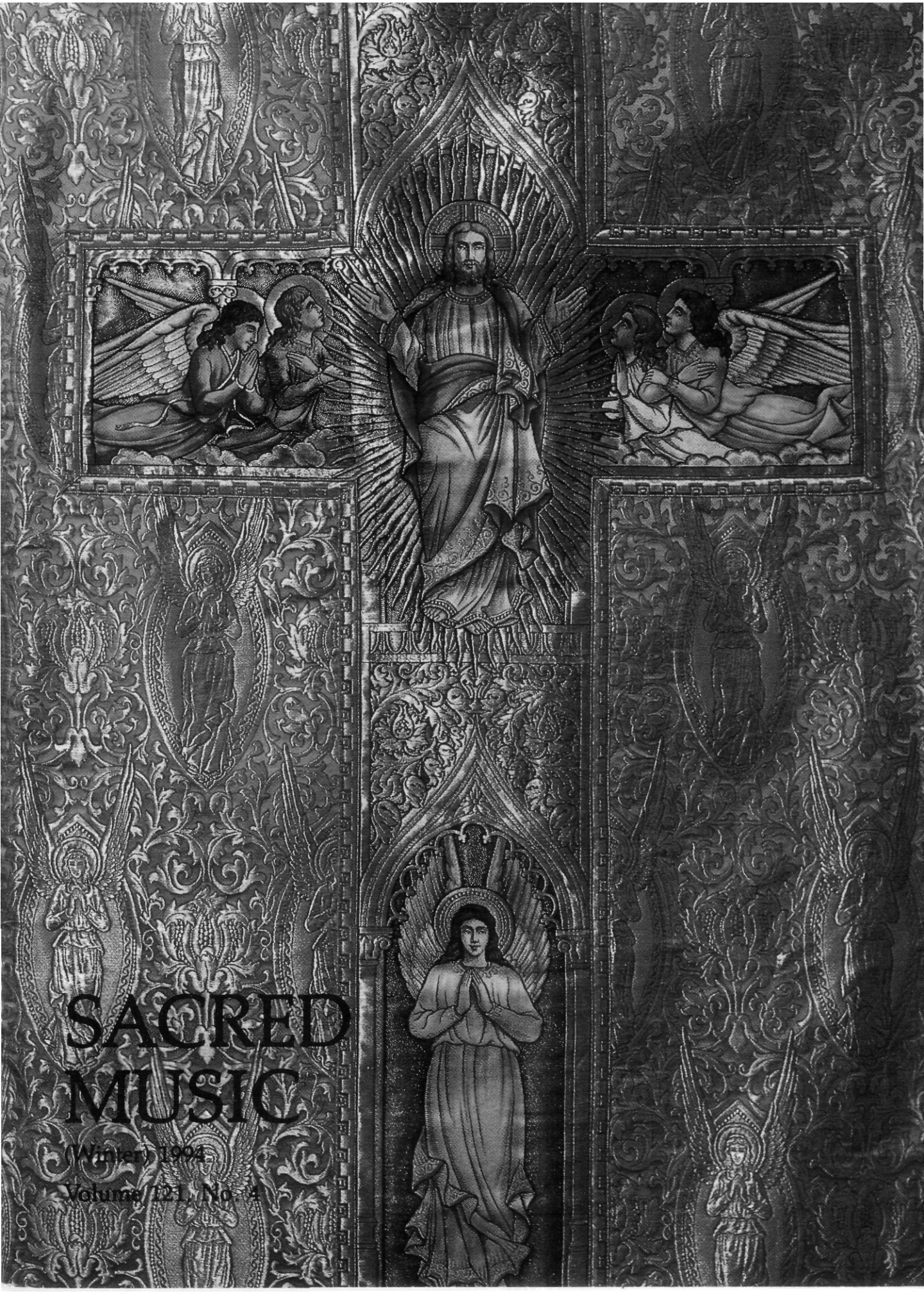

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News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602

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

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FROM THE EDITORS
Sacrilege

As a pastor, I can truly say that nothing in the last twenty-five years has driven Catholics away from the Church more than the abuses of the liturgy that they have been forced to endure. Some have stopped practicing their religion; others have transferred to other parishes where they could find something that more nearly approaches the reverence and dignity that they sought in their relationship with their Creator, the Father Almighty; still others have left the Church, joining the various schismatic groups that have arisen on the extreme right. All have objected to the current liturgical excesses so prevalent in today's Church.

In most cases it is not the introduction of the vernacular; this privilege is usually gladly welcomed. It is not the altar turned *versus populum*, a development that was not altogether the thundering success that its proponents expected, and one that made a deeper effect on the Mass than any other innovation of the past twenty-five years. It is not the new missal, although the English translation was widely criticized. It is not the abandoning of many Catholic practices and customs that have turned so many Catholics away from the faith they and their fathers have practiced for years and centuries. No, the chief reason lies in the loss of reverence, dignity, sanctity and ultimately in the very loss of faith itself. A priest who has lost his faith in the Holy Eucharist as the divine presence of Jesus Christ and as the re-enacting of the Sacrifice of Calvary cannot hide the emptiness that results in his liturgy and ceremonies. In the past, the Latin language, the altar *ad orientem*, the ceremonies and rubrics of the old missal, all established and assured the existence of dignity, reverence and sanctity when they were carefully observed. Which came first: the loss of reverence or the loss of faith? Only God knows, but the faithful detected it and chose to look elsewhere or stop looking.

