartments at Saint John Lateran. In Assisi, Father Chrysogonus Waddell, OCSO, spoke, and Mass was celebrated at the tomb of Saint Francis in the crypt of the Basilica of Saint Francis. A banquet at Ristorante Sabatini in Trastevere concluded the conference.

The conference was planned by Leo Abbott, Donald Fellows, Gerald Muller, Leo C. Nestor, Richard Proulx, James Savage and Francis Zajac. The next conference will be held in Atlanta, Georgia, January 10-14, 1994.

JOHN D. NOWIK

Cloister, Church of St. Tróphime, Arles, France

THE JARGON OF LITURGISTS: BRAIN-WASHING THE FAITHFUL

Here are two different ways of describing the beginning of holy Mass:

1. "Before the Eucharistic celebration begins, the assembly gathers in the worship space. As the assembly sings the gathering song, the presider and other ministers enter. The presider greets the assembly and, in preparation for liturgy of Word and Eucharist, invites them to reflect on their sinfulness."

2. "Before Mass, the congregation enters the church. As the introit or the processional hymn is sung, the celebrant, deacon, lector and servers enter in procession. The celebrant, having made the sign of the cross, greets the congregation and, in preparation for the sacred mysteries, exhorts the faithful to call to mind their sins."

It may seem that these descriptions are essentially the same, distinguished from each other only by more-or-less arbitrary differences of terminology. The first description is a fairly typical specimen of modern liturgical jargon, the second a straightforward exposition in more traditional nomenclature. It seems to me that in imposing the first kind of language on the Church through missalettes, hymnals, orders of worship, articles, homilies, and any other means available, the liturgists of a certain school are really seeking to impose notions of the sacred liturgy, the sacraments, and the Church which are quite different from those which are in fact held by the *ecclesia docens*.

Let us examine some of these common liturgical catchwords so beloved by modern liturgists, and seek to account for the insistence with which they are pressed upon us.

Eucharistic celebration, Eucharistic liturgy, etc. Any term may be used except "Mass." Mass, of course, is the word which most Catholics have used for centuries to designate the principal service of their Church. To call holy Mass a "Echaristic celebration" may be to imply (more or less subtly) that a different service is really in prospect—or, at least, a transformation of our conception of that service. The term "celebration," though venerable in the liturgical lexicon, is often used now in a rather

different sense from its traditional meaning. The connotation is that we are going to have something very like a party, and that the Mass is an action which we who "celebrate" perform (indeed, liturgists often talk of our "doing Eucharist"), rather than a sacrifice which Christ offers. It is not many steps from this notion to the idea of the "community" celebrating itself.

Assembly. This is meant as a somewhat tendentious translation of *gahal or ecclesia*: the coming together of the faithful. As opposed to "congregation" (the more common term until recently), it is designed to include all who "assemble," including the priest. The intention is to eradicate the distinction between the celebrant, acting in *persona Christi*, and the faithful who participate in the sacrifice analogically. (See Pius XII, encylical *Mediator Dei*, and many other conciliar and papal pronouncements giving the Church's view.)

Worship space. A "space" is just a space; a church (building) is a symbolic, visible expression of the Church (the Body of Christ).

Gathering. This idea—really just the fact of people being present at the same time and place—has been elevated by modern liturgists to the level of sacred action. As a "gathering rite," the opening prayers and hymns of the Mass (introit, penitential rite, *Gloria*, collect) become entirely a matter of people "gathering." The emphasis shifts from prayer and praise to such concerns as "hospitality." This is the trivialization of worship. We also, of course, gather for club meetings, sporting events, and virtually every other human enterprise involving more than one person in the same vicinity.

Song. The constant use of this term for many sung parts of the liturgy is particularly exasperating to the faithful church musician, to him whom Father Robert Skeris calls "the competent *Kapellmeister*." "Song" (as unfortunately enshrined in the ICEL sacramentary) seems to be a mistranslation of *cantus* (chant) as in *cantus ad introitum* (entrance song) or, worse, "gathering song." It is used to refer to hymns, proper chants (e.g., introit, offertory or communion, when these are acknowledged at all), and any miscellaneous musical elements with the exception of the ordinary parts of the Mass. At least, I have not yet encountered terms such as "glory song" (*Gloria,*) "holy song" (*Sanctus*), or "bread-breaking song" (*Agnus Dei*). The implication in contemporary culture is that these sung items are the musical equivalent of pop tunes, and of course in practice they frequently are. I remain committed to the use of specific terms such as "hymn," "antiphon," "psalm," "canticle," and the like.

Presider. This term, which connotes to Americans the chairman of a meeting, is another attempt, when used in place of "celebrant," to eradicate the distinction between the priest and the faithful. Anyone can preside, and indeed, one has heard of celebrations over which non-ordained persons have presided. The aim is to desupernaturalize holy orders. Some years ago the preferred term was "president," which seems, mercifully, to have disappeared—perhaps as a side-effect of many liturgists' strong reactions to a succession of Republican administrations.

Minister. This title once referred to the celebrant, deacon and subdeacon at solemn Mass (sacred ministers) or to those authorized to administer the sacraments. Now it simply includes anyone who does anything noticeable in the liturgy, from the ushers (ministers of hospitality) to the organist (minister of music). Again as in the case of "song," one notices a lack of specificity. Anyone can be a "minister" of anything.

Word. Eucharist. Church. Liturgy. These terms become jargon when used without the definite article, "the." A dependable rule of thumb is never to trust anyone who drops his articles, as in "to do Eucharist" or "to be Church." The idea seems to be to eliminate (along with capitalization) the notion of the Eucharist or the Church as a specific definable entity. Whatever the user of the term would like "Eucharist" or "Church" to mean becomes its meaning.

Sinfulness. Of course, we are all sinful, but that (apart from original sin) is

because we commit sins. "Sinfulness," as habitually used in place of "sin(s)," seems to remove the concern with specific sinful action and to replace it with a wistful feeling of regret that we, as a society, are so "sinful" (particularly, of course, in our "structures of oppression").

Preparation of the gifts. Banishing the word "offertory" in favor of "preparation of the gifts" implies quite a different relationship between ourselves and the *oblata*. "Preparing" the gifts is hardly the same as offering them. A whole devotional tradition of offering ourselves with the bread and wine on the corporal, to be transformed with them by the action of Christ in the Eucharistic Sacrifice, is here obliterated by a simple substitution of words. The *Missale Romanum* and the *Graduale Romanum* still refer to the *cantus ad offertorium*. What is good enough for the *editio normativa* should, one would think, be good enough for us.

Who has not, in discussing the sacred liturgy with a diocesan or parish liturgy director, seen the wince of fastidious pain and the subsequent condescending smile when a term such as "hymn," "offertory," "*Sanctus*," or "celebrant" has been used? Who has not felt the gently scornful reproach with which the functionary has quickly pronounced the current jargon term in response, with almost audible italicization? The clear message is that one is a hopeless reactionary, or at least pitiably ignorant of the politically correct liturgical worldview at the moment.

No doubt, many who use and promulgate "litjargon" are simply passing on what they have been told is the preferred usage of the Church. But someone, somewhere, had to have originated these deceptively innocent sounding expressions. Whether intended or not, the net effect of their constant use is to brain-wash the faithful, to persuade them that the process of desacramentalizing and desupernaturalizing the worship of the Church has somehow been officially mandated, and that they must adjust their thinking accordingly.

What can be done? Perhaps little beyond insistently, constantly, habitually using terms which express unequivocally the Church's real theology of worship, and banishing the jargon terms entirely from our own speaking and writing. Perhaps we must wait for a new generation of "legitimate liturgists" (to use another of Father Skeris' felicitous coinages), nurtured in the real teaching of Vatican Council II and the post-conciliar popes, to restore sanity and Catholicity to the common liturgical practice of the *ecclesia orans*.

CALVERT SHENK

Kings and Queens of Juda, Royal Portal, Chartres, France

PRAYING *AD ORIENTEM VERSUS*

(Published as an editorial in *Notitiae* 332, Vol. 29, No. 5, May 1993, pp. 245-249, this article was translated from Italian by Fr. John T. Zuhlsdorf.)

