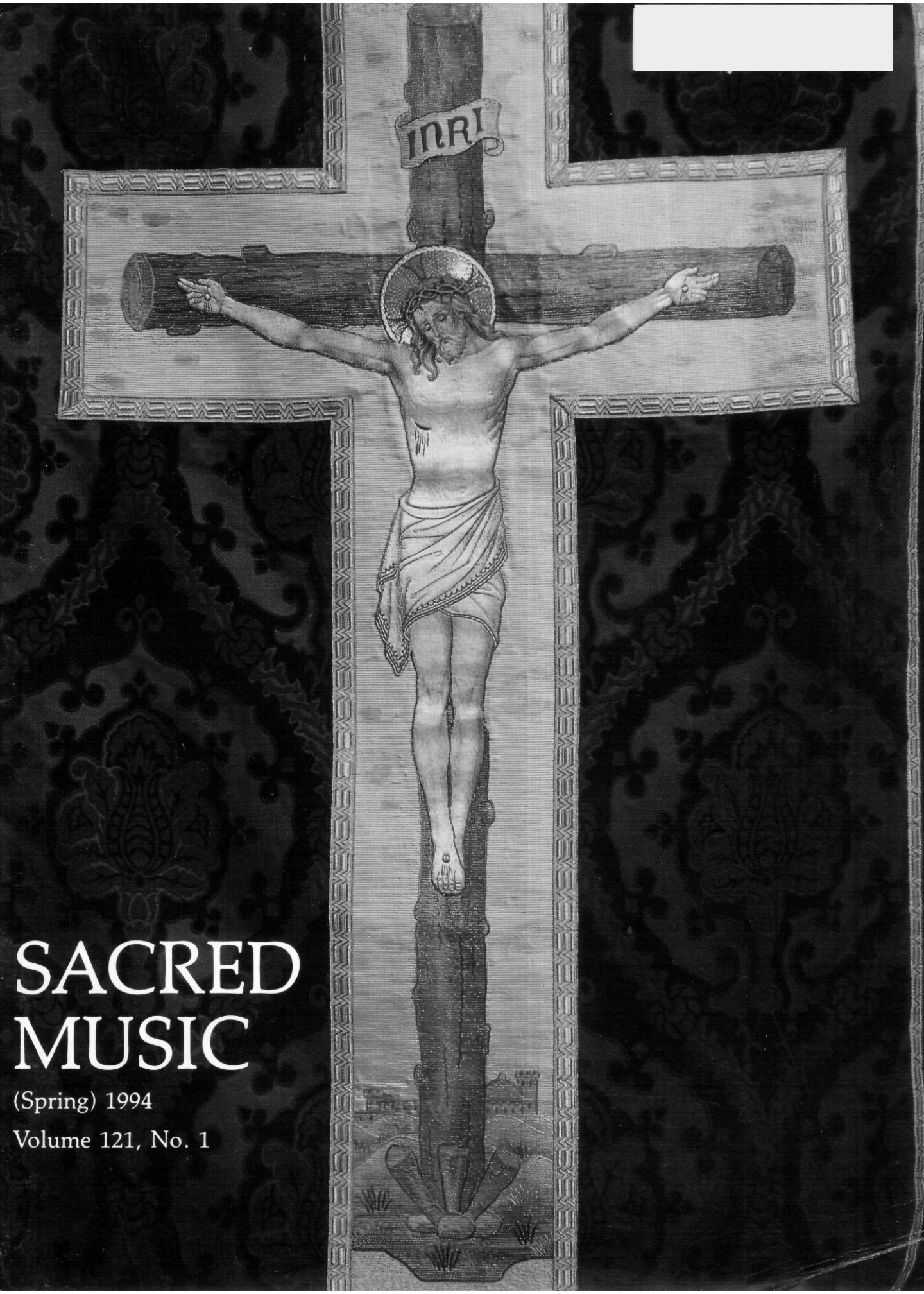

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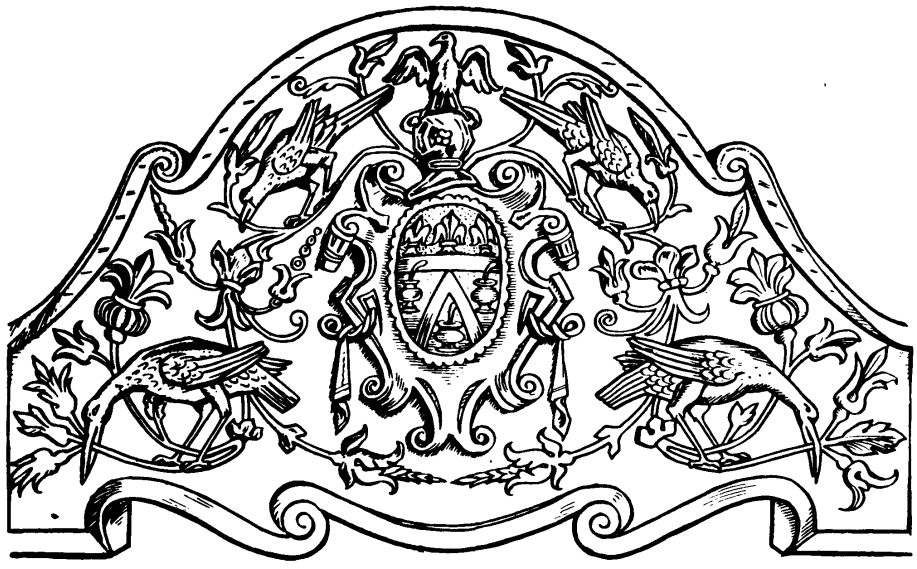

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FROM THE EDITORS

Palestrina and Lassus, 1594 - 1994

The world is celebrating the four-hundredth anniversary of the deaths of two giants in music, Giovanni Pierluigi da Palestrina and Orlando di Lasso. Both found their eternal rewards the same year after long lives spent in the service of the Church and the art of music. Their works remain and adorn the treasury of human accomplishments, serving countless generations, praising God and edifying the faithful who continue to hear the fruits of such genius.

Giovanni Pierluigi (in Latin, Johannes Praenestinus) was born in the town of Palestrina in the mountains near Rome about 1525. During his lifetime he served in nearly all the great Roman basilicas and for a short time as a member of the papal choir. As a composer he practiced the contrapuntal technique of the age and did much to put the decrees of the Council of Trent into use, avoiding the obscuring of the words by too elaborate counterpoint. His works are nearly all exclusively for the liturgy, including Masses, motets, psalms, litanies, lamentations and settings of the *Magnificat*. He is buried in Saint Peter's Basilica, but the exact location of his grave is not known.

Roland de Lassus (in Italian, Orlando di Lasso) was born at Mons in the Netherlands in 1532 and died in Munich where he had served the duke of Bavaria since 1556. As a boy he was taken to Italy and in 1553-54 was choirmaster at the Lateran. His sacred compositions include Masses, motets, psalms and settings of the passion and the *Magnificat*, as well as numerous secular works. He was a master of the sixteenth century choral polyphonic technique.

The world that Palestrina and Lassus left in 1594 was much like our world of 1994. The great Council of Trent had met in several sessions between 1545 and 1563, leaving Europe in 1594 to the enormous task of assimilating its decrees and reforms during the following centuries. Similarly, it is now nearly thirty years since the Second Council of the Vatican finished its work, leaving the Catholic world of today struggling to implement the vast conglomerate of orders published by the conciliar fathers.

There was war in Europe for a hundred years in the period following 1594, just as there is conflict in our world on every continent today. The wars of religion that devastated Europe in the sixteenth century are not unlike the conflicts between Christians and Moslems, Jews and Gentiles, Black and White races going on today. While the Church is expanding today in Africa, so in the sixteenth century it grew in Latin America. And as it is struggling and even waning in Europe and North America today, it was torn into parts in its European homeland by the Protestant revolt in the sixteenth century.

The time of Palestrina and Lassus saw great expansion into the western hemisphere, truly a migration of nations. Correspondingly, in our own day space travel and experiment have literally opened the heavens for new discovery and even migration into space.

The newly invented processes for printing of music in the sixteenth century allowed new compositions to be spread cheaply to all parts of the Christian world in great numbers of copies. Today's modern technology has changed for us almost beyond belief opportunities for publication and through the computer the availability of editions for study and performance.

Not least is the similarity between the musical developments of the early baroque period and our own. In both times, the old style was being challenged and replaced by new techniques and methods. Palestrina lived at the end of an era, the close of the

polyphonic contrapuntal style that he practiced in a classical manner. Lassus also wrote employing the theory of the *stile antico* with its use of a given *cantus firmus* upon which the complex techniques of writing for four and more voices produced the treasures that they have left us. Today, church music especially has disintegrated into forms of writing that theoreticians bewail because of its lack of sophistication and talent. The early years of the baroque era brought forth much the same criticism and comment about the new monody and the affective writing fostered by composers who were accused of inferior training in polyphonic writing produced both for church and secular uses.

In this quadro-centennial year, what can we learn in looking back four hundred years to an era so long and so far removed from our own? What did Palestrina and Lassus have in exercising their extraordinary musical art for holy Mother Church that we need but don't have? We can compare them to us, their times to ours.

1. They both had support and patronage, Palestrina from the popes of Rome, Lassus from the Bavarian dukes. Their positions were noble and financially secure. But how many of today's church musicians are encouraged and supported by any patron, ecclesiastical or lay? What must be said about remuneration for service to the Church in a musical position? How much money is alloted to music in the budget of a diocese, a parish, a seminary or college?

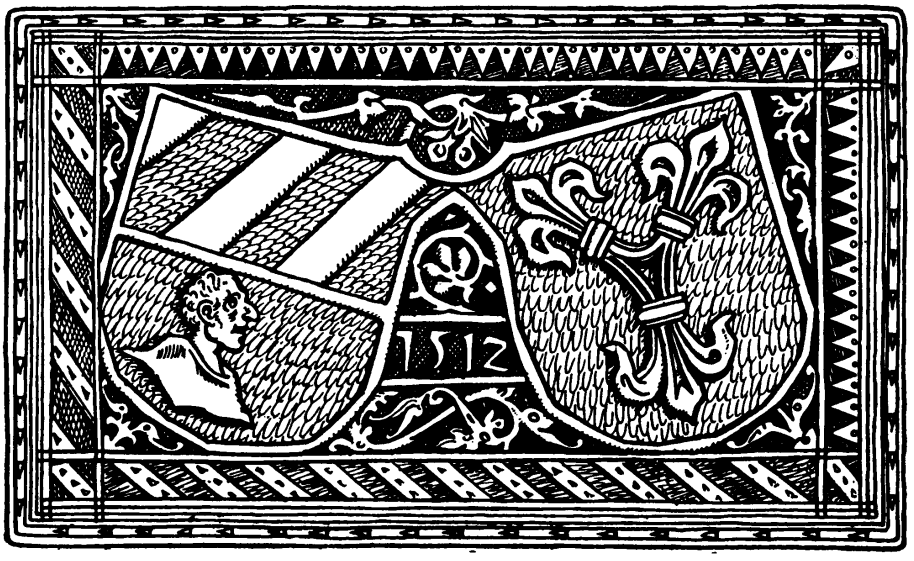
2. Palestrina and Lassus had a sense of the sacred and knew that their musical talents employed for the liturgy were recognized as an integral part of divine worship, truly holy and not mere entertainment for secular use. How does that compare with the folk music, the country western, the ballads and combos that are tolerated and form so great a part of today's musical picture in American Catholic churches where the sacred is denied and divine worship has been invaded by secular entertainment.

3. Palestrina and Lassus had choral establishments dedicated to the performance of their works, the Roman choirs and the choral foundations maintained by bishops and dukes throughout Europe as an integral part of their praise of God. Today, how many competent church choirs remain to perform serious compositions for the liturgy in this country? The false interpretations of the directives of the Vatican Council destroyed most volunteer and professional choral organizations in this country thirty years ago.

4. Palestrina and Lassus had the historic Latin liturgical texts, clearly established and secure, to form the foundation of their composing efforts. The historic form of the Roman Mass, while reformed by the Council of Trent and the new missal of Pope Pius V, was destined to remain the norm of Catholic worship. The Mass texts as set to the classical polyphony by both Palestrina and Lassus were employed in Catholic worship all over the world. But today, with the wide use of vernacular translations and the abandoning of Latin, composers are able to write only for a very limited use, such as may be found in individual language areas. With constant experiments in liturgical practices and unending revisions of vernacular texts, the length of time that most of today's compositions are used is short, if indeed such compositions are even published by firms who keep a studied eye on the profits to be expected from new editions.

Observance of this four-hundredth anniversary has begun all over the world. The initiation of the salute to Palestrina began in Rome, at Saint Peter's, on February 2, the day of his death. Let us rejoice in God's great gift of talent to these men, and thank Him for what those talents have left us. And let us resolve to use the talents that God has given us so that they may always be spent in His service for the glory of God and the edification of His faithful.

R.J.S.



THE HERALDRY OF SACRED MUSIC (Part IV) Musical Armigers

We have outlined the origin and elements of heraldry in the earlier parts of this series and described sacred music's contribution to the armorial alphabet. Now we survey the history of sacred music for a rapid selection of the armorial bearings of musical armigers. Our armigers will include both individuals and juridical persons, both patrons and other important figures in the history of sacred music as well as composers and other makers of music.

In Part III we saw the figure of Christ used as a passive subject of armory-as an armorial charge. But to the medieval mind Christ was also an armiger or person possessed of a coat armour. Indeed, He along with a host of other figures who historically never could have borne arms had arms attributed to them by the medieval world.

The medieval herald approached the matter much is a manner of the medieval theologian. The latter employed a line of theological reasoning summarized by the Latin phrase, *potuit, decuit, fecit* (it was possible, it was fitting, it was in fact). Similarly to the medieval herald, given Christ's impressive genealogy back to "Adam, son of God" in Saint Luke's gospel, it seemed possible that Christ was a gentleman of coat armour. Moreover, as the scion of the royal House of David, it was fitting that Our Lord be armigerous. They, therefore, concluded that the Supreme Musician was in fact armigerous and for His armorial ensigns assigned to Him the instruments of His passion, the *scutum salvationis*.

Likewise, His mother could not have been without coat armour and so to the Lily of Israel arms were also attributed consisting of a bunch of white lilies, symbol of her Immaculate Conception, in a gold pot against a blue field. There are a number of variations (including a cross crosslet fitchy between a pair of silver wings to symbolize the Word made flesh at the message of an angel) but the three silver lilies in a pot on a blue field borne by the City of Dundee in Scotland would seem to be arms

of patronage inasmuch as Our Lady is titular of its ancient parish church.

In the middle ages, King David ranked among the Nine Worthies of the world and so to this outstanding sacred musician of the Old Testament arms were attributed, namely a golden harp on a royal blue field. The Christian muse, Saint Cecilia, virgin and martyr, could not be treated otherwise and so to this Roman gentlewoman was attributed the same charge but on a field colored red with her blood.