It is time that we admit that the liturgical renewal of the late twentieth century has not been a success. Granted that many changes have been good. But the overall result has been a disaster of enormous magnitude. To prove this, one need only cite the horrendous statistics on Sunday Mass attendance, a phenomenon experienced as far away as Australia (see the results of a recent survey in the Archdiocese of Sydney). Ask any parish priest about the frequency of confession among his people, brought on by the prevelance of general absolution. The ignorance of the basics of the faith is staggering even in the face of the widely-hailed new form of scriptural homily which replaced the old instructional sermon. What our young people don't know about Catholicism and what the older generation has forgotten is truly remarkable. And yet we were assured that the new liturgy would provide everyone with a deeper knowledge of the liturgical rites, the doctrines of the faith, the liturgical year, and indeed all that was wanted and a pastor could hope for.

The liberal camp has brought about a catastrophe in all forms of Catholic worship: funerals, weddings, Sunday Masses, school Masses, even great ecclesiastical occasions. One is embarrassed, often ashamed at the inferior music, the attitude of jest and amusement, the casual treatment of even the most holy elements. This is the same liberal establishment that ruined catechetics, the religious orders, seminaries and vocations to the priesthood, the beauty of our churches, in a word, the faith of our people. How many people have been robbed of their parish church by incompetent and ignorant architectural consultants who have been nothing more than twentieth century iconoclasts? In every area, the liberal element has destroyed what centuries of Catholic life have passed along as the great ecclesiastical arts: music, sculpture, painting, architecture, gold and silver work, church bells, book-binding, incense and stained glass, to mention only a few of the Catholic things that have been lost. And along with their loss, came the loss of faith that these sacramentals sustained in our Catholic people.

But the loss is not only in the great art or the sacramentals used in God's worship. Now comes the ridicule of the past and the attack on the holy, even the holy of holies itself. A recent convention held in Bismarck, North Dakota, was reported in the journal, *Pastoral Music* (October-November 1994), along with photographs of exhibits at the meeting. On page 24, a picture of "Five Decades of Liturgical Music" has a figure dressed in a dalmatic (a deacon's vestment mistaken here to be a chasuble by the perpetrator of the exhibit), wearing a biretta while he offers Mass from a missal placed on the wrong side of the altar, and flanked by candelabra and the American and papal flags. There is a server dressed in cassock and surplice. Near-by, with a poster announcing that they are standing in a choir loft, a group of singers, holding rosaries, is singing, directed by a nun in long black habit, showing what these people thought was going on in our churches before the "liberation" we are now so happily experiencing. The reform banished such ridiculous things as the old Mass! Such ignorance displays a lack of faith and a poorly veiled hatred of the sacred, particularly the Mass as celebrated from the earlier Roman missal. Can it be based in a deep recognition of the fact that the so-called Tridentine ritual was an enormous means of grace and the true source of the spiritual life of millions for centuries? The reforms of Vatican II, when carried out carefully and reverently bring grace and holiness, but when abused they fail to achieve their purpose. They do not lead to holiness but rather to the spirit that produced the picture in *Pastoral Music.*

R.J.S.

ICEL: Stopped or only slowed?

With opposition to the products of the International Commission on English in the Liturgy (ICEL) finally attracting the attention of the full body of American bishops, perhaps something might result that will deliver the Catholics of this country, both clerical and lay, from the tyranny exercised by that small group who imposed texts of their own creation on the liturgy used by millions of people as the chief source for the salvation of their souls. What the bishops will do, what they will overlook, or what they may refrain from doing, remains to be seen. At best, since the Church is not a voting democracy *(Deo gratias!),* even some small relief will be welcomed. ICEL may not stop, but at least it will be slowed. We hope!

Surely a case can be made against having started ICEL at all. English is almost a universal language, but it is considerably different in how it is written and spoken in many parts of the world. Why English of the middle west should be imposed on people in Australia, or why the Irish should endure the English of India is hard to understand. English in South Africa, even Canada, can be different enough from our American product to make a common text for the whole world a most impractical and unsatisfactory treatment of the vernacular. Just what is the purpose in having a univeral vernacular? After all, the Church had a universal language—Latin, but it was thrown out!

A proposal made at the council, one which was accepted a long way into the deliberations before it was scrapped, was to keep Latin as the universal tongue for use in the sung liturgy, while the vernacular languages would be confined to the spoken liturgy. This was a sensible solution of many church music problems, especially in countries that did not have a flourishing school of composers. The Latin compositions from well-developed musical countries could be exported to countries without great musical capabilities. Each would see to its own vernacular. But the reformers, who had some strange opposition (hatred?) for the Latin *Missa Romana cantata,* succeeded in removing that solution to the vernacular question, and in so doing, probably brought about the establishment of such bodies as ICEL.

But ICEL has a broader purpose than a mere language *agendum.* There is something deeper than nouns and verbs, idioms or local usages. That deep point is theological. ICEL is one of the means employed to destroy the Roman Mass, by