1) The Eucharistic celebraion is, by definition, connected to the eschatological dimension of the Christian faith. This is true in its most profound identity. Is this not perhaps the sense of the wondrous change (*mirabilis conversio*) of the bread and wine into the Body and Blood of the Lord of glory, who lives always with the Father, perpetuating His paschal mystery?

2) The sober description of the Acts of the Apostles in the first summary concerning the life of the community speaks of the "joy" (*agallîasis*) with which those joined in the assembly (*epî to autó*), broke bread in the homes. This term (*agallîasis*) is the same that Luke used to indicate eschatological joy.

3) There is a logic of Ascension in the Eucharist: "This Jesus that you have seen ascend into heaven, will return. . ." In the Eucharist the Lord returns; He anticipates sacramentally His glorious return, transforming the profound reality of the ele-

ments, and He leaves them in the condition of signs of His presence and mediation of communion with His own person. It is for this that the various liturgical families underscored a common point in different ways: with the Eucharistic prayer the Church penetrates the celestial sphere. This is the meaning of the conclusion of the Roman prefaces, of the chant of the *Sanctus* and of the eastern *Cherubicon*.

4) In analyzing the origins of the Eucharistic prayer one is struck by the typically Christian variant introduced in the initial dialogue. The greeting, *Dominus vobiscum*, and the invitation, *Gratias agamus*, are common to the Jewish *berakha*. Only the Christian one, beginning with the first complete redaction that we possess—the Apostolic Tradition—inserts the *Sursum corda*. *Habemus ad Dominum*. For the Church, in fact, celebrating the Eucharist is never to put into action something earthly, but rather something heavenly, because it has the awareness that the principal celebrant of the same action is the Lord of glory. The Church necessarily celebrates the Eucharist oriented toward the Lord, in communion with Him and, through His mediation, toward the Father in unity with the Holy Spirit. The priest, ordained in the Catholic and apostolic communion, is the witness of the authenticity of the celebration and at the same time the sign of the glorious Lord who presides at it. Just as the bread and wine are the elements that Christ assumes in order to "give Himself," the priest is the person that Christ consecrated and invited to "give."

5) The placement of the priest and the faithful in relation to the "mystical table" found different forms in history, some of which can be considered typical to certain places and periods. As is logical when treating liturgical questions, symbolism took on a noteworthy role in these different forms, but it would be difficult to prove that the architectural interpretation of such symbolism could, in any of the forms chosen, have been considered as an integral and basic part of the Christian faith or of the profound attitudes of the celebrating Church.

6) The arrangement of the altar in such a manner that the celebrant and the faithful were looking toward the east—which is a great tradition even if it is not unanimous—is a splendid application of the "parousial" character of the Eucharist. One celebrates the mystery of Christ until He comes again from the heavens (*donec veniat de caelis*). The sun which illuminates the altar during the Eucharist is a pale reference to the "sun that comes from on high" (*exsultans ut gigas ad currendam viam*) (Ps. 18:6) in order to celebrate the paschal victory with His Church. The influence of the symbol of light, and concretely the sun, is frequently found in Christian liturgy. The baptismal ritual of the East still preserves this symbolism. Perhaps the Christian West has not adquately appreciated this, given the consequence of having come to be known as a "gloomy place." But also in the West, at the popular level, we know that there remains a certain fascination for the rising sun. Did not Saint Leo the Great, in the fifth century, remind the faithful in one of his Christmas homilies that "when the sun rises in the first dawning of the day some people are so foolish as to worship it in high places?" He adds: "There are also Christians that still retain that it is part of religious practice to continue this convention and that before entering the Basilica of the Apostle Peter, dedicated to the only and true God, after having climbed the stairs that bear one up to the upper level, turn themselves around toward the rising sun, bow their heads and kneel in order to honor the shining disk" (Homily 27, 4). In fact, the faithful entering the basilica for the Eucharist, in order to be intent on the altar, had to turn their backs to the sun. In order to pray while "turned toward the east," as it was said, they would have had to turn their backs to the altar, which does not seem probable.

7) The fact that the application of this symbolism in the West, beginning from very early on, progressively diminished, demonstrates that it did not constitute an inviolable element. Therefore, it cannot be considered a traditional fundamental

principle in Christian liturgy. From this it also arises that, subsequently, other types of symbolism influenced the construction of altars and their arrangement in churches.

8) In the encyclical *Mediator Dei,* Pius XII regarded as "archeologists" those who presumed to speak of the altar as a simple table. Would it not be equally an archeologizing tendency to consider that the arrangement of the altar toward the East is the decisive key to a correct Eucharistic celebration? In effect, the validity of the liturgical reform is not based only and exclusively on the return to original forms. There can also be completely new elements in it, and in fact there are some, that have been perfectly integrated.

9) The liturgical reform of the II Vatican Council did not invent the arrangement of the altar turned toward the people. One thinks concerning this of the witness of the Roman basilicas, at least as a pre-existing fact. But it was not an historical fact that directed the clear option for an arrangement of the altar that permits a celebration turned toward the people. The authorized interpretors of the reform—Cardinal Lercaro as the president of the Consilium—repeated from the very beginning (see the letters from 1965) that one was not dealing with a question of a liturgy that is continuing or passing away (*quaestio stantis vel cadentis liturgiae*). The fact that the suggestions of Cardinal Lercaro in this matter were, in that moment of euphoria, little taken into consideration, is unfortunately not an isolated case. Changing the orientation of the altar and utilizing the vernacular turned out to be much easier ways for entering into the theological and spiritual meaning of the liturgy, for absorbing its spirit, for studying the history and the meaning of the rites and analyzing the reasons behind the changes that were brought about and their pastoral consequences.

10) The option for celebrations *versus populum* is coherent with the foundational theological idea discovered and proven by the liturgical movement: "Liturgical actions are celebrations of the Church. . .which is the holy people of God gathered and ordered under the bishops" (SC 26). The theology of the common priesthood and the ministerial priesthood, "distinct in essence, and not in degree" (*essentia, non gradu*) and nevertheless ordered to each other (LG 10) is certainly better expressed with the arrangement of the *altar versus populum*. Did not monks, from ancient times, pray turned toward each other in order to search for the presence of the Lord in their midst? Moreover, a figurative motive is worth underscoring. The symbolic form of the Eucharist is that of a meal, a repetition of the supper of the Lord. One does not doubt that this meal is sacrificial, a memorial of the death and resurrection of Christ, but from the figurative point of view its reference point is the supper.

11) Furthermore, how does one forget that one of the strongest arguments that sustain the continuance of the uninterrupted tradition of the exclusive ordination of men, lies in the fact that the priest, president in virtue of ordination, stands at the altar as a member of the assembly, but also by his sacramental character, before the assembly as Christ is the head of the Church and that for this reason stands there in front of (*gegenüber*) the Church.

12) If from the supports we pass to the applications, we find much material for reflection. The Congregation of Divine Worship, taking into consideration that a series of questions has been rising up in this regard, proposes now the following guiding points:

1. The celebration of the Eucharist *versus populum* requires of the priest a greater and more sincere expression of his ministerial conscience: his gestures, his prayer, his facial expression must reveal to the assembly in a more direct way the principal actor, the Lord Jesus. One does not improvise this; one acquires it with some technique. Only a profound sense of the proper priestly identity in *spiritu et veritate* is

able to attain this.

2. The orientation of the altar *versus populum* requires with great care a correct use of the different areas of the sanctuary: the chair, the ambo and altar, as well as a correct positioning of the people that preside and serve in it. If the altar is turned into a pedestal for everything necessary for celebrating the Eucharist, or into a substitute for the chair in the first part of the Mass, or into a place from which the priest directs the whole celebration (in almost a technical sense), the altar will lose symbolically its identity as the central place of the Eucharist, the table of mystery, the meeting place between God and men for the sacrifice of the new and eternal covenant.