Saint Gregory the Great, the saintly pope who lent his name to the chant proper to the Roman Church, also had arms attributed to him. But the great doctor of the western Church got his arms in a fashion different from King David. During the renaissance among the Italian families in search of illustrious and ancient lineage were the Frangipani. They claimed descent from the ancient Roman family, the Anicii, one of whose members was Pope Gregory the Great. The Frangipani arms depicted two golden rearing lions facing each other and holding aloft a golden loaf of bread against a red field. Clearly these Frangipani arms were canting arms, a pun on their name which means "bread-breakers." In time the cracks in the loaf came to be blazoned more piously as a cross and so this late medieval coat was anachronistically attributed to the sixth-century pope from whose family the Frangipani claimed descent. Counter colored per chevron black and silver for difference, in this century this coat was borrowed by Dom Wilfrid Bayne for the arms of the English Benedictine Abbey of Saint Gregory the Great in Portsmouth, Rhode Island.

The monasteries were, of course, the great centers for sacred music in the early medieval period. Beginning with his monastery at Monte Casino in 529, Saint Benedict became the father of western monasticism and his motto of *Ora et Labora* - pray and work, set the musical stage for a marriage between western monasticism and plainchant which has only been dissolved in our own day. It was largely through Benedictine monasteries that the Roman liturgy was transmitted to the barbarian peoples of western Europe through monastic foundations at Fulda, Reichenau, Einsiedeln and other places. As the hymn has it, *Per te* (the Benedictines) *barbari discunt resonare Christum corde Romano*, through the Benedictines the barbarians learned to resound Christ with a Roman heart. The arms of Monte Casino show a trimount surmounted by a Latin cross beneath which is the word *Pax*, peace. In time this became the arms of the Benedictine Order, and Pope Pius VII (1800-1823), who was a member of that order and who was the first pope to erect a minor basilica outside Italy-the Cathedral-Basilica of Notre Dame de Paris-impaled the Benedictine arms with those of his own Chiaramonte family, a practice not unusual among religious who are raised to the prelacy.

Besides the Benedictines, monks and nuns alike, other religious orders might also be ranked among the great practitioners of plainchant. The canons regular represented an eleventh-century reform of the secular canons into whom they sought to infuse the monastic discipline whilst retaining the active pastoral ministry of the canons. Among the new canons regular were those of Prémontré founded by Saint Norbert of Xanten and today often called the Norbertines. They bear a pair of crossed golden croziers upon a blue field strewn with golden lilies and a canon regular of Prémontré will ensign his arms with a black ecclesiastical hat of three tassels.

The Dominicans regarded themselves as both monks and canons and so saw themselves as devoted to the pastoral office of preaching as well as to the choral office. Thus they wore a woollen habit like monks in the white color traditional among canons and in choir for warmth added a *cappa nigra* or large black cloak. Because of that cloak in England they were called Blackfriars. Dominicans interestingly live an armorial "double life." By the fifteenth century they used arms divided per chevron black and white to resemble a *cappa nigra* thrown over a white Dominican habit. South of the Pyrenees the Dominicans used a different coat more closely emblematic of Saint Dominic. It consists of a black and white cross

fleurdelysee, emblematic of Saint Dominic's chastity, counter-colored on a field of eight triangles called gyrons, alternately black and white. The Dominicans were privileged to use a distinctive rite, which like the reformed Vatican II missal, omitted psalm 42, *Judica me, Deus*, in the opening rite of the Mass, and their prelates place the black and silver cross fleurdelysee behind their armorial shield.

In late antiquity and in the early middle ages the *scholae cantorum* or chant schools attached to the cathedrals in Rome and in the great provincial cities were also the important centers of learning and music. During this period the Roman chant school proved the great training ground for future popes and Saint Gregory the Great was among its most illustrious alumni. Besides music, it provided instruction in literature and philosophy and like the Ecclesiastical Academy (papal school of diplomacy) in our own time, served as the great training center of popes and Roman curialists.

A change in the Roman *schola cantorum* came about as a result of the Avignonese papacy or Babylonian Captivity as Luther called it. Whilst living in France the popes engaged French musicians who employed the *ars nova* or new polyphonic style. Pope Gregory XI (1370-1378), born Pierre Roger de Beaufort, bore a blue bend within a border of six red roses on a silver field. When he ended the Babylonian Captivity by returning the papacy to Rome in 1377, he merged his group of French musicians with the *schola cantorum* which had remained in Rome. As a result thereafter the papal singers, called the *collegio dei cappellani cantori della cappella pontificia*, now expanded their repertoire to include polyphony as well as plainchant. The fifteenth and sixteenth centuries proved a remarkable period in the choir's history: Its golden age lasted until the mid seventh century. Pope Sixtus IV (1471-1484), a Della Rovere who bore their uprooted golden oak on a blue field, founded the Sistine chapel as the fixed abode for ordinary papal ceremonies and ended the traditional peregrinations of the popes and their retinues to the various stational churches of Rome. As a result his musicians came to be known popularly after the chapel in which they sang and so became the Sistine choir. The choir was the patronage of music.

Among the choir's founders may be noted two of its great lawgivers, Paul III (1534-1549) and Sixtus V (1585-1590). In his bull, *Roma capta* of 1545, the former reformed the choir after the devastating sack of Rome in 1527 providing firm footings for its glory to come. This Farnese pope bore six blue fleurs de lys on a gold field.

Sixtus V made the office of *maestro di cappella* elective and thus released it from the toils of nepotism and venality which engulfed so many ecclesiastical offices during the early modern period. Sixtus also fixed the number of the singers at 21 and assigned to them for their support the revenues of three abbeys. This important act regularized the finances of the choir. Candidates for the choir had to be clerks in minor orders and, after an audition, were selected by the *maestro* with the advice of the *maior et sanior pars* of the choir. At the admission ceremony the new member was clothed with a *cotta* (shortened form of surplice) and took an oath of fidelity to the pope. Thereafter the singer would sing exclusively for the pope and "moonlighting" was strictly forbidden. Sixtus, born Felice di Peretto Ricci in Montalto in the Marches of Ancona, bore canting arms. Against a blue field a golden lion, carrying a pear tree branch for Peretto, was covered with a red bend charged with in chief a gold star and in base a silver trimount. The trimount probably referred to his birthplace, Montalto.

Besides Rome other sees, like that of Metz, which bore a black lion on a silver field, also maintained an illustrious *schola cantorum*. Metz's heyday was especially in the days of Saint Amalarius (815-825). Lyons had a famous *schola cantorum* and its own rite. The primatial chapter of Lyons bore a golden griffin facing a silver lion, crowned gold, on a red field. These beasts the canons were privileged to use as armorial supporters for their personal arms and above their shield they placed the coronet of a count, a rank that came with their canonry. The cathedral schools long remained the great centers of music education, and the cathedrals and collegiate churches the great

centers of sacred music performance. Staffed by colleges of secular canons, these great churches had the material and human resources needed for great music.

In charge of the music at collegiate churches was the precentor or first chanter. To this benefice or church office (which canonically was a considered a juridical person) arms were sometimes granted. Thus in the English cathedral of Exeter the precentor's arms of office consisted of a blue saltire charged with a gold fleur de lys on a silver field. This coat of office the incumbent would have impaled with his own family arms.

But even where he lacked a coat of office, the precentor usually placed his cantorial staff upright behind his shield as a badge of office. Thus we find Alain de Biron, an eighteenth-century precentor of Notre Dame de Paris, placing his cantorial staff behind his quartered gold and red family coat to denote his cantorial office.

Besides the secular canons their counterparts, the secular canonesses, were important practitioners of church music and preservers of plainchant. Among the most famous institutes of secular canonesses was the foundation at Buchau which bore on a green field a gold cross between in dexter chief a sun and in sinister chief a crescent. Its abbess ranked as a princess of the Holy Roman Empire and ensigned her arms with a red and ermine-lined princely cap and had, as supporters for her arms, a pair of golden lions. A crozier and a naked sword (of justice) were crossed in saltire behind her shield to indicate both her ecclesiastical rank and the broad acres which she ruled with justice and judgment.

By the late middle ages canonries came to be seen as sources of income more than opportunities for service, and the canon occupying the precentor's stall was not always learned in sacred music. But at least one such precentor was learned in armory. The precentor of Salisbury Cathedral from 1446-1457 was Nicholas Upton, a priest with degrees in both Roman and canon law. A clerk in the service of the royal Duke of Gloucester who had traveled with his master in France during the Hundred Years War, his *magnum opus* is a treatise on the international law of war and the rules of heraldry entitled *De Studio Militari* completed while he was precentor. He is said to have been one of the Uptons of Newton Feries, Devonshire, who bore a silver cross flory on a black field.

From the cathedral schools sprang the universities and the universities often were notable centers of music. One of the great medieval patrons of church music was Archbishop Henry Chiceley of Canterbury, the founder in 1443 of All Souls College, Oxford. In the statutes for his college, His Grace specified that no scholar be elected a fellow of All Souls who was not competently instructed in plainchant. All Souls College bears a red chevron between three red cinquefoils or five-petaled flowers on a gold field.

More enduring has been the musical labor of King Henry VI who in 1441 founded King's College, Cambridge. In the statutes of his royal foundation Henry made provision for sixteen choir boys who could competently read and sing as well as for six clerks similarly skilled. One of the latter, moreover, was to be a capable organist. King's College still bears three silver roses on a black field. The chief is divided into blue and red halves. On the blue part is a golden fleur de lys and on the red part is a golden lion passant, both taken from the arms of the college's royal founder.

One of England's great patrons of church music was Cardinal Wolsey. In 1525, he founded Cardinal (now Christ Church) College at Oxford and endowed it (as Sixtus V would endow the Sistine choir) with the revenues of several small monastic houses which, as papal legate, he suppressed for the purpose (a manoeuvre which in fact served as precedent for Henry's later more thorough-going dissolution of English monasteries). The statutes of Cardinal College endowed twelve scholarships for clerics at least one of whom was to be *scitum et peritum organorum pulsatorum*, an expert organist. Reorganized by his royal master in 1532 after Wolsey's fall, Christ

Church College was to have in charge of the singing men and choristers a precentor who was to know plainchant and be a competent instrumentalist withal.

Wolsey's private chapel or ecclesiastical establishment purveyed the finest church music in England and amongst the choice spoils after his fall were his musicians. Many of these were quickly snapped up by the chapel royal. The arms of this great patron of church music were a silver engrailed cross charged with a red lion between four blue lion's faces on a black field with a red Lancastrian rose in chief between two Cornish choughs or blackbirds. The shield was ensigned with the Cardinal's red hat, his legatine and metropolitan's crosses, and was supported by a pair of gold and silver griffins. The college he founded still bears his arms-including his red hat.

Besides those who rank as patrons of music through their largess there are others whose *sagesse*, demonstrated in wise legislation, entitles them to rank as patrons of church music. We might note Pope Clement V who at the Council of Vienne in 1313 ordered all institutes of religious and all cathedral and collegiate churches to chant the divine office daily and without fail. He bore three red bars on a gold field. The famous bull, *Docta sanctorum patrum*, of Pope John XXII (1316-1334) ranks as one of the first papal documents calling for the reform of church music. It forbade the use in the liturgy of profane music, preserved plainchant, and reserved polyphony for solemn feasts. John XXII (born Jacques Dueze at Cahors) bore quartered arms. In the first and fourth quarters a blue lion within a border of red roundels ranged about a silver field. In the second and third quarters two gold bars rested on a red field.

The Tridentine reforms of church music owe a great deal to Saint Charles Borromeo, cardinal-archbishop of Milan, whose provincial decrees set forth in practical norms the desires of Trent on church music. Saint Charles' noble Borromeo family bore a complex coat of several quarters. From his mother, Margherita dei Medici who was a sister of Pope Pius IV, he inherited their famous orle of five red balls on a gold field with a larger blue roundel in chief charged with the French royal lily. This last represented an augmentation of honor bestowed in 1465 by King Louis XI on Duke Piero di Medici. In the second and third quarters were his quartered paternal Vitaliani- Borromeo arms. The Vitaliani bore a shield "bendy of six, vert and vair counterchanged," i.e., divided diagonally into six sections alternately green and silver with blue patches of squirrel fur mounted back to back on the silver pieces. The Borromei themselves bore a shield composed of six alternate red and green horizontal strips surmounted by a silver diagonal strip. In the centre of the quartered coat is an inescutcheon displaying a golden bridle-bit on a red field. This appears to represent a Sicilian branch of the Borromeo family. Above this shield went his red cardinal's hat, which was often decorated with twelve red tassels until 1832, when the Sacred Congregation of Ceremonies decided that cardinals should have the distinction of thirty tassels.

In the eighteenth century Pope Benedict XIII (1724-1730) laid down the norm that during Advent and Lent, except on *Gaudete* and *Laetare* Sundays, only *a cappella* church music might be sung. He bore the Orsini-Gravina impaled arms. The Orsini arms were three red bends on a silver field with a red rose in the silver chief. For Gravina a silver tower rested on a blue field. Above all was a chief of the Dominican Mantelarmen.

In our own century the great legislation on sacred music has been Pope Pius X's *motu proprio, Tra le sollecitudini*, and Pope Pius XII's encyclical, *Musicae sacrae disciplina*. The former pope bore a silver anchor of hope on a raging sea beneath a blue sky displaying a six-pointed gold star of Our Lady. Above in chief was the lion of Saint Mark in homage to his former patriarchal see of Venice. The latter pope, sprung from a long line of Roman canonists of the Rota, bore on a blue field a silver dove atop a trimount holding in its beak a sprig of olive, obviously a pacific pun on his family name of Pacelli.

Besides the patrons of music there also exist many makers of music among the company of musical armigers. John Dunstable (1390-1453), the noted fifteenth century English church musician described by Joannis Tinctoris as *primus inter pares*, bore an ermine chevron between three silver staples against a black field. Robert Fayrfax (1464-1521), graduated in 1511 by Oxford as doctor of music, was among the celebrated English renaissance composers and a member of Henry VIII's chapel royal. Sprung from the Fayrfaxes of Lincolnshire who bore four bars and a canton red on a silver field, this composer of six extant Masses was made a military knight of Windsor in his last years. William Byrd (1543-1623), who bore on a green field three stags heads and an ermine canton, was another early graduate in music and composer of both Roman Catholic and Anglican church music for Elizabeth. Three Masses are extent of this composer dubbed by a contempory *Brittanicae musicae parens*.

Beginning with the renaissance there arose the practice of ennobling celebrated musicians. Among the first church musicians so honored was Orlando di Lasso (c. 1530-1594) who in 1570 received a grant of arms including a sharp, a flat, and a natural sign on a silver fess between two crosslets in gold resting on a field divided per saltire silver and blue.

Heinrich Ignaz Franz Biber von Biber (1644-1704) in 1670 entered the chapel of the Prince-Archbishop of Salzburg and fourteen years later rose to become its *Kapellmeister*. In 1690 he was ennobled by Emperor Leopold I. A versatile composer, he wrote Masses in both the *stile antico* and in the new concertant style. He bore quartered arms. In the first quarter above a green meadow was a blue sky and clouds. In the second and third quarters was a beaver proper rising from a green hill on a red field. In the fourth quarter above a stream was a blue sky and clouds. The beaver (*auf deutsch, Biber*) was clearly a canting device.

In the next century Jean-Philippe Rameau (1683-1764), sometime organist of Clermont cathedral, wrote some *Magnificats* and motets but more operas. He was posthumously ennobled and his family granted arms which included a silver dove holding a golden branch (in French *rameau*) of olive against a blue field.