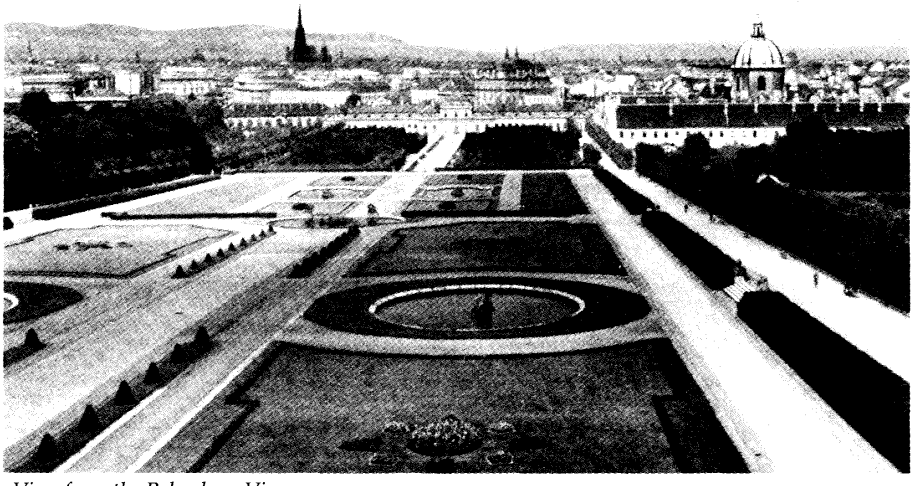
promoting the insertion of theological concepts and experiments for use by millions of people, whose almost exclusive contact with theology is in the Sunday Mass at which these texts are read, reread, preached on, and even memorized. *Lex orandi est lex credendi.* One can easily arrive at an explanation of the loss of faith in our Catholic parishes. It begins with the bad texts of ICEL and through their use ultimately destroys the Catholic worshiping community. The proof of what has happened can be seen in the various surveys of attendance at Sunday Mass on the part of Catholics. (See "CROPP Report: Melbourne's decline continues" in *AD 2000,* an Australian journal of religious opinion, Vol. 7, No. 8, September 1994.)

Motives for actions are always hard (and often unjust) to judge. But the results of actions are clearly visibile. In looking at the ICEL texts, one can detect the basic virus that has attacked all areas of the liturgical reforms. Throughout the history of the Church, the sanctity of the divinely inspired Word of God was carried over into the sacred music composed to adorn the holy texts, but translations into street language did not express such sanctity. Ancient texts, used by generations of Christians and clothed with music in various styles throughout many centuries, set a pattern on which new compositions could be modelled. In the Mass when the deacon sings the gospel, the book of the gospels is incensed, even as the Blessed Sacrament is itself incensed, because in each we have the presence of God in our midst. But when the gospel texts are set to rock, folk and other cheap settings, where is the reverence that should be shown to God's Son present in our liturgy? The Church has always used the material things of creation, particularly art, to re-enforce the teachings of Christ. Catholicism is a sacramental religion, and music, language, painting and sculpture are among the means of expressing those doctrines that constitute the faith offered by mankind as a response to God's revelation of Himself through His Son. When the sacramental signs are attacked and their holiness lessened, then the faith, as the basic response of man to God's revelation of Himself, is weakened and even destroyed. God's revelation is contained chiefly in the sacred scriptures. The Vatican Council in the document on the liturgy says that sacred music shares more closely in the sanctity of the liturgy than any other art because it is so intimately connected to the words of the sacred scriptures. When the words themselves are rendered in a poor fashion and when they are set to musical expression that is not worthy of them, then how fast do they lose their holiness in the minds of those who use them! Faith is lost by the very means intended to strengthen it.

ICEL must answer for many things, and when a judgment is finally made on the liturgical reforms of the Vatican Council and the years that followed on its close, much of the responsibility for the enormous failure of that reform will rest on ICEL. Looking back twenty-five years, one can recall the objections raised against the translations of both the missal and the bible prepared by ICEL and given to Americans to use in the liturgy. Nothing came of the offers of learned scholars to help or from the widespread objections raised against the ICEL product, but people reacted by withdrawing from church attendance. The widely acclaimed hope for the long-awaited liturgical reform turned sour; few worthwhile advances in related liturgical arts were achieved (cf. the new church buildings, the vestments, chalices, etc.); the composition and performance of serious music for the liturgy all but ceased; and the chief source of the spiritual life of the members of the Body of Christ dried up as large numbers of people no longer attended Mass. Ultimately the faith is weakened and destroyed in millions.

The Word of God is at the center of our liturgy. The liturgy is man's response to God's revelation of Himself. It must be held in holy reverence and surrounded by beauty, truth and virtue. If ICEL has lessened this, the group called CREDO has promoted it. Hopefully, the bishops will acknowedge the outcry of the Catholic people for a true, accurate and beautiful translation of all the texts of the Mass and the rest of the liturgy. ICEL must be stopped, not just slowed.

R.J.S. FROM THE EDITORS



View from the Belvedere, Vienna

A STROLL IN VIENNA

Our connecting flight from Istanbul to New York required an overnight stay at the airport hotel in Vienna. It was a beautiful June afternoon, and we decided to take the bus to downtown for a stroll in the inner city, glad at the chance to renew our acquaintance with the city of Haydn and Mozart, Beethoven and Schubert and so many others.

Our walk took us first to Saint Stephen's Cathedral. It was a Saturday, and I hoped that we might attend evening Mass there. I had said to my wife, "If there is a Mass, then you will hear some real singing. Don't expect a large chorus with orchestra (customary on Sundays), but if hymns are sung, I assure you that you will be impressed. Unlike back home in America, here people sing their hearts out in church. They know their hymns just as American Protestants know theirs."