3. The placement of the altar *versus populum* is certainly something in the present liturgical legislation that is desirable. It is not, nevertheless, an absolute value over and beyond all others. It is necessary to take into account cases in which the sanctuary does not admit of an arrangement of the altar facing the people, or it is not possible to preserve the preceding altar with its ornamentation in such a way that another altar facing the people can be understood to be the principal altar. In these cases, it is more faithful to liturgical sense to celebrate at the existing altar with the back turned to the people rather than maintain two altars in the same sanctuary. The principle of the unicity of the altar is theologically more important than the practice of celebrating facing the people.

4. It is proper to explain clearly that the expression "celebrate facing the people" does not have a theological sense, but only a topographical-positional sense. Every celebration of the Eucharist is praise and glory of God, for our good and the good of all the Church (*ad laudem et gloriam nominis Dei, ad utilitatem quoque nostram, totiusque Ecclesiae suae sanctae*). Theologically, therefore, the Mass is always facing towards God and facing the people. In the form of celebration it is necessary to take care not to switch theology and topography around, above all when the priest is at the altar. The priest speaks to the people only in the dialogue from the altar. All the rest is prayer to the Father, through the mediation of Christ in the Holy Spirit. This theology must be visible.

5. At last, a conjectural consideration that is not to be left in silence. Thirty years have passed since the constitution *Sacrosanctum Concilium*. "Provisional arrangements" cannot be justified any longer. In the re-organization of the sanctuary if a provisional character is maintained which is either pedagogically or artistically badly resolved, then an element of distortion results for catechesis and for the very theology of the celebration. Some criticisms of certain celebrations that are raised are well-founded and can only be taken with seriousness. The effort to improve celebrations is one of the basic elements to assure, in so far as it depends on us, an active and fruitful participation.

THE HERALDRY OF SACRED MUSIC (Part III) Things in the Armorial Musical Alphabet

Things, more often than persons, form part of the armorial musical alphabet. Besides musical instruments, musical notes and symbols have sometimes appeared in heraldry. With an obvious pun the Dutch Van Nooten family bore arms including a music staff with notes. Likewise, in the chief of the arms granted in 1947 to the Performing Rights Society of Britain is a music staff marked with a bass clef. Since this organization exists to help protect the right of musicians to royalties, this musical charge seems appropriate. At least one famous musician made copious use of musical symbols in his coat armour. When ennobled in 1570 by the Emperor Maximilian, Orlando di Lasso received a grant of arms including a sharp, a flat, and a natural sign. In 1690, when Biber was ennobled by Leopold I, he was given a crest consisting of a beaver holding a folded music score.

Several musical instruments have made their contributions to heraldry. The armorial musical orchestra, however, is sparer than either the symphonic orchestra or the sacred orchestra. There was a time when interpretations of Pius X's *motu proprio* of 1903, *Tra le sollecitudini*, led some to the belief that only plainchant, polyphony in the style of Palestrina, and organ music were permitted in church. But Pius XII's 1955 encyclical, *Musicae sacrae disciplina*, and the II Vatican Council's constitution on the liturgy, *Sacrosanctum concilium*, have made it clear that these views were erroneous. Article 116 of the constitution stated that polyphonic music was "by no means excluded from liturgical celebrations."

But if the sacred orchestra nowadays approaches the symphonic orchestra in size, the armorial orchestra is smaller. The armorial orchestra developed before the great nineteenth century improvements in the technology of musical instruments. The upshot is that for the most part the heraldic orchestra remains much as the symphonic orchestra existed in the days of Haydn and Mozart. It includes the organ, the violin, the treble violin or violincello, the tabor or drum, the fife or flute, the hautboy, the harp, the lyre, and the bell.

Occupying a place of high esteem among the sacred instruments in the view of Vatican II was the pipe organ, which the council declared adds "wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things." The organ also enjoys a respected place in heraldry. In English heraldry, in fact, it takes on two forms. As a charge on a shield a range of organ pipes is to be found. Usually, they are graded with the shortest pipes facing to the dexter or right (from the perspective of one holding the shield). Sometimes also a pair of organ pipes will be found crossed in slatire or in the form of a Saint Andrew cross. Lord Williams of Tame, for example, bore two organ pipes, crossed in saltire, between four crosses patee, all silver, on a field of blue. As one might expect, the arms of the Royal Guild of Organists include organ pipes.

The peculiarly English heraldic form of the organ is the clarion or "organ-rest." It appears as a graded range of organ pipes fixed to a base with a curved end. This highly stylized rendering of the organ has sometimes obscured its origins, and names have been ascribed to it which would have put it *dehors* the sacred orchestra. Frequently the clarion occurs as a canting or punning device as in the three golden clarions on a red field borne by the Grenvilles of Glamorgan. In their case the pun is on the place, Glamorgan, from whence they sprang. Dom Wilfred Bayne also made use of clarions in the arms he designed for the Paulist Choristers of the Church of

Saint Paul the Apostle in New York City. They bore a silver sword with golden hilt between two golden clarions on a red field.

If the clarion is rendered in a stylized fashion, the violin is drawn naturalistically in heraldry. The violin is depicted vertically, or palewise, with the body upwards or chiefward. Clearly this is convenient in accommodating it to the shape of the shield. If the bridge should face chiefward, it is blazoned "transposed." Three Stradivarius violin bridges, each ensigned with an ancient crown, appear in the arms granted in 1977 to the Royal Philharmonic of London.

The treble violin or violincello is distinguished in heraldry, not by its sound, but by its size. The Bolognese Lironi family bears on a blue field a cello in bend sinister crossed by its bow in pale with three golden five-pointed stars or mullets in chief, all gold. The strings of both the violin and the violincello may be blazoned a color distinct from the instrument in which case it is said to be "stringed" of the distinctive color, e.g., "a violin red, stringed gold." Thus, the English Sweeting family bore three treble violins transposed argent, stringed sable, on a red field.

The harp ranked as a sacred instrument even in Old Testament times where it is frequently mentioned in the psalms of David. Playing the harp, David assuaged the troubles of King Saul and for the harp, of course, David wrote many of the psalms. Armorially, the instrument tends to resemble the simpler ancient instrument rather than today's concert harp—again because of the great technical development of the harp in the nineteenth century. The armorial harp is familiar to many in the coat of arms of Ireland—either in the "ancient" form of a golden harp on a blue field (which dates only to the time of Henry VIII) or in the modern form borne by the Irish Republic on a field of green. In an interesting combination of textures, the Fraunces family bore a silver harp on a red canton on a field of ermine. In France many families with the surname David make use of the harp in canting arms. Like the violin and the cello, the harp's strings may be separately blazoned. Such a harp is to be found in the canting arms of the Harpsfield family where a black harp with golden strings rests on a silver field.

The lyre is another stringed instrument which forms part of the armorial orchestra. It differs from the harp by its shape which has balanced S-shaped sides with the strings running from top to bottom. In the case of the harp the strings run diagonally or "bendwise." In theory the lyre is the symbol of lyric poetry, not of music, and thus forms no part of the armorial musical alphabet. Yet numerous scriptural references to it seem to have overcome the burden of its classical past, and today one does find it in armory representing music. A golden lyre forms the crest of the Worshipful Company of Musicans of London. This guild, incorporated by royal charter in 1604, remains one of the several livery companies of guilds of London. A golden lyre forms part of the arms of François Couperin (1668-1733). Styling himself François Couperin de Crouilly on the title page of his two organ Masses, published in 1690, this organist of Saint Gervais in Paris was made a Knight of the Golden Spur in Rome in 1702. He bore on a blue field two silver tridents crossed in saltire between two silver stars of five points and in chief a golden sun in its glory and in base a golden lyre. A golden lyre on a blue field was also used in the armorial bearings designed by Dom Wilfrid Bayne for the Benedictine choir nuns of Regina Laudis Abbey in Bethlehem, Connecticut. In the chief he placed three golden *fleurs de lys* to recall that the Connecticut abbey is a daughter house of the ancient French abbey of Jouarre, established in the days of the Merovingian kings of France.