Some musicians continued to come from armigerous families. Jean Baptiste Lully (1632-1687) in 1661 became superintendent of music for Louis XIV and used for arms a silver sword with point down and hilt gold on a blue field with a silver bend charged with two red five- petaled flowers over all. This musical armiger ought to be remembered by church musicians as the man who martyred himself for his art. While directing a *Te Deum* of his own composition sung in thanksgiving for the recovery of Louis XIV from surgery, Lully transfixed his great toe with his great cantorial staff. The toe became gangrenous and in that age before antibiotics Lully died soon thereafter.

Archangelo Correlli (1653-1713), often styled the *princeps musicorum*, was buried in the Pantheon next to Raphael. He was born of a noble family and bore a red heart enflamed on a golden field over which extended a blue bend or diagonal strip charged with three silver cinquefoils or five-petaled flowers. In the blue chief were the three golden French lilies.

Alessandro Scarlatti (1660-1725) is today remembered more for his operas than his church music. Nevertheless, from 1703 to 1708 he served as *maestro di cappella* of Santa Maria Maggiore in Rome. The composer of some ten Masses, he is also remembered for his Saint John Passion. His son Domenico (1685-1747) served briefly as *maestro di cappella* of the Cappella Guilia in Saint Peter's before leaving for Portugal where he acquired the like post in the sumptuous patriarchal chapel there. In 1738, he was admitted to the celebrated military religious Order of Santiago by royal command. The Scarlattis bore a red chevron between three red stars of eight points on a silver field and on a blue chief three golden fleurs de lys between the four points of red label.

Carl Maria von Weber (1786-1826) was said to descend from Johan Baptist Weber, ennobled in 1623 by Emperor Ferdinand II. In fact it appears that the noble *particule* was merely assumed by his father, Franz Anton Weber, about the time that he was dismissed as *Kapellmeister* by the Prince-Bishop of Luebeck in 1784. The Weber arms were divided vertically into gold and blue halves. On the gold half was a silver crescent and on the blue half was a gold star. Among the works of this gifted romantic composer are three Masses.

Franz Liszt (1811-1886) is said to have come from a Hungarian noble family which bore a quartered coat of arms, viz., a silver unicorn on a red field quartered with three silver pallets (or vertical bars) on a blue field with a red fess charged with a gold six-pointed star over all. This romantic composer who dreamed of a religious music that would unite "the theatre and the Church on a colossal scale" became a cleric in 1865. His *Missa solemnis* in the style of Beethoven and his *Coronation Mass*, written for the coronation in 1867 of Franz Joseph as King of Hungary using plainchant and Hungarian melodies, are still remembered today.

Another musical armiger, Herbert von Karajan (1908-1989), had the distinction in 1985 of leading the Vienna Philharmonic in the first performance during a liturgy in Saint Peter's Basilica of Mozart's *Coronation Mass*. The von Karajan family, ennobled by the Holy Roman Emperor in 1792, descended from a Macedonian cotton merchant and bear a somewhat complex coat. It is divided in four quarters, silver, green, green, and gold with a red heart overall. In base is a crane proper on a green hill, the head of the crane touching the point of the heart.

Surely worthy of mention among sacred musicians is Dom Prosper Guéranger (1805-1875), Abbot of Solesmes and founder of the liturgical revival which of course included the revival of Gregorian chant. He bore arms chock full of Marian allusions: A red rose with green stem and leaves surrounded by a border of twelve gold star on a field of blue.

Among the armigerous juridical persons which are makers of music one must make note of the Benedictine Abbey of Solesmes. Founded in 1010 by the *seigneur de* Sablé and restored in 1833 after its dissolution by the French revolutionaries, its soon became the leading center in the nineteenth century of the liturgical revival and of sacred music in France. The abbey bears quartered arms. The first and fourth quarters include the blue eagle on a gold field of Sablé and the second and third quarter include the three gold lilies of France and the lions of England for the abbey of Coutures (of which Sablé was a dependency). Over all is a thorn on a silver escutcheon to recall the abbey's relic from the Crown of Thorns. As a mark of favor in 1889 Pope Leo XIII gave the abbot of Solesmes the privilege of wearing the violet zucchetto or skullcap. At the same time Solesmes' abbots were privileged to ensign their arms, not with the black ecclesiastical hat used by other abbots, but with the green hat with six green tassels pendent on either side of the shield. This ecclesiastical hat is used by bishops and by territorial abbots-which Solesmes' abbot is not. In fact, the Solesmes abbot's green hat represents an armorial augmentation of honor. That is to say, it is an honorable addition to the abbot's armorial achievement granted in special recognition for Solesmes' service to sacred music.

One might cite other examples of such augmentations. Established in 1911 as the School of Church Music to oversee the musical reforms of Pope Pius X, in 1928 it was granted the predicate "pontifical" and became the Pontifical Institute of Sacred Music. The institute does not appear to make use of a coat of arms as such but, as a pontifical institute, it enjoys the privilege of using armorially the papal tiara and keys, which it does use.

Similarly, the Benedictine Conception Abbey church in Missouri was raised to the rank of minor basilica in 1940 because the liturgy was celebrated there with consistent beauty and reverence; the apostolic letter added "as is customary among the religious

family of Saint Benedict." This concession included the grant of the use armorially of the yellow and red striped silk *ombrellone*, which before the post-conciliar reforms was the emblem of a minor basilica. The device, which protected the popes from inclement weather during papal cavalcades to the stational churches of Rome, was also an augmentation of honor. Dom Gregory Huegle, O.S.B., recipient of the *Catholic Choirmaster's* Liturgical Music Award in 1949 and editor of this journal's predecessor, *Caecilia*, from 1934 to 1944, was a monk of Conception Abbey and an important teacher of music. Conception Abbey bears three fleurs de lys on a blue field and in chief a silver star of eight points charged with the monogram of Our Lady.

The Sacrosancta Basilica Abacial de Santa Maria de Monserrat bears simple canting arms, viz., a saw above a jagged mountain range, all gold, on a red field. To this coat the venerable Benedictine shrine also added the *ombrellone* when it became a minor basilica.[3]

Especially in the time of Virgil Michel, O.S.B. (1899-1951), Saint John's Abbey in Collegeville, Minnesota, was a noted center for the study and performance of Gregorian chant. The abbey bears a quartered coat. In the first and fourth quarters is a golden fleur on a red field, emblematic of the purity and bloody end of Our Lord's precursor. In the second and third quarters is the bendy fusily *weiss-blau* coat of the Wittelsbach kings of Bavaria, who were early patrons of the foundation.

Finally, we may note that the Church Music Association of America has recently adopted arms which reflect its dual organizational heritage. The organization represents the product of a 1964 merger of the American Caecilian Society established in 1874 and the Society of Saint Gregory of America established in 1913. Thus it bears on a red field between two harps of Saint Cecilia and two pairs of golden (Frangipani) lions of Saint Gregory the Great a silver cross, voided blue.

The crest is an open *Graduale Romanum*, inscribed *Cantate Domino*, held aloft by a hand vested in (black) cassock and surplice and issuing from a coronet composed alternately of organ pipes and trumpets. The crest is a reminder of the injunctions of *Sacrosanctum concilium* that "choirs be assiduously developed" (Art. 114) (through the choirmaster's hand), that Gregorian chant be given "the lead spot in liturgical services" (Art. 116) (through the *Graduale*), that polyphonic music is "by no means excluded from liturgical celebrations" (Art. 116) (through the trumpets of the coronet), and that "the pipe organ is to be held in high esteem in the Latin church (Art. 120) (through the organ pipes of the coronet). The armorial achievement is supported by a chorister vested in a black cassock and surplice and a doctor of music habited in his red doctoral cap and gown, representing both the operative and speculative branches of church music.

This, then, has been a rapid overview of the heraldry of sacred music. Like music, heraldry is a system of special signs which echo a special sense. Hopefully, both systems will echo the glory of the Supreme Musician to whom be psalms, hymns, and spiritual songs now and evermore.

DUANE L.C.M. GALLES

NOTES

1. R. Schuler, "Cappella Sistina," *Caecilia* 90 (1963) 143.
2. Pierre de Chaignon LaRose, "A Study of the Arms of Saint Charles Borromeo," *American Ecclesiastical Review* 62 (1920).
3. I. Vicente, *Heráldica General y Fuentes de las Armas de España* Barcelona, 1956, p. 42.

OF SARAH AND HAGAR

We can all rejoice that our Catholic bishops did not approve new translations of the Latin missal for the new Mass, but something tells me that hard-working, determined feminists are not finished fighting for the rights of oppressed women. For several years they have been chanting Sarah's name in both the Canticle of Zachary and the Canticle of Mary. They do not seem at all disposed to desist from that practice. We are living in a time of widespread unbelief and confusion, and nowhere is this more evidenced than in the new translations of time-honored prayers.

Although the feminists have lost a battle they intend to win the war. The heated floor debate during the November 1993 meeting was followed by a vote to "send the matter back to committee;" the entire procedure for the bishops to follow in approving liturgical translations is to be amended. Feminists and those who support them thoroughly approve of committees and meetings especially those wherein they have complete control of the microphone.

Anyone who desires to survive the semantics storm should at least study the nine principles (approved by the National Conference of Catholic Bishops meeting in plenary assembly in November 1990) for preparing pericopes from the New American Bible for use in the lectionary for Mass. The pericopes left nothing to common sense and seemed designed to relieve people from thinking for themselves. The work "man" as far as feminists are concerned refers only to sex and has nothing whatever to do with the entire race. Although there is, on the planet, but one race of man, including both men and women of every age, status and social condition, the feminists do not see this. Would a good sermon elucidate their mindset? Why should the homilist be deprived, by the pericopes, of his duty to explain, elucidate biblical passages?

Although determined to form committee after committee and to hold meeting after meeting until "patriarchal scripture" has been revised, the feminists should look at history and rejoice. They should be glad that the bishops did NOT approve new translations of the Latin missal for the new Mass! Otherwise their victory would be like that of Pope Urban VIII, a reputable and clever poet, who took it upon himself to improve the ancient Latin hymns. Vincent A. Lenti writes:

> As collaborators he selected four classically trained Jesuits: Famiano Strada, Tarquinio Galuzzi, Girolamo Petrucci and Matthias Sarbiewski...Some of the changes occurring in the revised texts were relatively minor...By contrast, however, some hymns were almost totally rewritten, and many thoughts and ideas expressed in the original texts of hymns were totally lost.[1]

The Congregation of Rites approved the proposed changes in the hymn texts on March 29, 1629. That same year a newly appointed commission began the task of revising the remainder of the Roman breviary, and on January 25, 1631, Pope Urban VIII authorized the publication of the newly revised *Berviarium Romanum.*

The Dominicans, Benedictines, Cistercians and Carthusians refused to adopt the revisions and retained the ancient hymn texts, nor were the revisions ever accepted at Saint Peter's or the Lateran basilicas in Rome itself. So it happened that two distinct versions of the Latin hymnal coexisted for more than three hundred years.

Most historians admit now that the seventeenth century revision of the Latin hymnal was a mistake, and that the despoiling of these ancient hymns cannot possibly be defended or justified. In 1985, the Vatican once again officially sanctioned the original hymn texts and eliminated the seventeenth century revisions. This is a hollow victory since few persons nowadays use the Latin texts for the recitation of the divine office, preferring for the most part the vernacular translations readily available

throughout the Catholic world.

In the meantime, in spite of the vote at the bishops' meeting, determined feminists in their convents continue chanting Sarah's name in the Canticle of Zachary and the Canticle of Mary. Perhaps a meeting will be held soon just for the worldwide emendation of those two canticles, one belonging to the morning office and the other to the evening. If I were allowed to attend that meeting and had a chance to get to the microphone, I would suggest that the proposal to include Sarah's name be sent back to the committee on account of a serious oversight. In spite of all their talk about equality and justice the feminists have completely overlooked Hagar. Using their own terminology, I could touch their politically-correct and sensitive-to-cultured-diversity hearts. I could make a clear case for "oppressed women," accusing those who overlooked her of indulging in racial discrimination or prejudice of some sort.

As soon as the proposal was scrapped for complete redoing, I would have to be completely honest: neither Sarah nor Hagar should be named in those canticles. God's promise was made to Abraham and to his seed. A woman has no seed.

I doubt, however, that the feminists are going to have any such meeting. They readily give themselves permission to do whatever they want to do. Regardless of what Americans may say in the Canticle of Zachary and in the Canticle of Mary, we will not find Sarah's name in them in *Liturgia Horarum juxta Ritum Romanum.*[2]

NOTES

1. "Urban VIII and the Revision of the Latin Hymnal," by Vincent A. Lenti, *Sacred Music,* Vol. 120, No. 3 (Fall 1993), p. 30-33.
2. Published by Libreria Editrice Vaticana in 1985.

QUO VADIMUS? (Part II)

The sheer volume of change in our times is so staggering that every intelligent adult must have mused over its causes and justification. I am no believer in progress as a religion, and with years of classroom experience I tend to search for the causes in the young minds that I was teaching. I sought for some tangible events other than wars to explain the corruption of our society, our morals and finally our schools.

I never found young people less eager, but there was an increasing evidence of failure on higher levels. When my own community was unable to place me as a Latin teacher in its own schools, I found an opportunity in a public high school-with habit, veil and crucifix. I found an atmosphere of respect, courtesy and gentle discipline that was learned when given the right setting.

Sometime later, on the huge spiral staircase at Syracuse University, I heard someone address me: *Salve, Soror mea*! One of my Latin students who recalled the challenge to the mind that led her to a glimpse of a better future. Nevertheless, a downward trend in education, accompanied by the closing of our own schools, led to a poverty in language and daily English usage.

Many words have been robbed of genuine and precise meaning, and buzz words of today prevent many good words from ever regaining their distinct and proper significance. It was while doing graduate work in the writings of Catullus that I was moved to consider the corruption of language in our time. Deep as are my love and respect for language as a gift man shares only with the angels, I was lacking in both sociological and philosophical background to do justice to such a study. But the gulf between the 1920's and the 1990's is terrifying. Perhaps the only ones who will accomplish the crossing will be the home-schoolers, as they are rather undignifiedly called.

An ever-growing source of dismay to me is the failure today to train and utilize students' great gift of memory. Already forty years back there were bright youngsters who had never memorized one line of poetry or even a line of the New Testament. One wonders if they are among the earphone set of today, ignorant of their own inherited wealth, mining not the pure ore of their heritage, but destroying themselves with the rock of contemporary cacophony.

It is the catastrophe of John Dewey's progressive education that quite simply failed to educate or to lead out individuals' potential. He was a warning signpost along the route of destruction. Less definite, but surely discernible along that route of decline were the soft shoulders of fewer reqirements, more electives and watered-down courses. In general, Catholic schools continued to offer four-year sequences in major subjects at least for a few years. But eventually they followed the downhill path. But no one can convince me that individual capacity has lessened. Society has simply failed in its duty to set the goals and adhere to them. We have cheated our children.

Tracing the decline in education these thirty years is very much like recording the concomitant growth of Modernism, a heresy so sweeping that it affects almost every phase of our lives. Something had to fill the immense void left by our abandonment of centuries-old principles and standards, and one expedient in the schools was to water down the remaining courses to fit untrained minds and undisciplined characters. To discpline a teenager to grasp even one year of an ancient language was called unfair. Some even called it injurious and cruel. It was easier to raise flower children, hippies, criminals-in-the-making, children of God who were ignorant of their origin or their destiny.