The church, fully lit for Mass, was magnificent. I had forgotten how beautiful it could be. We arrived during the canon. There was no music. At the *Our Father* I noticed that it varied from the version I had learned as a child. I stopped reciting it and wondered why the change. What was wrong with the *Vater unser* as known and recited for so long by millions? I can't see why a perfectly clear prayer learned in childhood and repeated thousands of times needed to be modified—only to say the same thing in a different way. Why? Just to break with the past? Why? I thought of the fallen-away Catholic who, like the Prodigal Son, one day yearns to return to his father's house, to the home of his childhood. But *returning to the Church today is more like converting to a new faith than a return home.* Mother Church is no longer the one remembered, the one missed during exile. She is more like a mother who divorced and remarried. Even the mother tongue is gone. Forget the changed liturgy, the vanished music, the death of Latin, the devout kneeling at the communion rail to receive Him. Even the *Our Father,* perhaps the only prayer remembered from long ago, even that is no longer the same. Austrian nuns had taught me how to pray the

Vater unser in my childhood. Now Austrians were reciting the same prayer in a modified version and I feel a stranger among them. To pray with them I would have to relearn what I recited since I was a boy. I would have to undo some of my religious past. Why the compulsion to destroy continuity? Salvation depends on more essential things, I know, but we *are* human. We do develop habits and attachments. Why these forced changes? I said to myself: "If on your deathbed an Austrian priest prays the *Our Father*, you won't be able to recite it with him. You will die a stranger to the rites of your own Church..."

During communion the organ started playing. I hoped there would be some singing. I find communion the least appropriate time for congregational singing: people are absorbed in preparing to receive Him or in saying prayers, leaving their pews and being involved in traffic without their hymnals, etc. Still, I waited with anticipation. A hymn was started. I once knew most Austrian hymns, but this one was unknown to me. Still, I waited to hear hundreds of voices fill the air with ringing sounds. It never happened. Except for some song leader by a microphone and a few timid voices, the would-be singing was as listless and unenthusiastic as in America. I watched the people around me: old, middle-aged, young. Most lips were still, faces uninterested. I picked up a sheet and looked at the hymn (complete with musical notation). It was something in F major without bar lines, presumably a medieval tune or an imitation of one. It had none of the qualities that invite singing. I found it uninspiring at best, unmusical and boring at worst. No wonder people were not transported into joining. Who wants to sing something so unappealing and unfamiliar?

After leaving the church I felt the need to apologize to my non-Catholic wife: "I'm sorry if you are disappointed. I'm more than disappointed; I am depressed. In America I understand why Catholics don't sing. They never had a singing tradition. After Vatican II the situation worsened, because the few hymns they knew and liked have disappeared, to be replaced by manufactured junk that no one heard before or cares to hear again But this is Austria, Austria with a long and healthy tradition of congregational singing! I am sure that if an old familiar hymn had been chosen, they all would have joined with gusto. Asked to sing something unfamiliar, they remained silent—especially since it had none of the qualities that make you want to sing. What disturbs me most is: Why is this happening? What need was there to throw out traditional favorites and force on people things they neither know nor like? Is Vatican II at the root of this? I am tired of hearing that the council is not at fault, that whose who used it as an excuse for their mischief are to blame. . That sounds like the NRA's argument, that 'guns don't kill, people do.' It is a 'cop-out'. If Vatican II made possible what followed it, then we should admit it. *By its fruits shall ye know the tree.* The 'fruits' are, alas, well-known., certainly as far as liturgy and music go. Dogmatically nothing may have changed, but in practice all is changed, all in the name of theories that betray no understanding of human nature. I'll never understand whence comes this desire to repudiate our roots, to replace the traditional with what goes against it. I hope someone will be able to explain it to me before I die."

We continued our walk past the Burg, past the opera house, along the Schubert Ring, and we ended up in the Stadtpark, where an orchestra was playing Viennese waltzes and polkas near the famous statue of Johann Strauss with his fiddle. Hundreds of people were seated on the grass, listening attentively. I couldn't help thinking: "These are the same Viennese who probably don't care for what they are asked to sing in church but who still love their music, a music they grew up with and that holds them tied to their roots, as once their traditional hymns held them close to their religious roots. Would they want to banish Strauss on the grounds that his music is traditional? Would the city fathers propose to abandon Viennese music in favor of something new for the sake of novelty? Their instinct would prevent them from acting against human nature, against love of tradition, against what makes people feel more fully what they are. Why, then, does the Church do what it is doing?

A few days before, we had paid our last visit to the Basilica of St. Anthony of Padua in Istanbul. It was the feast of St. Anthony, and the Conventual Padres had planned a solemn Mass with two bishops presiding and all the available local clergy concelebrating. It was a far cry from the festive pontifical Mass of my youth (there was, incidentally, no choir), but it had some redeeming features. The Mass was partly in Latin. Some of the chants, sung by the dozen or so priests around the altar, were deeply moving without organ accompaniment. But there were also non-sequiturs, absurdities resulting at times from applying post-Vatican II ideas. My first shock came with the opening hymn, a Protestant tune know as "Old Hundredth." It was ludicrous to hear an Amerian Protestant hymn sung to Italian words for a Mass in Istanbul. The vernacular was also used, but whose vernacular was it to be in a Moslem country at a Mass attended by a polyglot community? The first reading was in Italian, the second one in French, and the gospel was heard twice: once in Italian and once in Turkish. There were also two sermons (with two different preachers), one in Italian, the other in Turkish. Then came the offertory hymn—in four languages. Twelve stanzas alternated between Italian, French, German and Turkish—to an unknown tune. No one sang except the song leader (who knows only Italian) and half a dozen old Italian nuns who squeaked timidly when it was the turn of Italian stanzas. Something similar happened during the communion. People were not left alone with the Eucharist. There was again the obsession to pretend to sing a hymn, which, as usual, hardly anyone sang. The recessional, with only the song leader singing, went on for so long that by the time I started the postlude the cortege had ended.