The tabor is an obsolete term for drum, but it has continued to do duty in heraldic parlance and enables the tabor to be useful in canting arms, as in the arms of the Tabourot family of France who bore a silver chevron between three silver drums against a black field. The tabor is represented as the sort of drum that accompanies

the fife. The fife itself, as the ancestor of the flute, might also be reckoned among sacred music's contributions to armory.

The armorial hautboy differs markedly from the symphonic oboe. The armorial hautboy is depicted as a long, straight, tapering tube having a mouthpiece and opening to a bell shape. Holes at the upper end near the mouthpiece act as keys. The armorial instrument, in fact, represented several symphonic instruments of the woodwind and brass families. This is why it is sometimes blazoned "flute," "horn," or "trumpet," and these different blazons establish its usefulness in canting arms. The family of Trumpington, for example, bears three silver trumpets palewise on a red field. The Nevelles of Sussex sport two hautboys crossed in saltire between four crosses crosslets, all gold, against a red field. The Bourdon family bore three hautboys between as many cross crosslets, all gold, on a blue field.

Bells sometimes appear in orchestral music and they have long been used in church. In fact, the Church ranks them as sacramentals. Bells summon us to worship, to mourn, to rejoice, and warn us in time of danger. Formerly, the Roman pontifical even included a rite for the "baptism" during which, like babies, they were washed, anointed and given a name. Today's rite is simpler. Today a peal of bells remains integral to the popular American vision of a church building and canon lawyers have long taken the presence of a bell as evidence that a chapel ranks as a public oratory and not as a private chapel.

In heraldry, it is the bell of the campanile that is most frequently found. Depicted cylindrically with a closed head and outward curved mouth or skirt, the bell's clapper may be separately blazoned or tinctured. The Wordsworth family of England (which included the poet) bore three blue bells on a silver field. The Bavarian Kloekel family appropriately bore as canting arms (*Glocke* is German for "bell") on a blue and gold vertically-divided field three bells counter-colored or stained the opposite color as the field.

Many church musicians will have seen the arms of the Diocese of Alexandria, Louisiana, on the noted Latin-English *Ordo Missae cum Populo* which it published. The diocesan coat consists of a silver cross between four silver bells, charged at its center with a black and gold checkered crescent. The bells recall the arms attributed during the middle ages to the patriarchal see of Alexandria in Egypt, viz., three red bells on a silver field. The crescent comes from the arms of the Javier family whose member, Saint Francis Xavier, is titular of the Louisiana diocese's cathedral.

This, then, is the contribution of things musical to heraldry. In the last part of this series we shall look at the arms of musical armigers.

DUANE L.C.M. GALLES

REVIEWS

Books

The Reform of the Roman Liturgy: Its Problems and Background by Klaus Gamber. Foundation for Catholic Reform, P.O. Box 255, Harrison, NY 10528. 1993. $19.95.

Twenty years ago (Winter 1974) *Sacred Music* published an article by Klaus Gamber entitled "Mass '*Versus Populum*' Re-examined." It caused little or no interest, although it proposed a thesis that was in 1974 totally in conflict with the universal practice in the United States of offering Mass "turned toward the people." Gamber, a German historian of liturgy, said that no evidence existed that in the early churches, especially in Rome, was Mass said with the priest turned toward the congregation.

Monsignor Gamber died in 1989. This summer two works of his were posthumously published in French translation. Each volume carried a preface by Cardinal Ratzinger, prefect of the Congregation of the Doctrine of the Faith, in which the cardinal indicated his interest in the research of Gamber, and later in an interview with the Italian paper, *Il Sabato*, he gave an opinion that perhaps the time would come for returning altars to their historic position.

The evidence given by Gamber falls into two categories. First, that historically altars in both the East and the West were not turned toward the people. Rather, the people and the priest faced toward the East, awaiting the second coming of Christ. If the church building for any reason was facing toward the East instead of the West, then the congregation looked toward the East with their backs toward the altar and the priest also faced the East. The people turned toward the altar only at certain times during the Mass. The issue had nothing to do with the direction the priest faced, but rather the need for facing East. A second, and more important, element was the very nature and understanding of the altar with its Victim and the God for whom it was built. The priest led his people, as was done in Jewish and pagan worship also. The idea of sacrifice was paramount with the notion of a supper table being much less important, until Martin Luther introduced his *Abendsmahl* or supper.

The reforms introduced soon after the II Vatican Council went far beyond the intentions of the council fathers. A new missal, new ceremonies caused by the changed position and understanding of the altar, the extension of the vernacular languages beyond the original intentions resulted in the destruction of the Roman rite, which was the oldest of all the many rites in both East and West. Gamber suggests that Paul VI went beyond the power and authority of the pope when he introduced the new missal in 1970. Certainly he approved greater changes than any previous pope. If the liturgical reforms of these post-conciliar years are to be judged on their effects on the Church today, it must be said that they have wrought great devastation. But Gamber's judgment is one of the historical accuracy of claims that altars were *versus populum* in the early Church and the misunderstanding of the role of the altar in early worship. He faults the liturgists of our day for ignorance and error in spreading the current practice of having the priest face the people. It is no longer essentially a sacrifice, but rather it is a meal; we have no longer a priest at an altar, but a leader who presides over the assembly.

The beginning of experimentation with the altar is traced to the German youth movement of the twenties and a little later to the liturgical movement especially in Austria with Pius Parsch. I, myself, in the fifties celebrated two Masses each Sunday at an altar in the crypt of a parish church in Saint Paul, Minnesota, set up *versus populum*, a rather advanced and progressive experiment for those days. But it had little if any effect on the congregation except for some shallow interest in some of the movements made by the priest over the *oblata*, gestures that could only be seen if the priest turned toward the people. As for any spiritual benefit, I perceived none.

Perhaps something that has suffered most from the turned-around altar is the traditional solemn Mass with deacons, who now simply disappear behind the altar. When they were lined up behind the celebrant they added to the concept of the approach to God, represented in the crucifix and present in the tabernacle. The steps moved the ministers toward the holy of holies upon which only the elements of the sacrifice were placed.

Mystery, sacrament, the holy, the secret and reverence are essential to worship. In the East these were achieved by separating the sanctuary from the congregation by veils and the iconostasis. In the West much of the same result came from the silence invoked for the holiest parts of the Mass, but the altar itself possessed all the elements of mystery and reverence until our day when it has been abused by serving as little more than a shelf or table as wedding parties, choirs, tourists and orchestras enter the sanctuary for their various purposes. If the tradition of the holy place which lasted through many centuries were maintained, such conduct would not be tolerated. But the altar of sacrifice is no longer the center of the community gathering. It has been replaced by the meal and human fellowship.

Monsignor Gamber's works need to be widely circulated and should be studied in every seminary. Truth about early liturgical practices must be known. The false assertion that in the early Church the priest faced the people must be corrected. Parish priests

should know that they were victims of a propaganda that caused them, often against their wills and better judgment, to destroy the works of art in their churches. Bishops who ordered altars to be removed, rebuilt and even destroyed were misinformed. Some of the reformers did more harm to churches in the Midwest than the Vandals ever did in Spain and in North Africa.

Recently, *Notitiae* published a study and some directives coming from the Congregation of Divine Worship. (See p. 14 in this issue for the text.) In it, guidelines are given indicating that in churches with altars that are themselves works of art, they should not be destroyed and a portable altar should not be placed in the sanctuary. Rather, the main altar, with the priest facing toward God, is to be used. The readings, of course, are made toward the people. But the sacrifice is performed with the priest at the head of his congregation, offering Jesus Christ to the Father.

In my parish church, Saint Agnes in Saint Paul, Minnesota, a great baroque building with a beautiful marble altar with mosaics and statues, Mass is celebrated as the rubrics of the *Missale Romanum* of 1970 direct. That missal, published by order of Pope Paul VI, in at least five places, directs the priest at the altar to turn toward the congregation to say *Dominus vobiscum, Ecce Agnus Dei, Orate Fratres,* etc. The rubrics in Latin are *conversus ad populum* (having turned toward the people) *sacerdos dicit* (the priest says). The norm expressed in the missal does not conceive of the priest looking toward the people. I can truthfully say that with the main altar in use, the reverence toward the sanctuary is maintained and Mass itself is understood to be the Sacrifice of Calvary, the parish coming to God with the sacrifice offered by the parish priest on the parish altar, the center of parochial worship.