These compromises have shamed us before the civilized world: insist on Latin, but in that basic year where varying abilities become evidence, call it "general" Latin and put on the shoulders of the instructor the obligation of entertaining the students with

Roman art, history and culture. I found it easier to teach the entire four-year classical program than to devise enough generalities for "general" Latin. But generalities were the vogue. Other areas of the traditional curriculum were just as badly attacked: geography, history, civics. We sowed and so we are reaping in our national life straight up to the supreme court. Electives have their place, but they ought to be a sort of dessert, a reward for first digesting the meat and potatoes of essentials.

The downward spiral in academics is disconcerting to any thoughtful person, but what shall I say about catechetics. The Baltimore Catechism remains, despite its detractors, an invaluable asset to the teacher who simply has the wisdom to supplement it with material drawn alike from the biblical accounts of creation and the redemption along with the experiences of his own Catholic life. Anyone who cannot give life to the understatements of the gospels has no business in a classroom. Let him take a few years (or lifetimes!) to read and ponder before he tries again to teach lively, healthy youngsters. Surely every teachers learns from his students. And now the new *Catechism of the Catholic Church* will provide the opportunity to re-establish standards of instruction and learning about the revelation God has given of Himself through His Son and His Church.

With the new catechism, the traditional catechist should not find himself isolated and rejected if he is reluctant to yield precious class time to the modern craze for activities. The watered-down texts without doctrine or dogma will hopefully become passé as materials based on Pope John Paul II, his new catechism, and the documents of Vatican II are provided for our teachers.

When men think straight and faithfully pursue the search for Truth, the whole universe is also in order with God at the top of a sort of pyramid and angels, men and all lesser creatures in place in dependence on Him. But invert the pyramid, deny the Creator as modern philosophers from Descartes on have done, and we have what the ancient Greeks aptly termed Chaos. Man as a creature of God, redeemed by the Son of God, has measureless worth. Then, not only his ideas, but the works of his hands, are of value and deserving of the esteem of future ages. Here one thinks at once of the seven wonders of the ancient world and still more of the seven liberal arts, with philosophy firmly established as the seventh.

But philosophy does not exist abstractly in a vacuum apart from human society, nor does society exist apart from the philosophy that inspires it. When God is denied, His role as Creator and Origin of all is only an accident of an impersonal cosmos which has lost all meaning and worth. So have the works of his hands. Then man can use other men and eventually discard them when they are no loner of use. Hitler, Stalin, and various terrorists of our day merely live out the tenets of atheistic philosophy and dialectical materialism.

Quo vadimus? Let us hope that the downward spiral that we have seen in society, religion, art, music and education, even in life itself, may have wound itself out and the beginning of a return to standards of learning and living may be seen in our times.

SISTER M. CONSUELO HOFMANN, OSF

CLOSING THE GAP

Had the continuity of the revised rite with the previous one been more fully apparent, the transition when the reform came would not have caused the widespread trauma that it did. Nor could the delusion that the Church was now on a radically new course have gained any credence from the liturgy.

A main reason why for many the continuity was obscured was the interpretation all too widely put upon the reform. This stressed the role of the vernacular in opening up what was claimed to have been wholly concealed in the Latin. In the future, things were to be expressed not only in the language of the day but to be comprehended as it were at first sight and hearing. Music and what went with it was to be "popular." Latin was dogmatically out, and with it to no small extent the sacrality-the sense of the "beyond"-which went not only with the use of that language but also and especially with the music wedded to it, as well as with the ritual, the ceremonial, for which little room was left by the stress on "community."

There is indeed a place, vocally and verbally, for the manifestation of community, and this was recognized when the "dialogue" Mass was introduced in the previous rite. Of far greater significance, however, is that participation which is interior and which is often better manifested by kneeling, bowing, and so forth, as well as by silence. As with the bulk of an iceberg this interior dimension lies below the surface, and what may appear above derives its substance from what bears it up. Without this deep dimension the vernacular for all its immediate and undisputed utility is of little avail. Together with this dimension, the vernacular-the more so the worthier the version-basically fulfills the same function as does Latin.

Mass in the vernacular is to be celebrated with the same manifestation of devotion and decorum as in the Latin tradition. When this is so, Latin and the vernacular are to be seen as complementary and not at odds with one another, while the case is strengthened for the singing of the familiar Latin texts in their Gregorian settings even in an otherwise vernacular Mass.

Nevertheless, there is a weakness militating against the perception of continuity in the revised rite. This weakness is in a word rubrical. Rubrics, of course, are not an end in themselves: they presuppose the existence and the role of actions in the Mass. If some of the requirements of the previous Mass could do with simplifying, what the revised Mass needs is more rubrics or at any rate more detailed ones; but enough perhaps was said about this in a previous article ("The Shape of Things to Come in the Liturgy" in *Sacred Music*, Vol. 119, No. 4). Suffice it to say here that the language of bodily movement and attitude exists no less than does the language of words. We must, therefore, learn to speak this bodily language fluently and with conviction.

Were the present directives in the revised rite to be fleshed out where this is needed and their implementation insisted upon, the effect would in time be pervasive. Who could tell how many of those brought up in a "noble simplicity" would submit to recycling? Generations of excellent priests have faithfully done what they have been told (and have not done what they have not been told), but there are those among them all the same who would respond, while the new requirements would have to be standard form in the seminaries.

The trouble too often in former times was that the "correct" celebration of Mass meant the slavish following of rubrics rather than the mastery of an art. Were, however, things to happen in the way just suggested the chasm in practice separating the two rites would be appreciably narrowed. With the tone of the rite secured it would take only a purblind Tridentinist-and unfortunately there are such-to object to the adoption of the revised lectionary, which in fact may now be used in the previous rite. Conversely, many would welcome the re-adoption of the old *Requiem* texts as an

alternative within the revised rite itself.

The permission to use the revised lectionary in a Tridentine Mass seems to point the way to textual unity. A further step would be to allow within the Tridentine procedure the other variable texts of the revised rite: the collects, prayers over the offerings, prefaces, etc. Still at variance, however, is the slightly revised Roman canon (Tridentinists are not concerned with the other Eucharistic prayers), and the revised communion rite. It should be said at once that the removal of the words *Mysterium fidei* from the consecration formula, so as to head the acclamations, is one of the reform's less happy innovations. As was contended in a previous article (see above), such acclamations are in any case out of place. Granted a restoration here which not only Tridentinists would applaud, the other slight changes at this point have their rationale and should upset no one, while the revised communion rite is an improvement on the old. In the revised rite, however, the option of a silent canon-the consecration itself excepted-should not be met with a blanket anathema, any more than should celebration *versus Deum*. It is time the *versus populum* dogma was reduced to size.

As for the "last gospel," this is an excrescence though a beautiful one and obscures the real ending of the Mass with the blessing and dismissal. Nevertheless, should it just be rudely suppressed? Perhaps the answer lies in the Sarum procedure in which the priest recites the last gospel on his way from the altar to the sacristy. Whether he does so aloud or *secreto* could be optional.

There are two further restorations which would improve the revised rite while bringing it nearer to the previous one. It was a mistake to abolish the triple *Domine, non sum dignus* on the plea, presumably, that the repetitions were "vain" and unnecessary. On the contrary, human expression naturally calls for repetition for the sake of emphasis. "Verily, verily I say to you..." The same is the case with the genuflection before as well as after the elevation of each element at the consecration. This could well serve to give fuller expression to the adoration of Christ in His real presence in the mystery of the sacramental sacrifice. So far from being "unnecessary" the repetition reinforces the solemnity.

It only remains to add that in general the old introductory and offertory rites could provide alternatives to the present order. With the settling of some finer details the two rites would then be one.

DERYCK HANSHELL, S.J.

TURNING THE TABLES: A COMMENTARY ON AN EDITORIAL IN *NOTITIAE*, MAY 1993

In his book, *The Reform of the Roman Liturgy*, recently published in both French and English translations, Monsignor Klaus Gamber said:

> During the past twenty years, we have experienced a change in the accepted meaning of the Sacrifice. Personally, I believe that the introduction of the "altar of the people," with the celebrant of the Mass facing the people, is of much greater significance and poses greater problems for the future than the introduction of the new missal.

In the May 1993 issue of *Notitiae*, the publication of the Vatican's Congregation of Divine Worship and Discipline of the Sacraments, there is an editorial concerning the orientation of altars and celebrations of the Mass facing the people (See *Sacred Music*, Vol. 120, No. 4, p. 14-17). In light of the increasing discussion over these very matters, it is opportune to comment on this editorial.

It must be noted that *Notitiae* is the official publication of the congregation. It relates various speeches of the Holy Father, minutes of plenary sessions of the congregations, various continuing scholarly studies accepted in manuscript or undertaken by the congregation concerning the liturgy; provides the ordinary prayers for newly beatified or canonized saints to be used in the Mass or the Liturgy of the Hours; publishes decrees of the same congregation; from time to time responds formally and publicly to questions raised about the liturgy with official clarifications or interpretations; and also provides editorials or opinions. While some of the things in *Notitiae* have an official character, such as a decree or clarification, an editorial has no authority other than that derived from the strength of its arguments and ability to persuade. People often mistake opinion for authority, especially in the liturgy. This leads to terrible problems for the use of music, observance of rubrics, construction/destruction of churches, and the like. In this number of *Notitiae*, one notes in the index the *title* of the editorial in question, but there is no indication that it is in fact an *editorial* until one glances at the top of the next page. While this may have been an oversight, it could lead to confusion and is best clarified.

After several introductory paragraphs (1-4), which establish the obvious point that all liturgy is oriented toward God, the editorial begins to address its topic. A clear attempt is made to argue that, at least in part, the arrangement of the altar, people and celebrant is historically and culturally conditioned. The motive here seems to be this: to prepare the reader later in the editorial to accept as preferable the theological/cultural criteria provided for a positioning of the altar in contrast to any historical/cultural criteria that would agrue for a different arrangement. In other words, if it can be shown that altars *ad orientem* are the result of historical or cultural conditions, rather than an organic outgrowth of Christian spirituality and theology, then the arrangement of the altar *versus populum* can be claimed as superior once a theological basis for it can be established.

However, the editorial's argument reveals the first of a series of weaknesses. We read that "symbolism" as expressed in architecture is only proved with difficulty to be "an integral and basic part of Christian faith." While this is the first salvo designed to undermine support for an *ad orientem* altar, it likewise weakens support for a *versus populum* altar if convincing theological and spiritual arguments cannot be provided. Moreover, this is founded on a premise that is hard to admit, namely, that the

historical or cultural influences on the development of the altar are to be set in *contrast* with the theological. Basically, the editorial has begun its bid to finesse the reader into being persuaded by what will, at its end, be admitted to be a matter of symbolic emphasis and even taste. It is furthermore ironic that later in the editorial numerous appeals will be made to "symbolism" to support a *versus populum* altar.

There follows a secondary section that continues to associate the *ad orientem* altar with historical and cultural conditions, even pagan influences. The editorial makes a particularly strange use of one of the fathers of the Church, St. Leo the Great. However, at the end of the paragraph, we find probably the real *causa movens* behind *Notitiae's* apologia:

> 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 doesn't seem probable.

This is an unmistakable reference to the thesis of Klaus Gamber in his recently and posthumously re-published works that have all but dismantled the archeological arguments favoring the *versus populum* altars that have been the rage of liturgists and the bane of architectural integrity for decades. In *Zum Hern hin!*[1] Gamber argues very effectively that, regardless of the physical orientation of the building, the priest and people faced the same direction at Mass, symbolically facing the east. The fact that in Roman basilicas the altars were set between the priest celebrating and the people is not sufficient evidence for an ancient practice of *versus populum* celebrations in the modern sense. Put briefly, it is Gamber's thesis, founded on historical evidence and well-documented, that at a certain point in the Basilica of St. Peter, the people literally turned around and faced the east with the result that the priest and people face the same direction, this time with the priest behind the assembly. As time went on and the practice of turning around faded, there were still no *versus populum* Masses (in the modern sense) in the Roman basilicas because of the presence of barriers between the congregations and the altar, screens, curtains, etc.[2]

Though revolutionary, Gamber's well-researched argument is far more convincing than what has been provided in past decades. It is clear that he has frightened not a few people, even in the congregation for divine worship. If Gamber is right, the destruction of countless altars, the violation of sanctuaries, the pain and "disorientation" as it were of the Catholic faithful, will have proved to be a sham founded on a false argument. Some of the people who pushed the reforms after Vatican II are still around, of course, and their spiritual offspring can be found still in the congregation that provided the editorial in *Notitiae*. But the full impact of the editorial remains to be seen. Nonetheless, it is patent that this editorial is a response to Gamber and his growing posthumous influence.

After having attempted to associate the *ad orientem* altar with a culturally conditioned practice that eventually faded away, the next paragraph goes on to state that, since the practice deriving from that outdated and even pagan symbolism diminished, the celebration of Mass *ad orientem* cannot be considered an "inviolable element" or a "traditional fundamental principle of the liturgy." Following this, the editorial uses Pius XII to show that a desire to perpetuate an *ad orientem* altar is merely archeologizing, and therefore unsound, even bad. This is a further attack on the thesis of Gamber. While appealing to Pius XII seems to be a rather blatant citation of a pope much revered by traditional Catholics, there is a yet more curious point to this. Gamber himself also cites the 1947 encyclical, *Mediator Dei*, which says that "one who wants to change the altar into the old form of the *mensa* is going down the wrong road."[3]

Changing tacks, the editorial goes on to give us this:

> 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.

To this assertion several responses must be made. First, we can see how nervous the defenders of the *versus populum* Mass (clearly the position taken by the editorial writer!) have become if they are now beginning to back-peddle on the very argument by which they justified their altar "revolution" in the first place. "Go back to the original forms!" they once cried, thereby casting aspersions on anything that organically and legitimately developed during more than a dozen intervening centuries. Now they say that a return to the original forms is not the point? Gamber has shown that they are probably wrong in the first place about what they thought original forms were. No wonder they say that the original forms are not the point...now. It remains for them to make that assertion on a scholarly level, however. Until then, *gratis asseritur, gratis negatur.*

Second, it seems that they (in the congregation) are afraid that Gamber was right and that they have no evidence to the contrary. Why else would they now attack the "previous forms" argument when before they lionized it? The whole editorial shows that the proponents of the *versus populum* altar are now being forced to go fishing for a theology to support their projects. But isn't that what they say happened in the intervening centuries of organic liturgical development? Liturgical reformers were ever ready to say that all those developments in the Mass were merely historical encrustations that were *later justified with subsequent theological explanations.* To this writer's mind, the *Notitiae* editorial is doing precisely the same thing, but with a difference. Whereas the developments in the liturgy unconsciously acquired theological explanations over the years, the congregation seems to be consciously stitching one together, *ex nihilo.*

Third, this editorial has surely and openly admitted that completely new elements were added to the reform of the liturgy and has implicitly placed the *versus populum* altar among them. Is this anything other than a tacit admission that, while they don't like Gamber's argument, they have to accept it? Whether these new elements in the liturgy have been "perfectly integrated" or not must be balanced against the concrete fruits that they have produced for the two or more generations of Catholics since they were introduced.