I asked the organist after Mass: Why this charade? What was the point of this, since no one sang anyway? Would it not have been better to let the organ play, or to sing something in Latin, which the nuns of various nationalities present could have sung or which old timers might still remember? The old Padre smiled with understanding, but he said that the instructions for the new liturgy required that we try our best. "But how absurd can you get, Padre?" I asked. He did not answer. He had grown accustomed to this farce after years of exposure. Yet he is no youngster. He is at least seventy-five.

That reminded me of the saddest moment I experienced during that Mass. Watching those priests chanting so movingly around the altar, I was struck at noticing that they all had white hair. Sadly I realized that what I was witnessing was not a rebirth of chant or Latin but the swan song of a dying generation. With them gone, who will remember or want to resurrect what was once the glory of our liturgy? Continuity has been broken. The young, even the best-intentioned ones, will never know what their elders took to the grave with them.

These thoughts continued to occupy me during the busride back to the airport. It had been a lovely afternoon. Vienna was still the one I remembered and loved. Visiting it was like meeting an old friend again. But what I had loved even more than Vienna, my Church, had become a strange place to me not only in Moslem Istanbul but even in Catholic Vienna, even in the city of Haydn, Mozart, Beethoven and Schubert.

KÁROLY KÔPE

Esterházy Palace, Eisenstadt

DEACONS AND CHURCH MUSIC

At the request of the II Council of the Vatican, Paul VI restored the permanent diaconate in the Latin Church by his *motu proprio, Sacrum diaconatus ordinem,* promulgated on June 18, 1967, the feast of Saint Ephraem, deacon. The apostolic letter permitted episcopal conferences to request that the Holy See allow the ordination of celibate and married men permanently to the diaconate within their territory. In April, 1968, the American bishops made that request, which four months later was granted.

In November of that year the first standing committee on the permanent diaconate of the National Conference of Catholic Bishops was appointed. The committee was charged with drawing up a program of studies for the diaconate and in May and June of 1971, it saw the first fruits of its labors with the first ordinations of permanent deacons since the conciliar reform had been mooted.

The year 1967 had also seen the promulgation of *Musicam sacram,* the document promulgating the conciliar reforms of sacred music. The passing now of a quarter century since the appearance of the two reforms presents a convenient milestone from which to look back and survey both and, in so doing, to view the role of deacons in church music.[1]

To understand the role of the deacon in church music today, however, we need to understand something of the history of the deacon in the Church. One must also survey the current juridical situation of the restored diaconate in the reformed 1983 *Code of Canon Law.* Finally one should recall the declarations of the II Vatican Counciil on sacred music and rekindle the conciliar vision. Given that context, we can then survey the role of the deacon in sacred music as set forth in the reformed canonical and liturgical texts.

THE DEACON IN HISTORY

We first encounter the deacon in the famous passage in Acts 6:2, where Peter says it is not proper for the apostles to give up preaching so that they can wait on tables. Accordingly, they ordained seven deacons, including the proto-martyr Stephen, to serve the Christian community. By the end of the ancient world the deacon was the

bishop's assistant, serving as his "eyes and ears," taking care of church property as well as administrative matters.

Deacons quickly became VIPS's. One measure of the importance of the deacon in the early Church is the number of deacons who were elected pope in the early middle ages. Of the thirty-seven men elected pope between 432 and 684 A.D., only three are known to have been ordained to priest's orders before their election to the Chair of Peter.[2]

In the course of time the bishop's principal assistant, the *diaconus episcopi,* came to be called the archdeacon and by the fifth century his role had developed into a powerful ecclesiastical office. He had charge of church administration and of the care of the poor and thus held the purse.

So powerful had archdeacons become that sometimes their bishops were minded to "kick them upstairs" by ordaining them priest whereupon they would lose the office of archdeacon. Saint Jerome said *archidiaconus injuriam putat si presbyter ordinetur* (the archdeacon thinks himself injured if ordained priest), for then he would lose his powerful archdiaconal office. Pope Gregory the Great, in fact, once upbraided a bishop for ordaining his archdeacon priest with a view "craftily to degrade the aforesaid archdeacon."

In ensuing centuries the archdeacon acquired the duty of supervising and disciplining the lower clergy. Because of this role the archdeacon acquired the right to examine candidates for ordination, and in the ordinals we find the archdeacon now presenting to the bishop candidates for priestly ordination and attesting their fitness.

Beginning with the eighth century the right to discipline the clergy brought to the archdeacon an ordinary jurisdiction and his own separate church court. And soon we find that at least the larger dioceses were divided up into several archdeaconries, each headed by an archdeacon who presided over a first instance tribunal, carried out visitations to correct abuses and infractions of church canons. The archdeacon also served as the bishop's administrative assistant in instituting clerics to their benefices and watching over the decency of worship and the repair of churches within his territory. In many places the archdeacon of the see city also acted as vicar capitular, or diocesan administrator of the vacant or impeded see.

From the eighth to the thirteenth century, the power of the archdeacon waxed greatly and archdeacons began to exercise quasi-episcopal powers. Like bishops, they even began to appoint vicars and officials to carry out their administrative and judicial functions, respectively. With the development of the benefice system, moreover, archdeacons were no longer removable at the whim of the bishop, since their archdeaconry was considered a benefice in which they had a life interest that was protected by law, barring judicial privation for good cause. Their wide powers and fixity of tenure made archdeacons serious rivals of bishops whose own authority over them had begun to recede into something like that of a metropolitan over his suffragan bishops.