It is to be hoped that Monsignor Gamber's work and Cardinal Ratzinger's interest in it may cause interest and discussion in this country as it has in France.

R.J.S.

Where Have You Gone, Michelangelo? The Loss of Soul in Catholic Culture by Thomas Day. Crossroad Publishing Co., 370 Lexington Avenue, New York, NY 10017. Pp. xii + 226. $19.95.

In this sequel to his best selling and highly controversial book, *Why Catholics Can't Sing,* Thomas Day endeavors to examine in a more extensive, in-depth manner "the loss of soul in Catholic culture." Those familiar with his first volume will immediately recognize Day's personal, anecdotal, often trenchant style, a style that brings laughter, tears, indignation, and even outrage—but never boredom—to his readers. Mr. Day begins with a chapter that offers a succinct and enlightening history of Catholicism in America, especially during this century, and proceeds to elucidate a "style" or "mood" that characterized pre-Vatican II Catholicism. No mawkish, sentimentalized view of the past will be found here; Day is as pointed in his criticism of pre-conciliar abuses in the Church as he is of post-conciliar offenses. His condemnation of the hideous, pill-box, gymnasium-type churches of the fifties and sixties is no less sharply barbed than his assault on the lecture-hall, sheepshed type structures of the seventies and eighties.

Unlike most Catholic laymen *and* clergy, Day has obviously read and studied the documents of the Second Vatican Council with care. He repeatedly illustrates that the council itelf is not actually the agent of abuse in today's Church; rather, the responsible parties are those who, more often than not through intentional misrepresentation of the spirit of the council, have distorted its message to the faithful. Perhaps the most egregious example of such misrepresentation, vividly illustrated in Day's chapter, "The Late Latin Mass," is the propaganda that has been shoved down the throats of the faithful about the rightful place, or rather the lack of a place, for Latin in contemporary Catholic worship. No less than four articles of the Second Vatican Council's constitution on the sacred liturgy (Cf. Articles 36, 54, 114, and 116) proclaim the prerogative of the Latin language and of music in Latin for the liturgy. Talk to the typical Catholic on the street, however, and you will be told in no uncertain terms that "Latin went out with Vatican II," or "Latin Masses are no longer permitted."

As the reader proceeds through the book, a portrait of two modes of worship, based on two antithetical philosophies, emerges. The first mode is that which has characterized Christian worship, in both East and West, for most of its history; it is undergirded by the philosophical premise that the sacred and profance belong to two different realms. When the worshiper enters the church, everything—architecture, art, music, language—conspires to transport him from this worldly vale of tears into a different realm, timeless and spaceless, where mere mortals can experience the miracle of the sacrifice of Calvary, the "foretaste" of the heavenly banquet to come. The focal point of worship, for the people *and* the priest, is the altar, above which in the tabernacle resides the Blessed Sacrament, the Incarnate God.

In the majority of post-conciliar churches, on the other hand, the philosophical premise for worship has shifted radically. The modern church building is too often a structure that might pass for any number of things: a concert hall, field house, or a theatre. The interior decoration is nondescript; there may be a few burlap wall hangings, several plants, perhaps a pool of water. The seats face inward towards each other, and the focal point, if one can be identified, is usually the chair, or throne, of the "presider." A

prominent place is also given to the song leader or combo of musicians, who, with their piano and guitars and microphones, sing music that is vaguely reminiscent of 1960's folk ballads. Every effort is made to make the congregation feel "at home," to perpetrate the belief that God's presence is every bit as real in the assembly, in our neighbors, in the community, as it is in the tabernacle.

This radical shift in the philosophy of worship is a central theme in Day's book. To it he attributes the cloying preoccupation with self that characterizes so much of Catholic worship in today's Church. Such a philosophy, he maintains, has seduced Catholics into surrendering themselves "not to a new life in Christ but really to a priest or musician or special group or guru" (p. 213): "In former times, the Catholic Church developed the custom of putting the consecrated host in a beautiful golden monstrance so that the faithful might contemplate the mystery of the eucharist and show their gratitude for it. The post-conciliar Church frequently puts the priest in a kind of grand architectural monstrance, with the presider's seat at its center, so that the faithful might, without distractions, experience the joy of marveling at one man's personality" (p. 108).

Such gurus—be they priests, liturgists, ministers of music, or members of liturgy committees—are all too often the same people who, displaying not an iota of humility, have ripped altars and tabernacles and paintings and sculptures from our churches, who have dismantled pipe organs and choirs, who have robbed the faithful of their birthright and heritage, and in doing so, have torn the very soul out of Catholicism. The vacuum that resulted has been supplanted by the cult of personality. But no personality, however magnificent or charismatic, can fill such a void, nor in such matters can the human ever supplant the divine—at least in an enduring and permanent fashion. In fact, most pew-sitting Catholics who give such things any thought, Day rightly points out, have grown (or will soon grow) tired of the "Father Bobs" of the world, who hubristically impose (with their continual, ad-libbed, banal commentary) their own "spin" on the Mass, a ritual that by its very nature demands regulation, repetition, re-enactment, not to mention a sense of the sacred.

All Catholics, or for that matter, all Christians whose faith has some basis in liturgical action, would do well to read and ponder *Where Have You Gone, Michelangelo*? They might then accomplish a further good by passing it on to a friend, or better yet, a priest, a liturgist, the members of the liturgy committee, the song-leader of the parish, or the parish council. Perhaps when doing so, they might consider attaching to it a note to this effect: "Let the Church, which is, in fact, the Mystical Person of Christ, speak for itself. Let it partake in and enjoy its own rich heritage. Give back to us an opportunity for real worship. Give back to us our soul."

JAMES M. MAY
St. Olaf College
Northfield, Minnesota

Liturgical Music in Lutheran Benedictine Monasticism by Dom David Nicholson, OSB. Mount Angel Abbey, Saint Benedict, Oregon 97373. 28 pp. 1993.

This small monograph is the final entry in the series, *Liturgical Music in Benedictine Monasticism*. The historical, liturgical and musical information assembled here will probably be a surprise to many readers who were unaware of these monastic communities in Germany, Sweden and the United States. Six foundations for both sexes are treated, and many pictures illlustrate the text. This is an interesting booklet, the conclusion of a most interesting series.

R.J.S.

The Sacred Music of Gilles Binchois, edited by Philip Kaye. Oxford & New York: Oxford University Press. 1993. 324 pp. $160, cloth.

Gilles Binchois (c1400-1460) worked at the court of the dukes of Burgundia. He is one of the best known composers of the early fifteenth century along with Guillaume Dufay, John Dunstable and Joannes Tinctoris. His extensive production of sacred music has not been widely known although his *chansons* have been his chief claim to fame. His settings of the texts of the ordinary of the Mass are usually separate compositions, not parts of complete Masses, although they can be joined in performance. This edition indicates those that are paired.

This handsomely printed edition contains eight paired Mass movements, thirteen single Mass movements, six *Magnificats* and twenty-nine works with Latin texts. The bulk of these is for three voices: superius, contratenor and tenor.

Current musicological practices for tempo and mensuration are employed. Texts and underlaying of them follow current practices and are very clear. An extensive bibliography of works relating to the early fifteenth century is useful and valuable.

The edition is restricted to study purposes. Performance and recording rights are not extended to purchasers or renters of the edition.

R.J.S.

Music in the Medieval English Liturgy. Plainsong and Mediaeval Music Society Centennial Essays, ed. by Susan Rankin and David Hiley. Oxford: Clarendon Press, 1993. 413 pp. $82, cloth.