It is important to note the phrase, "The option for celebrations *versus populum* is coherent with the foundational theological idea discovered and proven by the liturgcial movement..." The Italian implies the notion of "option" in the sense of "choose." One could say "the choice in favor of celebrations" or even "the choice to celebrate *versus populum.*" The editorial is again tackling Gamber, who comments on these points.[4] At least Gamber went back somewhat farther than the last few decades (a century at best) of the liturgical movement. Why the author of the editorial would want to favor the recent liturgical movement, a clear example of the intertwining of cultural influence on the form of liturgy, over the practice of the ancient Church is puzzling at best, especially since he has gone to such lengths to undermine the historical and cultural criterion arguing for the altar's orientation. Once again the specter of prejudice seems to be raising its head. Why do certain lines of argumentation concerning liturgical questions inevitably prefer the modern over the ancient, oppose the old to the new, create conflict between different periods of Christian expression? It is as if the authentic liturgy began only recently after centuries of benighted wandering and aberrations.

The last few paragraphs of the editorial have the flavor of a very self-conscious

apologia. This section begins with the dramatic statement that "the liturgical reforms of the Second Vatican Council did not invent the arrangement of the altar turned toward the people." This is odd in light of the next paragraph's discussion of the "liturgical movement." It also seems to be protesting innocence when there had been no accusation.

Moreover, while this paragraph seems in one moment to defend the post-conciliar entity, *Consilium* and its Cardinal Lercaro, the interpolation of their names in this context has the side effect of drawing our attention to just exactly what they *did* after the council. The editorial justly uses the argument *abusus non tollit usum*. Still, is this any better than the finger-pointing cry of "its their fault?"

Besides this, what can one make of the statement, "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..." This is greatly to be disputed. One could conversely charge that changing the altar and eliminating Latin created confusion and ignorance. While running the risk of extremism, one could argue effectively both ways.

All of this begs the question, however, of why it is necessarily preferable to make everything "easier." Why reduce the sacred and the mysterious always and everywhere to the common denominator? At the beginning of the editorial it was correctly stated that "celebrating the Eucharist is never to put into action something earthly, but rather something heavenly." How does a *versus populum* altar and the vernacular facilitate that fundamental concept better than the previous forms? If once it was not "easy" to "enter into" the liturgy's meaning at all its levels, it can hardly be stated that centuries of saints and martyrs, billions of unknown lay people, clergy, and religious throughout the world were unable to imbibe of the spirit of the liturgy which reflects the eschatological presence of the Lord of glory simply because Latin was used or the altar was *ad orientem*! The editorial's statement is specious. In fact, the older form of liturgy proved itself by its fruits, and the newer form has yet to prove anything by the fact that we haven't as yet seen it authentically implemented.

It has been said that the Church has bequeathed two things to humanity as its rightful heritage: art and saints. The centuries long use of the older form of liturgy certainly inculturated the Christian faith and gave thousands of generations a foretaste of our heavenly promise. This cannot be disputed. We have yet to see what the new-easier-form of the liturgy will give us. Despite the editorial's disclaimer of abuses, if we have seen "something" since the introducton of the reforms, including the "new elements" cited, we have hardly seen a flowering of Catholic art and saints. Time will tell. We must give an *authentic* reform the chance to bear its own fruits.

The argument that a *versus populum* altar is verified because monks pray facing each other is ridiculous. Going on, the editorial reveals a clear theological bias even though a nod is given in the direction of the sacrificial nature of the Mass (which seems adequately expressed by an *ad orientem* altar) the notion of the supper and the meal is put in high evidence (favoring the *versus populum*). More absurd, and hardly to be understood, is the contention that the *versus populum* altar is "one of the strongest arguments sustaining the uninterrupted tradition of the exclusive ordination of men." One is almost embarrassed by this last point. After several blatant appeals to things revered by traditionally minded Catholics, fathers of the Church, Pius XII, etc., now the need is felt to tack on a reference to male priesthood as something favoring a *versus populum* altar.

Moving from "theory" to "pastoral application," the final paragraph introduces what the congregation proposes as "guiding points." First, the use of the title "congregation" does not change the fact that Gamber's argument has not been systematically addressed.

Nevertheless, as faithful Roman Catholics, it is still praiseworthy to consider and draw upon that which Roman congregations publish, even if only at the level of an editorial. It is useful then to look at these five "guiding points" in order, and then consider their implications for our pastoral use. These "guiding points," reduced to their core and commented on here are as follows:

1. Priests need to acquire a better liturgical technique, based on a sound faith and theology, since celebrating facing the people is harder to do.

This is hardly to be disputed. Would that the congregation had insisted on this point over the last thirty years since *Sacrosanctum Concilium*. If, on the other hand, it is true that one does not easily acquire a liturgical "presidential" style for Masses *coram populo*, the same is to be said for those *ad orientem*. It is not to be assumed that celebrating Mass with one's back to the people is automatically easier. Still, this remains a very good point, even if it is partly a response to what Gamber says about the liturgical style prone to the turned-around altar.[5] In addition, one can use this point to draw many implications for other related issues of training for clergy.

2. The altar itself is not a mere table, and its placement makes a difference in how the sanctuary is used.

Certainly this is directed at the abuse or disregard of the altar's special character. The very fact that a guiding point is given on this, shows how vulnerable to abuse the *versus populum* altar is. Also, if the position of the altar *versus populum* requires a rigorous and careful use of sanctuary space, this is no less the case when the altar is fixed to the wall and the sanctuary is more open. The other part of this problem is that the comment arrives at a time when, more often than not, people are asking "what's a sanctuary?," so many have been eliminated. Also, the carefully worked out rubrics of previous missals are certainly more in line with this "guiding point" than the usual chaos seen in most sanctuaries today. This is partly because of the ambiguity of the rubrics remaining in the new books. If the congregation wants a better liturgical presider and a better use of the altar and sanctuary, then it could start by giving us a clear and *detailed* ceremonial, even though one shudders at the idea of what we might get.

3. The principle of the unicity of the altar is theologically more important than the practice of celebrating facing the people.

Although this should be an obvious point, in its own way it is *the single most important point of the whole editorial.* Here the entire argumentation of the editorial falls away only to reveal what everybody already knows, and has known all along. Despite all the talk of historical conditions and previous forms, aside from the theological dance done to persuade the reader that a turned-around altar is to be preferred, in the final analysis the *versus populum* celebration, and therefore all of the editorial's argumentation, is not of absolute value. There are legitimate and obvious reasons why one should have an *ad orientem* altar. This is a most singular statement to find in *Notitiae* after the years and years of polemics throughout the world over this issue!

Reviewed briefly, the reason for this "point" is as follows. If the architectural layout or the artistic value of the *versus ad orientem* altar doesn't allow space for a turned-around altar, keep the old one. The main idea is to defend the focus of attention on one altar. What implications does this have for the table altars that have been set up in churches both large and small where the clear architectural intention was to create lines of sight such that the worshippers' eyes were directed to the high altar and the tabernacle? What conclusions are to be drawn from this "point" for cathedrals and basilicas, richly and beautifully decorated, that have placed a table altar in front of an artistic treasure that dominated the whole sanctuary? What does this mean for overly crowded sanctuaries that have *coram populo* altars squeezed in so

that the space is cramped and the main altar, if still extant, turns into the shelf for plants? When in a church one sees nothing else but the high altar, beautifully decorated and by its location at the center of every attention, what implications can be drawn for the little table set up so that the priest can face the people? More sadly, what does this mean for all the altars, artistic treasures, architectural "wholes" that have been destroyed for the sake of *versus populum*?

In addition to momentous practical implications, this "point" has a legitimate and convincing theological aspect too: the one people of God should focus on one altar in their church. This does not mean destroy side altars, which also have significance. The artistic values and architectural space and integrity of altars and churches must be respected. Thus, common sense, theology and good taste converge at last.

4. Do not confuse topography with theology.

In a way, this "guiding point" extends point No. 3, above. Here we read that, theologically, every Mass is facing God. This is an attempt to say that an altar *coram populo* and one *ad orientem* accomplish virtually the same thing, provided, of course, that the celebrant knows what he is doing (point No. 1), the space is used well (point No. 2) and the practical and artistic aspects have been properly handled so that the people are focused on one altar (point No. 3). While this point tries to participate in the clear advantages of an *ad orientem* altar for all situations, it is a good principle and hardly to be disputed, even though the congregation's editorial keeps saying that *versus populum* is better.

5. "Provisional arrangements" cannot be justified any longer.

Thirty years after *Sacrosanctum Concilium* it is time to settle down. There are at least two ways to read this "guiding point," one superficial and one more reflective. First reading: movable tables should be quickly fixed to the floor as permanent altars, lest something happen and the table altar *versus populum* goes out of style. In this way it will be harder to get rid of and just might weather the storm. Second, a comprehensive reading that takes into consideration some other principles provided by the editorial itself is possible. Take stock of how the liturgy is being celebrated: improve your celebrant's style, get your ceremonies worked out, study your church's design and the artistic value of the main altar and/or the table altar. If, when there are two altars present, the *versus populum* altar is clearly overshadowed and doesn't work harmoniously with the space, get rid of it; use the high altar, and celebrate together *facing God*, priest's back to the people. This would be the case with most older churches where the sanctuaries have not been "reformed." If on the other hand the *versus populum* altar is clearly harmonious with the space and there is no altar *ad orientem*, then keep things the way they are. This would be the case with most newer churches, designed to have a *coram populo* altar. Here priest and people could celebrate *facing God*, while facing each other. It is obvious that in churches where there is only one altar *ad orientem* and it works well, and that a *versus populum* altar would disturb the space's organic whole, it should be shunned. Alas, too late for many...

This leaves unclarified the case of the older church in which the sanctuary has been reformed or the internal floor plan has been rearranged. In this case the high *ad orientem* altar may have been removed and a *versus populum* altar been introduced, but the result is a confusion of architectural lines and artistic styles that try to force the building to do something it was not designed to do.

Using the editorial's guidelines, the congregation seems to be saying that the church should be put back the way it was so that the space's artistic and architectural harmony can favor the unicity of the altar and the people's focus on it for the purpose of celebrating *facing God*. On the other hand, as Cardinal Ratzinger says, after all the upheaval endured in the last years and throughout all the various "renovations" that

have been done, maybe it is prudent to give things a rest before putting them back the way they were. Many people already have the idea that the Church is no longer stable because of the last thirty years. Let us not contribute to that by rushing into "denovation" projects too quickly.

After looking at the strengths and weaknesses of this editorial in *Notitiae*, and reviewing with comments the "guiding points" it provides, a final word is in order.

The congregation, startled into action by the thesis of Klaus Gamber to which it reacts in this editorial, has clearly been forced into a massive retreat. If the congregation is seen as perpetuating the innovations of the *Consilium*, then the article in *Notitiae* is doubly astonishing, like a trusted rifle backfiring, exploding. If the Holy See's *Notitiae* can be argued to be the balanced and genuine "central line," neither too conservative, nor too radical, then the liturgists of the world will still have a great deal of thinking to do. In fact, it probably lies somewhere in between. Nevertheless, the "experts" of the congregation have gone back on the principle of returning to original forms, because it is clear now that the forms don't bear out what has been done in their name. While trying to state that historical conditioning is not a central criterion for the arrangement of an altar, they have referred to the liturgical movement of the past few decades. This is a great contradiction. Abandoning historical criteria, they set out to create a theology in order to justify a celebration facing the people, the same organic process which was the bugbear of reformers concerning the older form of liturgy. Having lost every other support, they are reduced to defence of the "unicity" of the altar, in whatever form, in order to salvage the *versus populum*. "Point," set, and match.

Notwithstanding all of the above, the "guiding points," though they have no authority themselves, can provide food for thought to all those who for so long have thought themselves to be secure in their exclusive use of a *versus populum* liturgy. It seems to be a gentle way of breaking the news and giving some guidance.

This editorial of *Notitiae* was in a way an immense concession to those who for decades have been saying that the Church's artistic treasures must be respected and used wisely. Although it deals mainly with the position of the altar and the celebrant, the editorial opened itself up to wider considerations when it brought up the vernacular and various "new elements" in the liturgy. Therefore, we can conclude that if the "guiding points" given can be applied to altars, we can also apply them to liturgical language as well. If the liturgy reflects heaven and not earth, mystery and not commonplace, then the position of the altar, the language used, and the music and other arts employed must foster this. If they do not, they should be changed. This is a solid argument for the use of Latin and the treasury of sacred music at our disposal, so intimately joined to Latin and the liturgical space itself.

The great works of sacred music that we have inherited over the centuries were conceived and born into a certain kind of liturgical space, namely, one that was open, acoustically favorable, and adequate for a solemn liturgical function proportioned to the lofty values and the greatness of the music's own artistic expression. Therefore, the discussion of the altar and Latin are themselves central to the music, for they impact on the space and the language in which the music is performed.

Even the notion given in "guiding point" No. 2 is vital and applicable to a discussion of Latin and music. If a good liturgical style is important to celebrations, and if it must be worked on, practiced, studied, acquired by training, it is even more important to have the Church direct the training of priests particularly in Latin, music, and the other arts. Without Latin, how can a Latin rite priest function authentically? How can he know what music is suitable for the liturgy? Similarly, if the Church does not assure that there are justly paid church musicians with the proper training in their special field, as well as some work in Latin, architecture,

theology and liturgy, how can any of our "liturgical spaces" realize what the congregation says in the fourth paragraph of the editorial:

> celebrating the Eucharist is never to put into action something earthly, but rather something heavenly, because (the Church) has the awareness that the principle celebrant of the same action is the Lord of Glory.

The Second Vatican Council could provide the background for a new renaissance in the third millennium of the Church's pilgrimage toward the Lord of Glory in the heavenly Jerusalem to come. Editorials such as the one in *Notitiae*, though conditioned as they are by many factors, reveal Rome's unchanging desire to guide us, get us to admit mistakes and use common sense, roll up our sleeves and then...just do what the council asked.

REVEREND JOHN T. ZUHLSDORF

NOTES

1. This is published in English as *Facing the Lord: On the Building of Churches and Facing East in Prayer* in a single volume together with another work (which gives the title to the volume) *The Reform of the Roman Liturgy: its problems and background*, Una Voce Press, 1993.
2. op. cit., pp. 159-161.
3. ibid., pp. 142-3.
4. ibid., pp. 142 sq.
5. ibid., pp. 171 sq.

WHY NOT SILENCE?

Here's perhaps our last hope for saving the liturgy: eliminate all music! Why not? Why have any music at all?

Historically music was justified. It represented solemnity, ritual, joy. It lent any event it assisted an aura of "specialness." Silence was the normal state; music was the festive or ceremonial exception.

Today silence has become the exception and music the rule. In our homes, in restaurants and supermarkets, in cars and airplanes and taxis; on the street, in elevators, hospitals and lobbies and dentists–even in restrooms–everywhere we go we are subjected to the same curse: omnipresent music.

It takes nowadays greater effort and time (and sometimes wealth) to find some silence, than it required once to have music. Music is everywhere. It has lost all meaning. It has become like traffic noise or like the wallpaper in our living room: we no longer even notice it. What we do notice, though, is silence. For it has become so rare that now *silence* becomes the treat, the rare thing that music once was. If, therefore, we are to be with the times, ought we not try to create a special atmosphere in church through an *absence of music*?