So powerful had the archdeacons become that a reform movement was spawned and bishops began to counter the power of the archdeacons by appointing priests as their vicars general and officials (or judicial vicars). These priests enjoyed powers similar to those of archdeacons but, importantly, their office was not a benefice and they served at the pleasure of the bishop and were directly subject to his control. Once established, these alternatives set the scene for a frontal assault on the power of the archdeacons.

The Council of Trent's reforms drastically restricted the archdeacons's power. Archdeacons were deprived of the power of excommunication and of their jurisdiction in matrimonial and criminal matters. No longer could they make visitations and order the correction of abuses, unless asked to do so by the bishop. By the seventeenth century the once-powerful office had been reduced to that of a master of pontifical ceremonies and the last vestige of the office was the liturgical

role in the ordination service of presenting the ordinands to the bishop at priestly ordinations.

Now the office of archdeacon was merely ceremonial and the real power had passed to the vicar general, vicar capitular and the judicial vicar—all priests. The order of deacon itself became a mere apprenticeship to priesthood lasting only a few months, even though until 1917 a deacon could still be canonically appointed pastor of a parish or canon of a cathedral or cardinal of the Holy Roman Church—as in the case of Pius IX's secretary of state, Giacomo Cardinal Antonelli (1806-1876), who never proceeded beyond the order of deacon.[3]

THE RESTORED DIACONATE

In our own century the liturgical movement spawned an interest in the glorious history of the order of deacon during the Church's first millennium. Later, to restore to its hierarchy of ordained ministers its *plene esse* the Second Vatican Council asked Paul VI to restore the order of deacon as a permanent order. As restored, however, the permanent deacon became the assistant of the priest, not the bishop. Article 23 of the 1967 *motu proprio* saw the deacon as "subject to the bishop *and the priests* (my emphasis). It specifically describes him as assisting the priest or as deputizing for the priest in certain cases in the latter's absence.

This new role becomes clearer when we survey the canonical framework within which permanent deacons operate today. As we have seen, during the first Christian millennium deacons undertook, as the bishop's assistant, the functions that are today those of the vicar general, the judicial vicar, the vicar capitular, the cathedral chapter, and the oeconome or finance officer. In current canon law these are almost exclusively priest's functions.

Today the moderator of the curia must be a priest under canon 473(2) as must the vicar general and vicar episcopal under canon 478. The presbyteral council or senate of priests today has many of the functions of the chapter of canons and advises the diocesan bishop on the government of the diocese. As the name suggests, its members under canon 495 must be priests. *A fortiori* its inner circle, the college of consultors (who have the remaining functions of the chapter of canons), must also be priests under canon 502. This college must give its advice and consent in certain church property matters and it elects the diocesan administrator or vicar capitular if the see is vacant or impeded. Even the eviscerated office of canon today can only be held by a priest (c. 503), like the office of parish priest (c. 521), parochial vicar or assistant (c. 546), vicar forane or rural dean (c. 553), rector of a non-parochial church (c. 556), or chaplain of a community (c. 551), or judicial vicar (or officialis) and vice-officialis (c. 1420).

Of the manifold diaconal functions exercised during the first Christian millennium, today's deacon is permitted to hold only the offices of chancellor and oeconome (finance officer) and judge of the tribunal. All these duties, it might be noted, can also be held by laymen. In short, deacons today are presbyteral assistants, and this perforce brings them into contact with the sacred liturgy and sacred music.

But if the administrative functions of the deacon in the episcopal curia are somewhat circumscribed today, this has not limited the growth of the restored permanent diaconate. By 1991, there were 10,384 permanent deacons in the United States as well as another 1,970 candidates for diaconal ordination. Of these, 92 percent were married, 13 percent were Hispanic, and 3 percent were Black. Some 1,740 were salaried church employees and 95 administered a parish or a mission. Interestingly, in the entire Catholic world there were but 17,120 permanent deacons and so the United States, which accounts for six percent of the world's Catholics, had sixty percent of the Catholic world's permanent deacons.[4]

VATICAN II AND SACRED MUSIC

The Vatican Council's constitution on the liturgy, *Sacrosanctum concilium*, article 10,

tell us that the liturgy is the *fons et culmen*, the source and summit, of the Church's activity and article 112 reminds us that sacred music is necessary or integral to the solemn liturgy. The solemn liturgy, Pope Pius XII declared in article 106 of his encyclical, *Mediator Dei*, "possesses its own special dignity due to the impressive character of its ritual and the magnificence of its ceremonies." It is—as the 1958 instruction on sacred music, *De musica sacra*, and the 1967 instruction, *Musicam sacram*, tell us—a sung Mass celebrated with the assistance of sacred ministers.

Vatican II in article 112 of the constitution on the liturgy also declared that the musical tradition of the Church is a treasure of inestimable value, "greater than that of any other art" and one with a ministerial function. Accordingly, it ordered that the treasury of sacred music be preserved and fostered with superlative care *(summa cura)*, that choirs be assiduously developed, that great importance be given to music in seminaries and houses of studies, and that composers and singers be given a genuinely liturgical training and accept that it belongs to their vocation to cultivate sacred music and increase its store of treasures (arts. 114, 115, 121).

While declaring that the Church approves all forms of true art which have the requisite qualities and admits them to the liturgy, the Vatican Council said that Gregorian chant is the Latin Church's "very own music" *(liturgiae romanae proprium)* and that it should be accorded "lead spot" *(principem locum)*. The council also went on to say that sacred polyphony is "by no means excluded from the liturgy" (art. 116).