Founded in 1888, the Plainsong and Mediaeval Music Society has contributed notably to research in English music of the middle ages as well as practical

performance of that music, especially in the revival of ancient music of the Roman Church and its introduction into the Anglican liturgy. Today its activity is much less, although the publication of this series of lectures shows that it is far from dead. The list of officers over the years reads like the who's who of English musicology, and its publications are classics.

This collection of essays is divided into two parts: those dealing with music pre-dating William the Conqueror and that from medieval England including both chant and polyphony. Many of the texts studied are Marian. The authors are among the most distinguished scholars working in medieval music: David Hiley, Susan Rankin, Ritva Jacobsson, Michel Huglo, Wulf Arlt, Ruth Steiner, David Chadd, Andrew Hughes, John Caldwell, Frank Harrison and Nick Sandon.

The indices are extensive, and illustrations and graphs are numerous.

This book is classic and should be found in every musicological library as well as in general libraries for ecclesiastical students. It is a welcome addition to the growing list of scholarly musicological publications coming from Oxford University Press.

R.J.S.

Magazines

SINGENDE KIRCHE, Vol. 40, No. 3, 1993.

Always an interesting journal with considerable information, well edited and at the same time both scholarly and practical, this issue has several articles of note. Thomas Schmögner has an extensive study of Anton Heiller, organist and composer well-known to Americans; he taught at several workshops at Boys Town, Nebraska, before his untimely death. Franz Karl Prassl has the first in a series of articles on the basso-continuo in the Masses of the Viennese school of composers. With interest in the classical Masses and performance practice of the period growing, these articles are very informative. The year 1993 marks anniversary dates for several important composers who are studied: Claudio Monteverdi, Girolamo Frescobaldi, Johann Kaspar Kerll and Leopold Hofmann. Ernest Kubitschek gives biographical information as well as news about new editions of their compositions. Erich Benedikt writes about the *Franziskanermesse* of Carl Ditters von Dittersdorf. The usual listings of music scheduled for Sunday Masses in the cathedrals of Austria and programs of sacred music, including radio presentations, show the quality of music maintained there. An item of news is the death of Anton Dawidowicz, choirmaster at the Salzburg cathedral, June 25, 1993.

R.J.S.

UNA VOCE (France). No. 170. May-June 1993.

There is yet another article which refers to the subject raised by Monsignor Gamber's book on the orientation of the altar and the priest in Catholic churches. This time there is a discussion of a book by Fr. Louis Bouyer, *Architecture and Liturgy*, which was published originally in 1967 and reprinted in 1991. This book discusses the link between the Jewish and Christian liturgies and between Jewish synagogues and the earliest Christian churches in Syria. Fr. Bouyer makes the very important point that these churches were no longer oriented toward Jerusalem as were the synagogues, but toward the geographical east where Christ will appear as the rising sun. Fr. Bouyer admits that at one time he was in favor of Mass facing the people, but that since 1967 he has consistently advocated that out of respect for Christian tradition, the priest should say Mass on the same side of the altar as the people, a position which is often described as being with his back to the people.

An article begun in this issue and continued in the next compares the 1974 and 1986 editions of *Jubilate Deo*. The preface to the 1986 edition states the following: "We continue to wish that, thanks to this work in particular, Gregorian chant will be a link of unity which will transform so many nations into a single people assembled in the name of Christ with a single heart, a single mind and a single voice."

The thirtieth anniversary of the founding of the Consociatio Internationalis Musicae Sacrae (CIMS) was celebrated in Cologne and at Maria Laach last April. The eightieth birthday of Monsignor Johannes Overath, honorary president of CIMS for life, was also celebrated on that occasion.

V.A.S.

UNA VOCE (France). No. 171. July-August 1993.

There is an interesting reflection on the life of St. Martha and the various legends associated with her. Her feast is celebrated on July 29. A church was dedicated to St. Martha in the southern French town of Tarascon in the early middle ages. There seems to be some confusion about whether this St. Martha is a Persian virgin, martyred in the fourth century or Martha, the sister of Lazarus. In any case, she is associated with the story of having overcome a monster with holy water and a cross. Stories of saints overcoming monsters were common in the middle ages and are an allegory of the victory of Christianity over paganism.

This magazine often includes interesting short news items. Here are two from Asia. Mass is said in Latin in the Catholic churches that are now permitted to function in China. In Japan there is a trend among those who want to be chic to get married in a Catholic church, even if they are not Catholic. In addition, CD's of Gregorian chant are becoming ever more popular in Japan.

V.A.S.

UNA VOCE (France). No. 172. September-October 1993.

An article on the role of the organ in the liturgy notes that the great generation of organists such as Marcel Dupre' has more or less disappeared and that the organ no longer plays the same role in the liturgy. The great repertory of organ music seems out of place in a contemporary church atmosphere which is often vulgar and banal. The themes of the new hymns sung in church no longer inspire improvisation as the Gregorian themes did previously. The new generation of organists, while being very talented, has no idea how to accompany Gregorian chant if asked to do so, nor do they have a true liturgical sense. There are a few bright spots. In some churches and cathedrals organs have kept or have rediscovered their central and indispensable role. Thanks to the role of the organ and the organists some timid attempts are being made to re-establish a more dignified liturgy. In these cases organists have found once again their dignity and place in the liturgy. Elsewhere in this issue there is a comment by a Moslem that the genius of Islam is to have conserved Arabic as the language of worship in mosques everywhere, whether in Africa, China or the United States. And what about the Catholic Church and Latin? A Gregorian conference took place in Lyon from November 11 to 14.

V.A.S.

Organ

A Victorian Organ Album, compiled and edited by Malcom Archer. Oxford University Press, Oxford and New York.

The contents of this anthology were all written by composers during the lengthy reign of Queen Victoria (1837-1901), a period in which the organ achieved supremacy as the king of instruments, dominating cathedral, church and concert hall.

As liturgical organ music it falls short: however, as a historical document it is immensely valuable. This volume could be popular in the mega church of today because it is not only interesting, it is entertaining. It is possible a few of the compositions could be used by organists as postlude material. Otherwise the volume will be helpful to those who are looking for recital material. By all means, examine this work and bring some much-needed interest to the organ recitals.

PAUL MANZ

The Oxford Book of Wedding Music for Manuals, compiled by Malcom Archer. Oxford University Press, Oxford and New York.

Once again in the words of the compiler, "Wedding music must be tuneful, accessible, extrovert (!) and most importantly, have a clearly defined rhythmic and melodic character that makes an immediate impression in the first bars. Hence the long-standing popularity of Bach and Handel, trumpet tunes, and marches of all kinds."

The table of contents lists Bach, Vivaldi, Clarke, Handel, Purcell, Boyce, Pachelbel, Mozart and a host of others—all in simplified manual mode. I was happy to note Bach led the procession but was somewhat surprised that Wagner and Mendelssohn followed immediately. Fortunately the musical choices are for the most part really good. Get the volume, pick and choose your materials. You will be happy with the choice.

PAUL MANZ

Mystery Sonatas for Organ and Violin. Volume One, by Heinrich Biber, ed. by William P. Tortolano. GIA Publications, Inc., 7404 S. Mason Avenue, Chicago, IL 60638. $19.50.

This book, composed of sonatas I-V, is the first of a three-volume set which will contain all fifteeen sonatas, written in recognition of the decades of the rosary. (Volume One contains the five joyful mysteries.) The sonatas are scored for organ or harpsichord and normal or scordatura-tuned violin.

The editor has provided tuning suggestions and guidelines for playing with scordatura. Alternatively, an edited part for modern violin can be used. The organist can play from either a fully realized keyboard score or a basso continuo part with figured bass.

These sonatas are beautiful and are suitable for performance in either a concert or a liturgical setting. Their difficulty lies in the demanding violin part.

The full set of fifteen sonatas has been recorded by William Tortolano and Charles Krigbaum, and is available both on compact disc and on cassette from GIA Publications, Inc. The availability of these recordings should encourage performance of these fine works.

MARY E. LE VOIR

Variations on "Maker of the Earth and Heaven" by Jan Bender. Augsburg Fortress Publishers, Minneapolis, MN 55445. $6.00.