Let us start with chanting by the celebrant. Why were things chanted in the first place? For a practical reason, among others: chanting has greater carrying power than reciting. Reading a text, even in a loud voice, never projects as chanting it does. Look at the Moslem *muezzin*. For centuries he has been chanting his call to prayer from the top of a minaret. His instructions were only to send forth his call "in a clear and audible voice." The call is still chanted (sometimes with elaborate flourishes), and it is heard at considerable distances, which would never occur if he only shouted it. Another good example is the street vendor in the Near East. He announces himself and his wares by hawking in a chant-like fashion, and he is heard from afar.

Today's celebrant uses the microphone. He no longer needs to project through chanting. Besides, one needs a good voice and some training in order to chant well.

Today's priests are no longer trained for that. Why, then, should they continue to chant, and to chant often so poorly? Wouldn't reciting with devotion make more sense than chanting badly?

One could also suggest that the "readings" be done in silence. Reading aloud made sense when few could read. Most were unable to acquaint themselves with the scriptures except through those readings. Today we all can read. Would it not be better to let the faithful read the lessons in silence? Read them at their own pace and with a better grasp than when an amateur lay reader delivers an often obscure text in a manner that confuses more than it enlightens? Doing it in silence might even envelop the readings in an aura of greater reverence. Silence during the readings (as formerly silence during the consecration) would certainly heighten the sense of awe of the moment.

Responses. They are desirable. Why must they be chanted? If we look around us we find no other occasion, not even at solemn events, when people chant public utterances (allegiance to the flag, swearing-in oaths). Why expect a non-singing crowd to chant what they could just as well recite, nay, what they could recite better, since most have no singing voices and never sing anywhere anyway? Whoever saw Moslems pray in a silence broken only by an occasional *allahu akbar* (God is great) and felt shudders at the sudden rumble of hundreds of voices between silences, will appreciate silence more than music.

Hymns and the like? Let's face it: American Catholics, unlike their Protestant brethern, never had a singing tradition. I speak from experience. During my organist years I struggled long and in vain trying to overcome the congregation's aversion to singing, although traditional hymns were known by most in those days. Today, with the invasion of new and manufactured hymns, things are even worse: how can people sing what they don't know, what they never heard before and probably never care to hear again?

And now we come to what affects my own trade as a musician: the organist and the choir leader. What is the choir's function? We might get a clue from looking at the Eastern (Byzantine) Church. In their liturgy, a group of *psalters* (singers) chant certain responses or hymns. They represent the congregation, but they perform a task they are better equipped to do than the average believer. They must have good voices and be trained in their work. I have often observed that the congregation quietly hummed along with the *psalters*, especially during a better known hymn, but I have never heard anyone say that "the people" would prefer to do the chanting themselves. On the contrary, they put great value on the *psalters'* performance, since the *psalters* were more inspiring in their singing than the congregation would be. The same is true of Jews, who would not dream of abolishing the job of the cantor, to whose singing they listen with devotion and whom they would not want to replace with their own singing.

Our own choirs performed more or less the same task. Choirs can bring to the ceremony a greater artistic and esthetic contribution by praising with the tongue of a Mozart or a Palestrina. Today the choir seems obsolete. In a misunderstood interpretation of "participation," it has been decreed that "the people" should do as much of the singing as possible, never wondering if "participating" meant forced singing by people who never sing otherwise, instead of devout listening to a beautifully sung prayer.

What can we say about the organist, that orphaned heir to the mantle of Frescobaldi and Daquin and Bach and Franck and Bruckner and Messiaen? He was never more than a necessary fixture in Catholic America, much like plumbing or air conditioning, and he has now become a misfit in an environment where the guitar player and a "song leader" are the fashion. Why bother to be a fine organist any

more? Where is the place for good music during Mass? Give the poor devil some silence. Let him use at least that opportunity to fill the air with sounds that he knows how to produce, sounds that would at least underline silence with appropriate commentaries. Give us some silence.

In any act of devotion, one needs to collect oneself. Again, I think of Moslems. Their prayer (five times daily) begins with a ritualistic touching of the ears, the closed eyes, the forehead, the lips. This symbolic act insulates them from the outside world-closing off their ears, their eyes, their lips, their thoughts to the world-the better to immerse themselves in prayer. They thus create a silence in which to concentrate on God alone. They know that there can be no intimacy with God, not even with our own selves, without silence. Where do we stand by contrast? It seems that we can no longer endure silence. People are scared of it. They *must* have some noise, they need *something* in order to feel protected against what they are not used to: silence. Would it not be a salutary thing if we introduced silence in the one place we need it most, during our worship? Instead of hearing sounds that remind us of the world we live in and being drawn back into it, might it not be better to observe a silence that would force us to look inside ourselves and make us see the need we have of Him?

The "reformers" thought of everything to break with tradition, yet they failed to take note of what was traditionally meaningful but no longer is: music. And since music of the streets is all they knew, they have achieved what defeats worship altogether: they turned worship into an occasion for worldly noises. What has become of silence?

Would I really want to see all music banished from church? Of course not. But if music in church is to be no more than what it has become today, then I would welcome silence in its stead. One can at least pray in devout silence, while I personally find it impossible to worship to the sounds imposed on me on too many occasions. I'm afraid, though, that even the most revolutionary reformers would shy away from what I suggest. They think they are novel, while they demonstrate their inability to be really with the times and use what can no longer be found in normal life, silence. Becoming more like the world will not be conducive to better worship. Insulating ourselves from the outside world through silence might. I should know. I am a musician.

KAROLY KOPE

REVIEWS

Books

Western Plainchant. A Handbook by David Hiley, Oxford: Clarendom Press, 1993. XCVII, 661 pp. 18 plates, 6 maps, 1 figure (Guidonian hand), 206 musical examples. ISBN 0-19-816289-8. $75.

The Latin liturgical chant of the West is the subject matter of this book which is intended as an introduction, a practical guide, for students new to the subject, as well as a handbook, a ready reference to sources, for specialists who plan to pursue advanced study. The work is not intended to be a method or manual of instruction for the performance of chant.

The author, David Hiley, has been engaged for some twenty years in investigative chant research. He has long been associated with England's Plainsong and Mediaeval Music Society. He is the co-editor of that society's collection of centennial essays, *Music in the Medieval English Liturgy* (1993). (See review in *Sacred Music*, Vol. 120, No. 4, p. 23-4.) He is also co-editor of the new edition of *The New Oxford History of Music Vol. II:* "The Early Middle Ages to the 13th c." (1989). He has taught at the University of London and is now a professor of music in Regensburg University.

Western Plainchant is a welcome successor to Willi Apel's *Gregorian Chant* (1958, paperback 1990), which has served as the standard work on the subject in English. An earlier work (3rd ed. 1911) is the three volume introduction, *Einfürung in die Gregorianischen Melodien* by Peter Wagner. Hiley mentions in his preface that it is not his intention to replace these works "...both of which remain indispensable." However, given the remarkable advance in chant scholarship today, an updated one volume work in English was definitely needed. The sixty-four pages of bibliography certainly attest to the need of a new comprehensive synthesis devoted to Latin chant of the West. Professor Hiley has successfully answered this need.

As its title indicates, it is not only Gregorian chant that is considered herein. The study necessarily includes other Latin chant traditions common to the rites of the Roman Catholic Church such as Ambrosian, Mozarabic and Beneventan Latin liturgical chant. The author himself discusses these, whereas in Apel's book the two separate chapters on Ambrosian and Old Roman chant were written by different authors. Despite the tenuous connection of Pope Gregory I (590-604) with Roman-Frankish chant, the author rightly refers to this Latin chant as Gregorian because it is identity specific. It has been so-called as early as c. 750 by Egbert, bishop of York, in his *De institutione catholica*. The label, Gregorian, serves to distinguish this chant from other Latin chants, as for example, Ambrosian chant, so-named because of the association of St. Ambrose with the Ambrosian rite as St. Gregory is associated with the Roman rite.

The massive amount of material covered in the work is arranged in eleven chapters that are divided into sub-sections. Chapter II, "Chant Genres," alone has 27 of these sub-sections. Every aspect of the subject: liturgical, historical, theoretical and musical is carefully presented. There is a treatment of Byzantine chant. An intriguing contribution is Chapter IX, "Persons and Places." Space is given to the "reformed" Gregorian chant of the religious orders: Carthusian, Cistercian, Dominican, Franciscan as well as to Neo-Gallican chant. The abundance of reference sources is included within the text. Footnotes or endnotes are not used.

For the author the liturgical use of chant is paramount. He writes on p. 7, "For while a chant may be discussed and dissected here as an object of study in itself, it must not be forgotten that it was composed in the creation of a complete way of life, the performance of the *Opus Dei*, the work of God."

Chapter IV of the book treats the notation of Latin chant. This presentation is especially noteworthy as would be expected from the author of the article "Notation, III, I: 'Western Plainchant'" in the *New Grove Dictionary of Music and Musicians*, (1980). The variety of notational styles that transmit this music through the centuries in the countries of Western Europe is generously illustrated. Concerning the significative (Romanian) letters added to early staffless neume notation the author on p. 374 regrets that there is no Notker to explain the meaning of these letters for the Messine (Lorraine) notation of Codex Laon 239 as Notker Balbulus has explained the letters of the St. Gall notation, "...we have no Notker to explain the system in, say, Laon 239." The author was apparently unaware that there is a modern complete and definitive explanation of the Laon 239 system of significative letters written by Marie-Claire Billecocq, "Lettres ajoutées a la notation neumatique du Code 239 de Laon;" *Etudes Grégoriennes*, XVII, (1978). Would that the epistle of Notker were as completely informative as her treatment is. (Mme. Billecocq is the scribe who copied the Laon 239 notation for the Solesmes *Graduale Triplex* (1979). Considering early Aquitanian diastematic notation the author writes on p. 391, "...clefs were not used, so that it was necessary to have an idea of the start of a piece in order to get going." He does not mention the modal dry (sec) line etched out in the parchment to indicate the final of the plagal modes and the third above the final for the authentic modes. This makes the Aquitanian notation of, for example, Codex St.

Yrieix, 11th c. PBN, *Paléographie musicale*, Vol. XIII, perfectly decipherable from start to finish.

The section, Facsimiles of Chant Books, makes one aware of the great variety of books in liturgical use and of the great variety of neumatic notational styles preserved in these books. The 18 plates of very legible photographs, taken only from sources in British libraries, represent the important European centers of chant transmission in a time frame of the 10th c. to the 15th.

The facsimilies are transcribed to modern notation on a five line staff using stemless round note heads for the neumes. For nine of the transcriptions the author has copied out above the staff the original neumatic scripts of the manuscript. The manner of representing early notational systems is always a problem even for transcriptions that use neumes on a four line staff. In the *Liber Hymnarius* (1983) Solesmes has devised a new typography of neumatic notation to represent better the variety of neume designs present in the original neumatic notation. The standard square neums notation is deficient in this respect. Transcriptions in modern notation also need to be improved so as to represent the original more adequately.

It would be unrealistic to expect that modern notation could transcribe the many varieties of neumatic design in the early chant notations; for example, the five forms of the *pes* and the many different graphics for the *torculus* neumes. However, current modern chant notation can be improved. The author makes a contribution to this endeavor. He uses a special symbol for the *oriscus* neume. This neume is important to identify because it is involved in the neumation of the "special neumes:" the *pressus, pes quassus, salicus, virga strata* and *pes stratus*. He also uses an apostrophe to represent the *stropha* neumes: *bistropha* and *tristropha*, transcribing from manuscripts which, for unison notes, use this figure rather than repeated dots. The customary modern notation symbol for the quilisma is used. The choice of a white note, a whole note, to represent all liquescent neumes is problematic because of the rhythmic confusion it causes. Would it have been preferable to have retained the convention in note-head transcription of using a small note-head to represent liquescences-diminished or augmented?

The title of the book does not limit the study of Latin chant to any one period. The middle ages naturally receives the most attention, but earlier as well as later periods are considered. One wonders, then, why there is no treatment of the use of Latin liturgical chant in worship today either in the Tridentine rite or in the revised *Novus Ordo* for the liturgy of the Eucharist, the liturgy of the hours and the sacraments. Among the *Ordines*, ordinals, that are discussed there is no mention of the *Ordo Cantus Missae*, Rome (1973, 1988) which provides for the use of Latin chants in the Mass according to the revised church calendar year and the three year lectionary cycle of the Roman missal. This *Ordo* includes only the liturgical text without music and specifies which chant is to be sung, where and when, on what occasion. The *Ordo Cantus Missae* was implemented with music by the Solesmes publication of the chants in the *Graduale Romanum* (1974). There is also no mention made of the *Ordo cantus officii, Notitiae* XX (1983), which arranges for the use of Latin chants in the revised liturgy of the hours. This *Ordo* will be implemented in the forthcoming *Antiphonale Romanum*, one volume of which, *Liber Hymnarius* Solesmes (1983), is in print.

A chapter, or a sub-section of a chapter, could have been devoted to the use of Latin chant in the liturgy today. If space limitation were not to permit this, the author could have made passing reference to present practice within the text. For example, he writes on p. 294, "The non-Roman Latin liturgies had three readings at Mass (from the Old Testament, the New Testament and the gospels, respectively) and this may have been the original usage in Rome as well." Here the author could have mentioned that the Old Testament, the Hebrew scriptural reading, absent since the fifth century, have been restored to the Roman liturgy in the revised rite of the Mass. "Each Mass presents three readings: the first from the Old Testament." (*Lectionary for Mass* II 3a, Sacred Congregation for Divine Worship 1969). In the section on offertories it could have been mentioned that the offertory procession has been restored. (General Instruction on the Roman Missal 50). The Solesmes *Offertoriale Triplex cum Versiculis* (1985) provides the verses to be chanted with the antiphon during the offertory procession. Concerning the *Agnus Dei* the author writes on p. 166 that *Ordo Romanus III* "...indicates that the singing continues until the fraction ceremony is completed..." This is now the practice as the *Agnus Dei* is chanted continuously during the preparation for the distribution of the consecrated elements which, when completed, the *Dona nobis pacem* is chanted. (General Instruction on the Roman Missal, 56, e.g Concerning communion, p. 116, reference is made to psalm verses formerly chanted with the communion antiphon. The *Graduale Romanum* (1974) supplies these verses. The section concerning hymns (Texts, p. 141) does not mention that the original medieval hymn texts have been restored to the liturgy of the hours to replace the unfortunate renaissance revision of the hymn texts. "...the hymns are to be restored to their original form..." (Constitution on the Sacred Liturgy, 93, 1963.)

Some aspects of chant study given summary treatment in Apel are not considered in this work, perhaps because of their questionable relevance to the

subject. There is a brief reference, p. 458, to Aurelian of Réôme and his "...edifying remarks about the ethical power of music...," but apart from this there is no treatment of musical affect in Greek and medieval modal theory. The possibility of word-painting as an expressive element in the composition of Latin liturgical chant is not considered. Instrumental accompaniment, the use of the organ to accompany chant, is also not considered. (About this, Apel, preface, p. XII, is very clear. He looks on chant accompaniment with "dismay" and, as for the chant, this practice is "bound to destroy it.") Vernacular adaptation of Latin chant is certainly beyond the scope of this work. It would be interesting, though, to read the author's view of this in the history of chant in English from John Merbecke to Winfred Douglas.