While noting that the vernacular "may frequently be of great advantage to the people," the council ordained that the Latin language be preserved in the Latin rites and that "care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the ordinary of the Mass that pertain to them" (arts. 36, 54). Canon 928 of the annotated version of the 1983 code, which states that the Mass may be celebrated in Latin, cites *inter alia* precisely these two conciliar decrees.

Vatican II went on to utter paeans on the pipe organ and ordered that it be held in high esteeem "for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things." It added that other instruments that are suitable for sacred music and that accord with the dignity of the temple and that contribute to the edification of the faithful may be admitted for use in divine worship (art. 120).

These pronouncements hold out to deacons opportunities that are awesome and enormous. It is essential that the threefold repertory, approved by the council, of plain chant, sacred polyphony, and organ music be a prominent part of their liturgical studies.

The music studied by deacons must clearly be more than "utility music," as Cardinal Ratzinger disparagingly calls the simple ditties found in most contemporary Catholic churches. The prefect of the Congregation for the Doctrine of the Faith went on to explain how some commentators on the documents of Vatican II have glossed the *ipsissima verba* of the council which we have just quoted to mean merely that the treasury of church music is to be preserved *in the concert hall* (language supplied). As Cardinal Ratzinger put it:

> The years which followed (the council) witnessed the increasingly grim impoverishment which follows when beauty for its own sake is banished from the Church and all is subordinated to the principle of "utility." One shudders at the lackluster face of the post-conciliar liturgy as it has become, or one is bored with its banality and its lack of artistic standards.

Continuing his attack on today's banal "utility music," he adds:

> A Church which only makes use of "utility" music has fallen for what is, in fact, useless. She too becomes ineffectual. For her mission is a high one...The Church is to transform, improve, "humanize' the world—but how can she do that if at the same time she turns her back on beauty, which is so closely allied to love? For together, beauty and love form the true consolation in the world, bringing it as near as possible to the world of the resurrection.[5]

Recently the American bishops' committee on the liturgy made a similar point when they said that most of what passes for liturgical music in the American Catholic Church is not that. Generally American Catholic church music consists of four hymns, a responsorial psalm and an alleluia verse. While the hymns are licit since the American bishops made them licit, they are seldom liturgical music.

Properly liturgical music is music written for the liturgy using a liturgical or scriptural text. The major liturgical texts of the Mass are the proper and the ordinary. The proper includes the varying texts of the day: the introit, gradual or responsorial psalm, alleluia, offertory and communion. The ordinary includes the invariable texts: the *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei.* In many places only the responsorial psalm, alleluia, *Sanctus* and *Agnus Dei* are sung. The other portions of the liturgical texts are either replaced by hymns or are merely recited.

In the United States one may lawfully take the propers from the *Graduale Romanum* or, in the case of a smaller church with few musical resources, the *Graduale Simplex.* The American bishops also authorized a supplement to the latter consisting of psalms and antiphons in English and this supplement in 1968 was approved by Rome. In 1969, to promote music in English the bishops added a fourth category of "other sacred songs" (i.e., hymns) for use at the introit, offertory and communion. While this provides canonical legitimacy for the current four-hymn practice, the result is not liturgical music as the Church intends. As the committee said, "it is unfortunate that the fourth option which permits 'the use of other sacred songs,' has developed as the normative practice in the United States to the neglect of the first three options."

The committee went on to say, "In fact, many of the faithful interpret singing the liturgy to mean singing hymns or songs. Thus those involved in liturgical preparation oftentimes confine themselves to the selection of hymns as their first priority and neglect the singing of ritual texts." The committee noted that this is not the result that the Church intended.[6] Indeed, it frustrates one major conciliar reform—opening up more of the treasure of scriptures to the People of God.

In view of this it is important for diaconal candidates, deacons, and their teachers to study the council's mind on sacred music and to become at least initiated into the treasure of sacred music.

THE DEACON AND SACRED MUSIC

With three-fifths of the world's permanent deacons in the United States one hopes that many of these will eventually assume active musical roles. We may now therefore look to the various liturgical functions of the deacon to see where in sacred music his ministry will be important.

The restored deacon is given certain liturgical roles: he may baptize solemnly, witness marriages, administer sacramentals, conduct funerals, read sacred scripture, preach, and instruct the faithful. He is portrayed as the leader of the congregation in prayer. His functions include roles at Mass and in conferring sacraments as well as in the liturgy of the hours, services of the word, sacramentals and public devotions.

When the American bishops asked the Holy See to restore the permanent diaconate in the United States, they described the deacon's functions as the ministry of the word, of sacrament, and of charity. At the same time the deacon was seen as a useful adjunct to the Church's ministry of service and the bishops cited four special groups to whom deacons might be of particular use: Blacks, Hispanics, rural folk and those on college and university campuses.

In its formation program, the bishops' committee on the permanent diaconate did not decree "a fixed roster of courses." Rather, it merely cited "basic areas of study" and asked that the formation program for deacons be centered mainly on scripture, christology, ecclesiology, and pastoral sociology and psychology. No mention was made of sacred music. By contrast, Paul VI had demanded that permanent deacons should have "familiarity and practice in...teaching people to sing sacred music and in

leading them." A 1969 letter from the Sacred Congregation of Catholic Education likewise included "singing" among technical instruction needed by permanent deacons.[7]

Perhaps the most important service of the deacon to sacred music is at the solemn Mass, for in the solemn liturgy the deacon's presence is necessary. The 1972 *motu proprio, Ministeria quaedam,* suppressed first tonsure and converted the subdiaconate and minor orders into lay ministries. Thus, the deacon is the only sacred minister remaining besides the priest and bishop and his presence at the solemn liturgy is necessary for it to take place.