This piece consists of seven small variations which could be performed as a whole or in different combinations. Both the organ and violin parts are quite easy, and the lack of any pedal lines would permit performance on a piano. These variations are lovely arrangements of the chorale, and they offer accessible music for performance with violin.

MARY E. LE VOIR

Three Hymn Postludes by Timothy Flynn. Augsburg Fortress Publishers, Minneapolis, MN 55445. $4.75.

These brief, interesting pieces are variations on the

hymns *Lobe den Herren, Grosser Gott,* and *Lauda Anima,* respectively. The composer generally gives several bold (often unison) statements of the hymn tune, followed by sections of harmonic development, fanfare passages, or toccata figurations. All three are easy to play, and the pedal line is very limited—generally a few notes. Organists looking for manageable, unusual hymn arrangements will find these lovely settings very helpful.

MARY E. LE VOIR

Hymn Tune Preludes for Organ by Robert Below. Augsburg Fortress Publishers, Minneapolis, MN 55445. $7.00.

This collection contains seven brief arrangements on the hymns *God Rest Ye Merry (Gentlemen), The First Nowell, Forest Green, Urbs Beata Ierusalem, Jesu Kreuz, Leiden und Pein, Welcome, Happy Morning, Michael,* and *Crucifer.* Most are arranged in a melody-accompaniment format, using tradtional harmony, with a fully integrated pedal part. All are easy to read, and none presents any performance difficulties. Occasional harmonic surprises and numerous open fifths provide color and interest. The two Christmas settings are especially nice, and all would be suitable for use in the liturgy.

MARY E. LE VOIR

Partita on Heinlein by Anita Graves. Augsburg Fortress Publishers, Minneapolis, MN 55445. $5.50.

The hymn tune on which this partita is based is known to many as *Aus der Tiefe Rufe Ich (From the depths I cry to Thee).* The piece contains seven variations in a style reminiscent of the middle-German baroque partitas of Pachelbel and J. S. Bach. It departs from the model in a closing bravura toccata which alternates chords and running passages. While a sound organ technique is necessary to play this piece, it holds the promise of a rewarding and exciting performance. Movements can be extracted or combined as needed.

MARY E. LE VOIR

Recordings

Organ Music of America II 1868-1908, The Boston Classicists. David Chalmers and James E. Joran, Jr., organists. Gloriae Dei Cantores, distributed by Paraclete Press, P. O. Box 1568, Orleans, Massachusetts 02653. $15.98, compact disc; $9.98, cassette. 1993. Playing time: 65:23.

This exceptional recording deserves the highest recommendation. It is extraordinary both for its representation of an era of organ music and organ design and for its stunning performances. The recently restored 1864 Hook organ of Mechanics Hall in Worcester, Massachusetts, is one of the great historic instruments in the United States. The recording provides an opportunity to hear the organ in all its splendor, and allows one to step back, effectively, one hundred years in American musical life and culture.

The composers represented on this recording include Horatio Parker, W. Eugene Thayer, George Chadwick, and the well-known virtuosos Dudley Buck and John Knowles Paine. The works are from the concert repertoire, in a style inherited from Germany and colored with American vitality. The recording ends with a set of concert variations on *The Star-Spangled Banner* by Dudley Buck (Opus 23) which are guaranteed to bring any listener to his feet.

MARY E.LE VOIR

San Marco 1527-1740. Gloriae Dei Cantores, distributed by Paraclete Press, P.O. Box 1568, Orleans, Massachusetts 02653. $31.98, compact discs (2); $19.98, cassettes (2). 1993. Playing time: 120:07.

Perhaps never has there been a more important musical center than that of the Basilica of St. Mark in Venice, especially in the sixteenth and seventeenth centuries. These recordings capture the essence of the polychoral splendor which is so intimately tied to the structure of the cathedral. They carry the listener through glorious renaissance polyphony (including chromatic motets) to the spectacular baroque concertato/operatic style of sacred music.

All of the major Venetian composers of the period are represented: Andrea and Giovanni Gabrieli, Claudio Merulo; Claudio Monteverdi; Francesco Cavalli; Alessandro Grandi and others. These recordings are remarkable for providing such an historic representation in a single release.

The performances are outstanding. Although modern instruments are used, there is nevertheless careful attention to performance practice. These recordings are wonderful—they would be a fine addition to any listening library.

MARY E. LE VOIR

Choral

The Coventry Carol by Mark Sedio. Selah Publishing Co., Inc., Kingston, NY.

Based on a the melody and text from 1591, this is an interesting setting and does not require much rehearsal time. The composer has respected and preserved the medieval character of the carol. Get it and use it.

PAUL MANZ

Immortal, Invisible, God Only Wise by Richard Proulx. SATB, organ, trumpet and optional congregation. Selah Publishing Co., Inc., Kingston, NY.

This piece is based on the text of Walter C. Smith (1867) and Hymntune St. Denio, a Welsh melody of 1938. Whenever I see an anthem using the vibrant voices of a congregation in connection with choir and instrument, I become very interested. When it is written or arranged by a fine composer, I say get it and enjoy it. It flows well and should be most effective for many occasions. There is a page included for the congregation which can be photocopied if sufficient choral copies have been purchased.

PAUL MANZ

Passion of Our Lord according to St. Mark by John Bertalot. SATB, soloists, congregations. Augsburg Fortress, Minneapolis, MN 55445. $4.25

This is not for liturgical use but rather for a Lenten choral event. The choir writing is straight-forward and effective, providing the commentary on the gospel texts. Some of these might be used as motets at Mass. For choirs seeking material for extra-liturgical use, this can be very useful.

Cantate Domino by David Hurd. SATB. Augsburg Fortress, Minneapolis, MN 55445. $1.15.

Part of its series of psalm settings, these four verses of Psalm 98 can be used as a responsorial piece. It is easy with traditional harmonies, and the congregation is involved.

Christ is Arisen! ar. by Crawford R. Thobum. SATB. Augsburg Fortress, Minneapolis, MN 55445. $1.15.

Based on a 12th century German *Kyrieleis*, with a text of Charles Wesley, this is an easy festive setting for Eastertime. The performance should be *a cappella*, but a keyboard part is provided. It is a good recessional.

Missa Emmanuel by Richard Proulx. SATB, cantor and congregation. GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. $2.

Based on the Gregorian Mass XI, this is an easy setting intended to involve the congregation. It can be used without the four-part work, since the organ carries all the choral parts. There is no *Gloria* or *Credo*, but other texts are added, including the Amen at the end of the canon.

Corpus Christi Mass by Richard Proulx. SATB, cantor and congregation. GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. $2.

Similar to the *Missa Emmanuel*, this Mass is based on the chant *Adoro Te*. The presumption is that most Catholic will know such a chant melody and easily pick it up for a *Kyrie*, particularly in large city parishes with a number of visitors. It is possible to use it without the choir parts.

Sing to the Lord a Joyful Song by Stan Pethel. SATB, organ. Coronet Press (Theodore Presser Co., Bryn Mawr, PA 19010). $1.25.

The text is by Isaac Watts (1674-1748). With it 6/8 rhythm, sung energetically, the text is well proclaimed. The organ part is supportive but free. It can be used for a festive recessional.

Alleluia, Sing This Day by David W. Music. SATB, organ and optional children. Coronet Press (Theodore Presser Co., Bryn Mawr, PA 19010). $1.35.

Only two minutes in duration, for a longer processional it is possible to repeat and introduce organ interludes. Interest is provided by unison and part sections, adult choir and children's voices. Meant for Easter, it is useful for any festive occasion.

R.J.S.

CONTRIBUTORS

Duane L.C.M. Galles lives in Minneapolis, Minnesota. He has degrees from George Washington University in Washington, D.C., the University of Minnesota, William Mitchell College of Law in Saint Paul, Minnesota, and Ottawa University in Ottawa, Ontario. He is both a civil and canon lawyer.