Regarding his choice of title, *Western Plainchant*, this may be due to the author's deference to the English tradition of calling this music plainsong or plainchant even though there is nothing plain about it. A possible title might have been Latin Liturgical Chant. The word Latin would have identified it as Western and would have distinguished it from the liturgical chant of the Eastern Church in the Greek and Slavonic languages. The medieval terms *cantus planus* (low chant) as distinct from *cantus acutus* (high chant) were used to define the plagal modes as distinct from the authentic modes. The late medieval use of *cantus planus* identified the chant in relation to the *cantus figuralis* or *mensuralis* of medieval polyphony. Dom Eugéne Cardine in *An Overview of Gregorian Chant* (1992 English translation of *Vue d'ensemble sur le chant grégorien, Etudes Grégoriennes* XVI (1977) writes, p. 35, "...Gregorian chant lost its characteristic rhythm when the notes were given equal duration. It ended up deserving the name that it eventually inherited, that of 'plainsong.' This term simply registered what had unfortunately become a state of real degeneration and decadence."

David Hiley concludes his work of dedicated scholarship, *Western Plainchant*, with a tribute to the richness of this music. "It is my hope that this book will have conveyed a sense not only of past achievements but also of the problems that scholarship still faces. But above all, I hope it has helped to create an awareness of the inexhaustible riches of Western plainchant."

REVEREND GERARD FARRELL, OSB

Singing Fluent American Vowels by Yale Marshall. Pro Musica Press, 1993. 258 pp, diagrams. $25.

Yale Marshall has performed as a character tenor and coached opera in the Twin Cities for many years. He was the first manager of the Center Opera Co., now known as Minnesota Opera, a company dedicated to performing only in English. He was also music director for Minnesota Singers Theatre Co. for five seasons. He has composed an opera, *The Business of Good Government*, and translated *La Perichole* and *The Magic Flute*, which have been performed in the Twin Cities and nationally. Marshall has taken his work with diction and pronunciation to the youngest of audiences, while in residence. Throughout his career, he has been developing and refining his philosophy about singing pronunciation. *Singing Fluent American Vowels* is the culmination of all of this experience and effort.

Everyone who has studied the voice, as a performer, teacher, coach or director, acknowledges the importance of pronunciation to the art of singing. The "experts" of singing diction are well-known: Madeleine Marshall, Dorothy Uris, John Moriarty, Richard Cox and William Vennard, to mention a few, are standard reading requirements for the serious student of voice. One might ask why there is a need for another singing diction text, especially one that is specifically concerned with American English diction. Mr. Marshall invites you to discover the answer yourself. Attend several concerts and pay special attention to the text of the songs. Can you understand the soloist or the choir? Do you find yourself frequently referring to the printed words in the program? Do you feel frustrated because the words are not printed in the program? Why can't you understand the words, even though the soloist or choir is singing in American English? Marshall's book is an attempt to answer, in detail, this last question.

Marshall offers several reasons for poor pronunciation in the singing of American English. One simple reason is that singers, teachers, coaches and directors have a tendency to take the pronunciation of our language for granted. In a concert whose repertoire has a variety of sung languages, (the most common being Italian, German, French or Spanish), English will be the language which is given the least amount of rehearsal time in terms of careful pronunciation. The attention that is given is most probably to the stressed or accented syllables, leaving the unaccented vowel totally neglected. It is on this point that Mr. Marshall presents his main thesis: "Singers mispronounce words because they pronounce unstressed syllables as if they were stressed ones, using the ordinary accented vowel sounds that are familiar to singers, rather than the much neglected vowel sounds called for in the words, the Schwid or the Schwa." (p. 9) The neglect of these two unstressed vowel sounds, along with the overuse of a third unstressed vowel sound, the Schweat, "fogs the audience's reception of lyrics." Correcting "this state of affairs" is the primary concern of Mr. Marshall's book (p. 10).

Marshall, however, does not limit his discussion to

only these unstressed vowels. All vowel sounds found in main line American English, as well as in Spanish, Italian, German and French are thoroughly discussed, compared, charted and diagrammed. Chapter 6, "The Vowel Pyramid," is the heart of Marshall's text. This chapter is so thorough and detailed that Marshall gives a warning to digest the chapter in small amounts! The diagrams and charts make for quick and easy reference, however, to any pronunciation question in these languages.

Another reason Marshall offers as an explanation for the poor pronunciation of American English is that singers are not using the best dictionaries available to them. He points out that our language is unusual because the spelling of vowel sounds is totally nonphonetic. (Marshall takes the time to trace historically the develoment of American English, including a diagram and explanation of the Great Vowel Shift.) Marshall concludes that singers often make the mistake of singing words according to their spelling rather than according to the way they are spoken. This makes it more important than ever to make use of refined and updated desk dictionaries. Chapter 11 is devoted entirely to the analysis of several desk dictionaries, including the Scribner-Bantam, American Heritage, Random House, and New World. Marshall gives numerous examples comparing pronunciation guides, accents, syllable separation, and pointing out the advantages and disadvantages of each dictionary from the singer's perspective. This is a unique and very useful feature of Marshall's text. These dictionaries, along with other books on singing diction, are conveniently listed in chronological order in the appendix.

Marshall is not content with analyzing what is wrong with our pronunciation. He offers practical guidelines, or "axioms," to help the singer apply the art of singing fluent vowels correctly. He devotes several chapters to music examples, including vocal warm-ups, and word-by-word analysis of correct vowel pronunciation in art songs. This provides the singer with the technical ability to analyze songs with an awareness of not only the accented vowel sounds, but also of the three unstressed vowel sounds.

At the end of Chapter 12, "Pure Vowels," Marshall relates a personal experience he had while preparing a translation of Liszt's song, *Es muss ein Wunderbares sein*. He writes, "When I had previously sung the German, I had exercised utmost care to deliver the full beautiful sound of that language, but it had not moved me as deeply. And now that I have that American translation, isn't there a similar mandate for me to respect the beauty of the American language as fully and as consciously as I did the German? Isn't it high time that we singers began showing our own beloved language this same courtesy?" (p. 209). *Singing Fluent American Vowels* answers this question with an emphatic "Yes," and provides the tools with which to accomplish the task.

DONNA M. MAY

Organ

Preludes on Four Hymns by Richard Proulx. Augsburg Fortress Publishers. Minneapolis, MN 55455. $7.00.

These four pieces are superb settings for liturgical use. The hymns represented are "Leoni" (or Yigdal in Hebrew), "Land of Rest" (American folk melody), "Italian Hymn" (tune by Felice de Giardini), and "Westminster Abbey" (Purcell verse anthem, "O God, Thou art My God"). All four are of moderate length and are easy to perform.

Despite their simplicity, these pieces are rich in musical interest and fine craftsmanship. Most of the writing is in a two- to four-part homophonic style, with occasional imitation. Of particular interest is the set of four variations on "Westminster Abbey." Each movement presents the hymn melody in a new context, and the final movement is a trumpet voluntary in the English tradition.

MARY ELIZABETH LE VOIR

Mort et Résurrection by Jean Langlais. Alphonse Leduc (distributed by Theodore Presser Co., Bryn Mawr, PA 19010). $18.25.

This two-movement composition (recently published 1990) is a significant addition to the currently available works of Langlais.

The first movement is highly descriptive, employing abundant dissonance, chord clusters, parallel harmonic motion, frequent rhythmic subdivisions, and ostinato passages to portray the death of Christ. The technical challenges lie in chromatic sixteenth-note passages, occasionally in thirds, in both manual parts.

The second movement is an impressionistic, solemn work which juxtaposes sustained chord clusters against slow-moving parallel fifths. In both movements, the pedal line is either sustained or absent.

Mort et Résurrection is an excellent work, highly appropriate for concert performance.

MARY ELIZABETH LE VOIR

Témoignages ecrits des epreuves d'improvisation: etudi'ees en la classe d'orgue de Marcel Dupré en 1953-1954 by Odile Pierre. Alphonse Leduc, (distributed by Theodore Presser Co., Bryn Mawr, PA 19010). $22.75.

This fascinating collection contains exercises in improvisation as taught by Marcel Dupré at the Paris conservatory in the early 1950's. The composer (and student of Marcel Dupré) is the highly respected organist and professor, Odile Pierre, from the

Conservatoire National de Région, Paris.

The book contains examples of improvisation on Gregorian chant melodies, on a fugue subject by Dupré, and on a free theme by Dupré.

Of particular interest are the variations on the five chant antiphons from second vespers of Christmas (*Tecum principium, Redemptionem, Exortum est, Apud Dominum* and *De fructu ventris tui).* These pieces range from ornamented melodies in the French classic style to strict six-voice counterpoint and a trio similar to the German baroque. All five variations push the range of traditional tonality and lean heavily on quartal harmony. They illustrate several of the ways in which Gregorian chant improvisation was taught under Dupré, and they clearly demonstrate the rigorous requirements he imposed on his students.

The fugue and free work are challenging pieces of moderate length, set in the same free tonality as the chant variations. They require facile coordination and strong pedal technique.

All of the pieces in this collection are well-written, solid compositions suitable for study or performance. Their great interest, however, lies in the insight they provide into the improvisation methods of Marcel Dupré.

MARY ELIZABETH LE VOIR

The Symphonies of Widor, Symphony VI by Charles Marie Widor, edited by John R. Near, 1993. A-R Editions, 801 Deming Way, Madison, WI 53717.

In the well-chosen words of the editor "this text incorporates revisions made by Widor after the last published edition." Registrations are typically French indicating family tone-colors rather than stop names. The printing is excellent, the material itself is marvelous and at last the editing brings us all up to date with that Widor had in mind.

PAUL MANZ

Choral

Geistliche Gesáng und Melodeyen by Melchior Franck, edited by William Weinert, 1993. A-R Editions, 801 Deming Way, Madison, WI 53717.

Professional choral groups and musicologists will find this volume enlightening as it opens up a beautiful field of choral motets for five to eight voices of Melchior Franck. Discrepancies as to his year of birth exist; suffice it to say he was one of the great early baroque masters and a forerunner of Johann Sebastian Bach. Included in the collection are twenty-three motets based on texts taken from the Old Testament and one very beautiful setting of the *Nunc dimittis* taken from the gospel of Saint Luke.

PAUL MANZ

Modulorum Ioannes Millard: The Five, Six and Seven-Part Motets by Jean Maillard, edited by Raymond H. Rosenstock. Volumes 95 and 96. 1993. A-R Editions, 801 Deming Way, Madison, WI 53717.

These renaissance motets are taken from Maillard's 1565 publication and contain marvelous examples of his masterly *cantus firmus* technique. Every musicologist and student of composition needs to study these motets and discover the superb handling of the *cantus firmus.*

PAUL MANZ

Magazines

UNA VOCE (France). No. 173. November-December 1993.

This issue contains a study by Fr. van des Ploeg from The Netherlands of the section on the liturgy in the new *Catechism of the Catholic Church.* In general, he is in favor of the new work, stating that it contains all the essential doctrines of the faith, including those that are rejected by the modernists. It affirms transubstantiation, the sacrificial nature of the Mass and the ministerial priesthood. However, he believes that the section on the liturgy was written by a partisan of the new liturgy who thinks that the pre-conciliar liturgy does not even have the right to be mentioned. An example of one of his reservations is that he feels that the reference to a baptismal priesthood as well as a ministerial priesthood could be dangerous, because it could diminish the difference between them and therefore undermine the ministerial priesthood. When the English version of the catechism comes out in June, we will have an opportunity to study this further.

The first part of an article by Ivan Gobry entitled "Latin: A Sacred Language" contains the interesting statistic that since Vatican II Sunday Mass attendance in France has dropped from 36% to 8%. One can question how much good was done by the adoption of a vernacular liturgy. Gobry makes the point that a liturgy in the vernacular is really in a foreign tongue, a tongue foreign to the Christian mysteries. "Although they (the faithful and sometimes even the priests) have entered the nave, they have not entered the kingdom of faith; and contrary to neophytes, they are not ready to enter there." He sees an absence of faith and sometimes an absence of dispositions to receive the faith. He says that the faithful did not want to say *Sanctus, Sanctus, Sanctus* because they say that the language is incomprehensible to them. They prefer to cry out *Saint, Saint, Saint* (Holy, Holy, Holy), but in so doing they are no longer overwhelmed by Divine Majesty. For the author, it is all a question of faith.

V.A.S.

UNA VOCE (France). No. 174. January-February 1994.

Among the articles representing presentations at the 1993 conference of Una Voce France, perhaps the most interesting is the one titled "A Senegalese Survey." It is taken from the talk given by Pierre Lopy, conductor of the Gregorian choir of the Church of the Martyrs of Uganda in Dakar. He spoke of the struggle he waged against the clergy in order to maintain the use of chant in this church. He told the clergy that if they could prove that chant was the work of the devil, he would abandon it. If not, the choir would continue singing it, which they have done. There are many reasons to preserve Latin and Gregorian chant in Africa. In addition to the esthetic one, the most important reason is to provide a common language for worship for the African countries where there is such a great multiplicity of tribal languages.

Here are some of the answers Lopy's singers gave to the questions: "Should Gregorian chant be maintained in our churches? If so, why?" "Gregorian chant invites one to meditate...to the intimate communion between the faithful and the Being Who exists outside of time, who is our Lord and God." "It is a universal chant. A place to bring different peoples together." "In my humble opinion, the Church without Gregorian chant would be very empty. It would be a mother from whom her child has been torn. We have lived with it for a long time and it seems to me that we approach the Lord by praying to Him in another language we do not understand...When we hear our Muslim brothers praying to the Lord in Arabic...what art they put into it! Why not we Christians? In summary, for me, Gregorian chant or Latin ought to be forever the universal language of prayer for Christians. Imagine...one goes to Joa (80 kilometers from Dakar), to Casamance (250 kilometers from Dakar), among other examples. Mass is said in Serere or somewhere else in Diola Creole. I do not understand anything. This means that it is of primary importance that the Latin remain in our churches, and for everyone."

Another person interviewed noted that Latin and Gregorian chant allowed the perfect communion of the faithful without distinction of race and color. He continued by saying: "One often hears: 'People do not understand what they are singing!' But they know why and for whom they are singing. That is the most important." Another remarked: "Latin is the link among all the peoples and races of different continents who are Catholics in the same way that the Koran links all the Muslins of the world. For us Africans, the chant in Latin is closest to the fibers of our feelings because of a certain mystery that is associated with it, and it brings us closer to the liturgical ceremonies. The African needs to feel rather than to understand." Many of the other responses reiterated the theme of unity offered by the Latin and Gregorian chant. One of the singers with a modest knowledge of Franch simply answered, "Yes, Masses and Gregorian chant in Latin." What could be more eloquent!

V.A.S.

SINGENDE KIRCHE, Vol. 40, No. 4, 1993.

This church music journal from Austria contains as usual a wealth of information about theoretical and practical matters, along with news about music and musicians in a land filled with music.

Peter Paul Kaspar writes on the language of silence, the interaction of sound and silence, music and the pause. In our day, with all the complaints made about non-ending sound in our Masses. Franz Karl Prassl has the second installment of an extensive treatment of the continuo part in the Masses of the Vienna classical school. With many examples, he demonstrates the proper use of the organ in works of Mozart, Haydn and others. André Stocker writes about organ music between Bach and Mendelssohn.

Schedules of music performed in the cathedrals of Austria, as well as accounts of music festivals and workshops and recognition of various anniversaries and activities of church musicians make the journal interesting and a family book.

R.J.S.

BOLLETTINO CECILIANO. Vol. 88, No. 8-9, August-September 1993.

It looks like the Italian Society of Saint Cecilia has acquired a computer, since this entire issue is given over to the printing of indices for the magazine, beginning in 1968 up to the present. It is fitting since this is the twenty-fifth year since Pope Paul VI asked for a reorganization of the society.

R.J.S.

BOLLETTINO CECILIANO. Vol. 88, No. 10, October 1993.

Franco Castelli reports on an organ congress at Imola with the theme, Italian organs today and tomorrow. Sante Zaccaria has an article on the Sixth European Conference of Associations of Liturgical Music held in Budapest, September 7-11, 1993. The subject of discussion was "Tradition and Novelty in Liturgical Music Today." Nearly all European countries were represented.

Reports from various regions of Italy and the usual notices of books and periodicals received complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Vol. 88, No. 11-12, November-December 1993.

Natale Luigi Barosco has an article on psalms and

psalmody in the new liturgy. A report on a meeting promoted by the Italian bishops attempted to direct restoration of ancient pipe organs, with attention given both to their present use and their historical preservation.

The fourth centenary of the death of Palestrina will be observed with ceremonies in St. Peter's Basilica on January 26, 1994, when his *Missa "Tu es Petrus"* will be sung by the choir of Westminster Cathedral in England. On February 2, the choir of the National Academy of St. Cecilia, under the direction of Domenico Bartolucci, will sing a concert of his works. On June 29, the *Missa Papae Marcelli* will be sung by the Cappella Sistina.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol XX, Series 2, No. 68, October- November-December 1993.

Cardeal Giacomo Biffi discusses participation in the liturgy through sacred music, touching on the same issues that have made this subject of such importance in the renewal of the Roman liturgy since the council. The place of holiness, silence, listening and activity have been misunderstood. A list of international publications received and several pages of music with Portugese texts conclude the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol XX, Series 2, No. 69, January- February-March 1994.

The continuation of the article on participation in the last issue by Cardinal Biffi explains the role of participation according to the directions of the Church. The address was given at the 26th congress of the Italian Association of St. Cecilia.

The usual vernacular pieces are included.

R.J.S.

SINFONIA SACRA. Vol 1, No. 1. 1993.

We welcome this new journal dedicated to Catholic church music, published in Regensburg, under the editorship of Michael Tunger of Regensburg and Kaplan Guido Rodheudt of Aachen. With a very handsome cover, the publication joins a long list of German language journals, some very old and many newer, some conservative in outlook and some very trendy. *Sinfonia Sacra* appears to be on the "right" side!

Klaus Gamber, who was founder of the Institute for Liturgical Study in Regensburg and who died on June 2, 1989, is author of the opening article on liturgy as a manifestation of God.

Father Guido Rodheudt writes on music as liturgy, giving an historical development through the 20th century and an attempt to look into the future.

R.J.S.

SINFONIA SACRA. Vol. 1, No. 2 1993.

The cover is the same, but there are twice as many pages (78) in this second issue as in the first. But the print is larger too. The editor reports that the first edition was well received and widely acclaimed.

Alfred Koerppen has a long discussion of faith and composition, touching on the subject of the relationship between religion, art and music. Michael Tunger has an article entitled *Sacerdos et musicus*, tribute to three great German priest-musicians who died just thirty years ago: Theobald Schrems of Regensburg, Theodor Bernhard Rehmann of Aachen, and Karl Forster of Berlin. The studies of these three men provide not only biographical information but a philosophy of church music as practiced by them before the council. They died at the opening of the council and the contrast with today's music is interesting.

Three shorter articles conclude the issue: Josef Friedrich Doppelbauer writes about the hymn in changing times; Auxiliary Bishop Max Ziegelbauer gives some thoughts on present liturgical practice; and Georg Christoph Biller has an article on sacred music as a bridge between the Church and the world.

R.J.S.

NEWS

Virginia A. Schubert, professor and chair of the French department of Macalester College in Saint Paul, Minnesota, has been promoted by the French government to the rank of *Officier* in the *Ordre des Palmes Académiques* for services to French culture. The rank of *Officier* is the second of three ranks in the order, the first being *Chevalier* and the highest, *Commandeur*.

Les Palmes Académiques was instituted in 1808 by Napoleon I to honor academics. Among the French honorary orders, only the Légion d'Honneur is older. Dr. Schubert is general secretary of the Church Music Association and on the editorial board of *Sacred Music*.

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The Church of Saint Charles Borromeo in Minneapolis, Minnesota, dedicated its new 32-rank Wicks pipe organ, December 12, 1993, with a recital played by David P. Jenkins. The program included works by Marcello, Besig, Bach, Distler, Brahms and Charpentier. Father James Burns made the arrangements. Father Francis R. Kittock is pastor.

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Saint Brigid Church in San Diego, California, celebrated the dedication of a new three-manual, 51-rank, Martin Ott pipe organ with a recital played by

Larry Smith, October 3, 1993. The program included music by Buxtehude, Handel, Bach, Schumann, Heiler and Reger. Bishop Robert H. Brom presided at the blessing and preached. Monsignor Sean Murray is pastor, and Jerry R. Witt is director of music at Saint Brigid.

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Music at Saint Patrick's Church in Portland, Oregon, during Lent, 1994, included compositions by Viadana, Tallis, Byrd, Bruckner, Weley and Joubert. Archbishop William J. Levada celebrated the Mass on Saint Patrick's day. The Cantores in Ecclesia were under the direction of Dean Applegate, and Delbert Saman was organist.

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St. Ann's Church in Washington, D.C., celebrated Christmas, 1993, with Gaetano Donizetti's *Messa di Gloria*. Other music heard was by Rheinberger, Schubert and Handel. Robert Bright was conductor, and Monsignor William J. Awalt, pastor.

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A workshop in Gregorian chant and the Latin language was held at Saint Mary's Cathedral in San Francisco, California, April 9, 1994. Gregorian Mass I was sung by the congregation at the Mass celebrated by Archbishop John R. Quinn. The choirs of Saint Mary's Cathedral and Saint Ann's Chapel at Palo Alto performed a short concert before the Mass. Speakers were Rev. Milton Walsh, Rev. James Aylward, Christoph Tietze, William Mahrt and Mary Ann Eiler.

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Saint Peter's Church in San Jose, California, has a choir of some sixty-five voices under the direction of Jean Dargis. Their repertory includes music by Mozart, Palestrina, Vittoria and Charpentier as well as chant and many compositions of the Caecilian movement. A weekly sung Mass as well as other special occasions are the obligation of the choir.

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A solemn Mass in honor of Saint Gregory the Great, commemorating the eighth anniversary of the Saint Gregory Society, was celebrated January 16, 1994, at Sacred Heart Church in New Haven, Connecticut. The schola cantorum sang Palestrina's *Missa Papae Marcelli* and Gregorian chant. Reverend Daniel Oppenheimer was celebrant.

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Music for the midnight Mass of Christmas, 1992, at the London Oratory, included carols for the choir and congregation and Mozart's *Coronation Mass*, Handel's *For unto us a child is born*, and Gabrieli's *O magnum mysterium*. Director of music is John Hoban, and Patrick Russill is organist at the Oratory.

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The Collegium Cantorum of the University of Dallas made a European tour, singing in many German cathedrals, including Worms, Mainz, Cologne, Altenberg, Augsburg and Regensburg, and the abbeys of Seligenthal, Oberschonenfeld, Salem and Birnau. Their program included a Mass by Palestrina and renaissance motets. Marilyn Walker is conductor.

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Christmas music at the Church of Saint John Cantius in Chicago, Illinois, included Polish hymns from a collection known as *Kolendy*, Mozart's *Missa Brevis in C*, K258, and Gregorian chant. Father Frank Phillips, CR, is pastor and choirmaster.

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The Church of Saint Wenceslaus in Chicago, Illinois, celebrated Christmas with Polish hymns and carols and medieval polyphony by Dufay, Dunstable and compositions from the Worcester cathedral collection. Rev. Eugene Winkowski is pastor and James Brian Smith is music director.

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International congresses of Pueri Cantores have been announced for Quebec, Canada, in July 1995, and in Vienna, Austria, for July 17-21, 1996. Information may be obtained from the American Federation of Pueri Cantores, 5445 11th Avenue, N., St. Petersburg, Florida 33710.

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Holy Childhood Church in Saint Paul, Minnesota, celebrated the feasts from Christmas to Epiphany, 1993-94, with choir and orchestra performing Anton Diabelli's *Pastoral Messe in F, Mass on Gregorian Themes* by Robert Vickery, Samuel Rousseau's *Messe Pastorale*, and *Mass of the Three Kings* by Alfred Pilot. Stephen Schmall is director and Robert Vickery, organist. Rev. Gordon Doffing is pastor.

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The Church Music Association is sponsoring a colloquium at Christendom College, Front Royal, Virginia, June 21-26, 1994. Study of Gregorian chant, pastoral liturgy, polyphonic choral works and the theology of worship is scheduled. Faculty will include Fr. Robert A. Skeris, Paul Salamunovich, Theodore Marier and Monsignor Richard J. Schuler. Information may be had from Fr. Skeris, Christendom College, 2101 Shenandoah Shores Road, Front Royal, Virginia 22630.

R.J.S.

CONTRIBUTORS

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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 both in the United States and in Europe.

Sister M. Consuelo Hofmann, 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.

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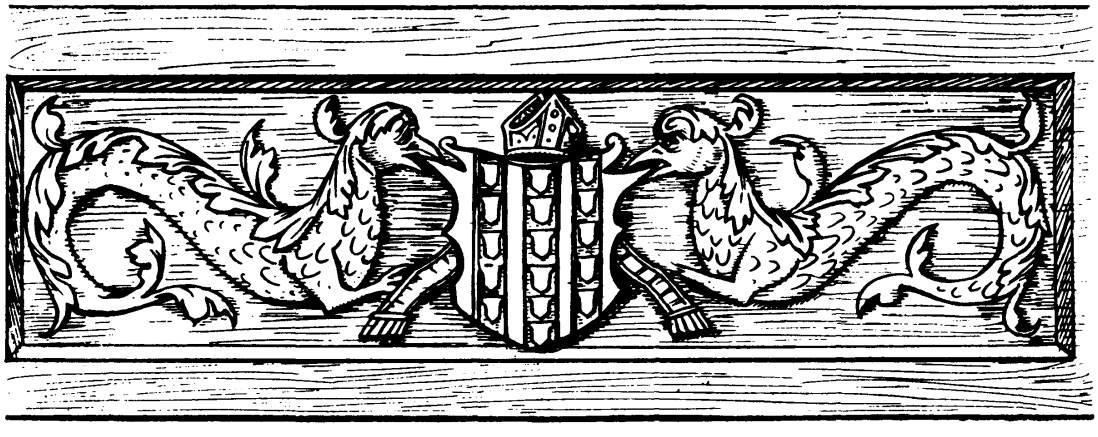
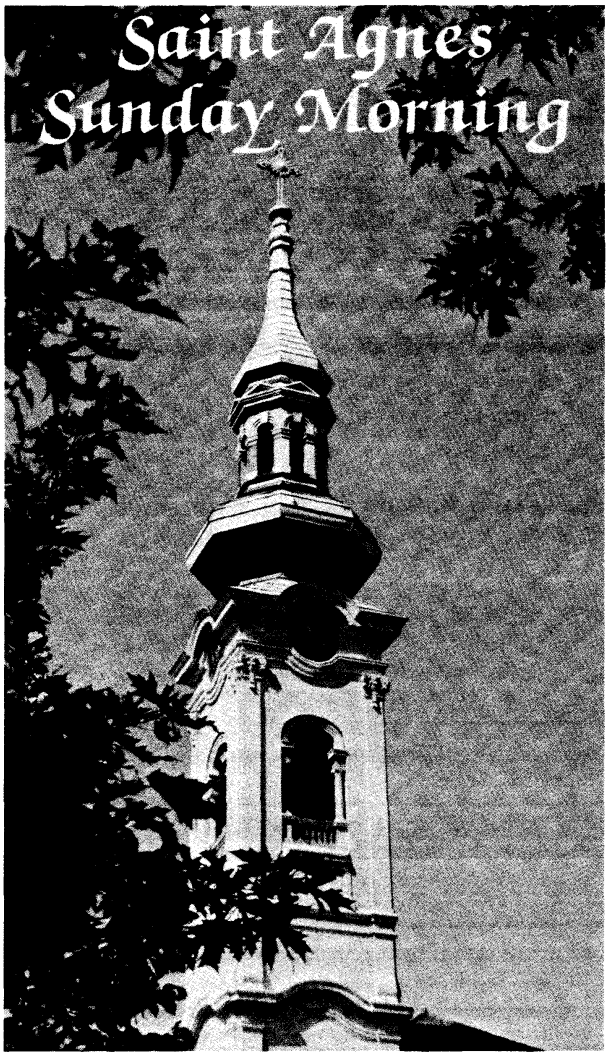
Sister M. Wilhelmina Lancaster, OSP, is a member of the Oblate Sisters of Mount Providence. She resides at the motherhouse in Baltimore, Maryland.

Father Deryck Hanshell, SJ, resides in England where he is active with the British Latin Mass Society. He has taught in Canada and often contributes to *Sacred Music*.





CHRISTMAS MASS

Organ prelude: Louis Vierne, **Carillon de Westminster**
Proper parts of the Third Mass of Christmas in Gregorian chant:
Introit: **Puer natus est nobis**
Gradual: **Viderunt omnes**
Alleluia: **Dies sanctificatus**
Offertory: **Tui sunt caeli**
Communion: **Viderunt Omnes**
Ordinary of the Mass: Charles Gounod, **Messe solennelle a Sainte Cecile**
Recessional: **Adeste Fideles**

EASTER MASS

Organ prelude: Dietrich Buxtehude, **Prelude, Fugue & Chaconne in C Major**
Proper parts of the Easter Sunday Mass in Gregorian chant:
Introit: **Resurrexi**
Gradual: **Haec dies**
Alleluia: **Pascha nostrum**
Sequence: **Victimae paschali laudes**
Offertory: **Terra tremuit**
Communion: **Pascha nostrum**
Ordinary of the Mass: Joseph Haydn, **Missa in tempore belli (Paukenmesse)**
Offertory: Pietro Yon, **Victimae paschali laudes**
Recessional: Charles Marie Widor, **Toccata from Symphony V**

PENTECOST SUNDAY

Organ prelude: Nicolaus Bruhns, **Praeludium in G Major**
Proper parts of the Pentecost Sunday Mass in Gregorian chant:
Introit: **Spiritus Domini**
Gradual: **Emitte Spiritum tuum**
Alleluia: **Veni Sancte Spiritus**
Sequence: **Veni Sancte Spiritus**
Offertory: **Confirma hoc Deus**
Communion: **Factus est repente**
Ordinary of the Mass: Ludwig van Beethoven, **Mass in C**
Offertory: Maurice Durufle, **Chorale Variations on the theme, Veni Creator Spiritus**
Recessional: Louis Vierne, **Final from Symphonie I**

Masses of Christmas, Easter and Pentecost

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