Károly Köpy is a frequent contributor to *Sacred Music*. He is a former director of the Moravian Music Foundation in Winston-Salem, North Carolina, an organist and choral conductor. He is active in the United States and in Europe.

Sister M. Consuelo Hoffman, OSF, is a member of the Third Franciscan Order of Syracuse, New York. Active in Catholic secondary education for most of her life, she has specialized in Latin.

John D. Nowik is choirmaster at the Cathedral of Saint Francis of Assisi in Metuchen, New Jersey.

Calvert Shenk is organist and choirmaster at the Cathedral of Saint Paul in Birmingham, Alabama. He has a master of music degree and is a fellow of the American Guild of Organists.

EDITORIAL NOTES

Subscription Facts

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Another tip. We keep our lists according to zip code order. So if you send us a change of address, be sure to have both zip codes, the old and the new.

Check your label. If it is "120," then use the envelope attached to the magazine. The subscription fee is only $10. Send us a few new subscriptions while you are at it!

R.J.S.

Pictures

The photography in color for our covers are the art of Joseph Oden. The pictures of the French cathedrals were taken by Warren J. Wimmer.

NEWS

A sacred music colloquium has been scheduled at Christendom College in Front Royal, Virginia, June 21 to 26, 1994. Faculty members will be Fr. Robert A. Skeris, Theodore Marier, Monsignor Richard J. Schuler and Paul Salamunovich. Areas for study include Gregorian chant, pastoral liturgy, polyphonic choral works and the theology of worship. For information, write Fr. Skeris, Christendom College, 2101 Shenandoah Shores Road, Front Royal, Virginia 22630.

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The Ecclesiastical Choral Society of Joliet, Illinois, sang Mass for the Solemnity of Christ the King at Our Lady of the Angels Chapel on November 21, 1993. Composers represented included Richard J. Siegel, Can. F. Verhelst, Viadana and Otto Singenberger along with several settings of the proper texts in Gregorian chant. Richard Siegel was musical director and Christina Daniels, cantor. They were accompanied by a brass quartet.

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The Collegium Cantorum of the University of Dallas and the choir of the monks of the Cistercian Abbey of Our Lady of Dallas joined in the music for the Freshman Mass welcoming the new freshman class, October 3, 1993, in the new abbey church. In addition to the Gregorian chant, polyphonic music by Palestrina, Byrd, Jacob Handl, P. de la Rue and Kodály was performed, conducted by Marilyn Walker. The Collegium Cantorum will travel to Europe in January, singing concerts in Germany and Austria.

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The Cathedral of Saint Andrew in Honolulu, Hawaii, has released the program of music for the choral Eucharist for the Sundays of the fall and winter of 1993. Composers represented include Rutter, Byrd, McCreary, Titcomb, Vaughan Williams, Ireland, Walton and Howells. Canon John S. McCreary is organist and choirmaster. Shari Matichuk is associate.

+

During October and November, 1993, Cantores in Ecclesia of Portland, Oregon, have sung music by Palestrina, Tallis, Anerio, Weelkes, Fauré, Franck and Lassus. At weekly solemn Masses in the Church of Saint Patrick, the group provides polyphonic and chant settings of the Latin texts. This fall, the Cantores toured in England, singing in several cathedrals and parish churches, including Westminster Cathedral and the Brompton Oratory in London. Dean Applegate is conductor.

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A study tour of Gregorian chant is scheduled for February 3-10, 1994, to be directed by Reverend Anthony Sorgie of St. Joseph's Seminary, Dunwoodie, New York. Performances and work in libraries have been arranged for Verona, Siena and Rome. Members of the teaching staff are Rev. Alberto Turco, Rev. Giordano Giustarini, Rev. Pablo Collino and Abbott Bonifacio Baroffio. For information, write 270 Main Street, Port Washington, NY 11050.

+

The schedule of music for the festive liturgies at Holy Cross Church in Joliet, Illinois, lists compositions by Somma, Viadana, Lassus, Palestrina, Perosi and Refice. Gregorian chant settings for both the proper and ordinary parts of the Mass are frequently used. The Ecclesiastical Chorale, the Saint Cecilia Choir and the Schola Cantorum sing under the direction of Richard J. Siegel.

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The William Ferris Chorale of Chicago, Illinois, has released its program of concerts for 1993-1994, its 22nd season. All performances take place at Mount Carmel Church. Works programmed include Benjamin Britten's *A Boy was Born*, and among the guest conductors, Ned Rorem will present his own work, *Fables*, celebrating his 70th birthday.

Mount Carmel has a weekly choral liturgy with the William Ferris Chorale singing music by Mozart, Viadana, Flor Peeters, Gounod, Casciolini, Schubert and Refice among many others. William Ferris is conductor, Brian Bloye is associate, and John Vorrasi is principal cantor.

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The Cathedral of Saint Francis of Assisi, Metuchen, New Jersey, has announced its series of concerts for 1993-1994. Included in the program are the Brunswick Symphony Orchestra, David Fedor, Eroica Brass, the Philomusica Chorale and children from the area assembled for a festival. John D. Nowik is director of the concerts.

R.J.S.

OPEN FORUM

"Turned-around Altars"

In the Summer, 1993, issue of *Sacred Music*, Monsignor Schuler once more puts us all in his debt with his incisive editorials about Catholic culture and about "turned-around" altars.

Indeed, the two editorials are deeply linked because, as he points out in the first one, "the Catholic Church is a sacramental religion. The abstract truths of revelation are surrounded by the material elements that have been dedicated to the service of God"—surrounded and, one may add, dramatized, taught, popularized, embedded in the purity of young hearts. Not the least of these material elements is the altar upon which the Mass is centered.

If there is a puzzle in the second editorial, it lies in this sentence: "a tradition of fifteen centuries of priests' standing at the head of their congregations was swept away in a few years."

Monsignor Schuler is too judicious, and too temperate, to dwell on possible explanations of this enormity. Yet some focus on this enormous puzzle is surely in order. One has the impression that the historians of Vatican II and the post-conciliar era have not faced up to the weakness in the pre-conciliar Church revealed by the massive reformist group-think of recent decades. One remembers little, if any, strong and multinational lay constituency active in a timely way in favor of all the admirable and important features of the pre-conciliar liturgy.

When one considers possible (and possibly overlapping) explanations of the matter, the metaphor of the landslide comes to mind: when one or two stones on high loose their footing, there is prompt and massive destruction down below. The life of the Church, however, is not a matter of physics. One must look deeper and wider if one is to approximate any satisfactory explanation. The group-think aspect, alluded to above, is certainly relevant, especially in an age (and country) of mass communications facilitating what Tocqueville called the tyranny of the majority. Group-think, however, does not explain the higher and highly educated leadership of the reformist movement. We believe that no satisfactory explanation will ever be found unless one considers the theology of the Eucharist with which the altar is associated.

It is elementary that the pre-conciliar theology of the Eucharist, summed up in the scholastic neologism transsubstantiation, is essentially a doctrine of a miracle worked every day by every priest, for the "accidents" of bread and wine remain while their "substance" is replaced by Christ.

This is worth bearing in mind: if one omits it, there is a problem with the alternative doctrinal explanation.

The alternative doctrinal explanation runs, roughly, as follows. The reformers were, admittedly or not, knowingly or not, indeed true heirs of some Protestants inasmuch as their notion of the Eucharist is that the Mass is *nothing but* (oh, deadly phrase!) a communal meal and memorial, and so away with the priestly elitism of a miraculous trans-substantiation.

In fact, of course, Catholics do not surrender the "memorial" aspect of the Mass to anyone, for the canon of the Mass embodies the injunction to "do this in memory of Me." Memory, it must be emphasized, is not mere thinking about a past event. It is recollection, *anamnesis*.

It is transsubstantiation—there the fat is in the fire if it is a miracle, and if the modern age is hostile to miracles, let alone daily, institutionalized ones. Perhaps all the communitarian ideology of the liturgical reformers was largely a smokescreen for an attack seeking to eliminate the Eucharistic miracle and its elite agent, the priest.

JOHN TASHJEAN

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JOHN A. MC MANEMIN

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