At Mass his assigned roles include reading the gospel and the intercessions, preaching, and distributing holy communion. He vests in amice, alb, cincture, stole, maniple (if desired) and his distinctive vestment, the dalmatic.

Article 71 of the general instruction on the Roman missal notes that the functions of the deacon can be divided between two or more deacons. In my own parish there is a solemn Latin Mass every Sunday celebrated by a priest who is assisted by two deacons, using the reformed Vatican II missal and rubrics. One deacon serves as "gospel deacon" and the other as "altar deacon." In this way it is possible to celebrate the *novus ordo* solemn Mass with most of the ceremonies of the Roman rite as Adrian Fortescue described them in his classic work written before the introduction of the reformed rite.[8]

Where it remains the custom to sing the lessons, the presence of two or more deacons permits this practice to continue, provided the deacons be sufficiently instructed in plainchant. Many Americans will not like to hear the scripture sung, for Americans in general are not great devotees of the recitative and so we have invented the musical. But out of reverence for the word of God, the gospel deacon might at least chant the gospel. As the leader of the people in prayer, he might also sing the intercessions or bidding prayers to which the people would respond in song, for the rubrics provide for this practice. Obviously, the singing of either the lessons or the bidding prayers by deacons requires adequate training in Gregorian chant.

The musical role of the "altar deacon" is more modest. He would chant the *Offerte vobis pacem* at the kiss of peace, if this is given. He would also chant at the end of Mass the *Ite missa est,* a more difficult (if not more lengthy) piece of chant.

Some parishes maintain the custom of chanting the passion on Palm Sunday and a deacon instructed in plain chant would be most valuable in the role of *synagoga, chronista* or *Christus.* Holy Week would in fact be the busiest time musically for the deacon, beginning with the *Procedamus in pace* on Palm Sunday at the procession with palms.

The lessons on Good Friday and Holy Saturday with their collects mean repeated chanting of *Flectamus genua* and *Levate,* and then there is the *Lumen Christi,* chanted on Holy Saturday during the procession of the Easter candle. The diaconal *pièce de résistance* is the *Exsultet* sung on the same evening. It hearkens back to the days of Gregory the Great when deacons were sometimes chosen more for their mellifluous voices than their vocation to service. It remains a beautiful musical reminder of the deacons's lofty stature in the early Church.

The liturgy of the hours provides a more etensive role for deacons. Canon 2776(2) (3) requires that permanent deacons recite that portion of the liturgy of the hours laid down by the episcoopal conference, which in the United States is morning prayer and evening prayer. Vatican II intensely desired the renewal and revival of the liturgy of the hours as a popular liturgical celebration on Sundays and holy days, and it urged a choral celebration (SC 99, 100). Indeed, a little-remembered decree of the second plenary council of Baltimore, still in force, requires vespers to be celebrated each Sunday in all parish churches in the United States to the extent possible.[9]

Sunday vespers, in fact, will be the most practicable part of the liturgy of the hours for parish celebration and the very nature of the service urges a choral celebration.

The deacon, vested in dalmatic and stole according to article 255 of the general instruction on the liturgy of the hours, would open the service by chanting *Deus in adjutorium meum intende* and would also chant the collect, the blessing, and the closing versicles. Either the deacon or the cantor may lead the intercessions. In some places it is the custom to sing alternate verses of the *Magnificat* and even the psalmody in plain chant and polyphony. In other places the whole is chanted more modestly *recto tono.*

Deacons may baptize solemnly, witness marriages, and conduct funerals. These "occasional offices," as our Anglican brethren call them, might fittingly include music and, therefore, at least some instruction in music is of importance. The reformed Vatican II rites are more complex than those formerly followed in that they are preceded by a service of the word, which consists of a prayer or exhortation, lessons and psalms. Vatican II was most desirous that the reformed rites open up to the people the treasure of scripture and this has been done.

Especially when one of these occasional offices is celebrated outside a Mass there is opportunity for music and this is frankly desirable in many cases. As the recent instruction on inculturation notes, "a text which is sung is more deeply engraved in the memory than one which is said."[10] Also it might be noted that, without music, these reformed rites in the televison age appear a bit "wordy." Without the ministry of music the celebrant before long becomes a "talking head" and too frequently he is "tuned out" and ignored by his auditors.[11]

Music is seldom found at baptisms even though the rubrics say the rite which is "the gateway to the sacraments" and "necessary for salvation" (c. 849) is "greatly enhanced by song." Indeed the liturgical texts of the service of the word provide composers with a great opportunity for writing new liturgical music. But composers will not write such music unless they perceive a demand for it. The rubrics suggest also that a baptism of children close with the *Magnificat,* and here the repertory—for both Latin and English settings—is enormous and ought to be put to use as directed.

Where the family of the candidate for baptism is musical or where there are several candidates for baptism, music would be more practicable. But cost and the location of the font—usually in a small baptistry—will often indicate simple (and perhaps Gregorian) settings sung by a single cantor with perhaps a well-known hymn sung by all at the beginning.

Weddings are seldom without music, but a deacon solemnizing weddings should understand the distinction between liturgical music, religious music, and profane music. Liturgical or sacred music is music written for the liturgy using a sacred or liturgical text. Religious music is music employing religious themes or texts which is not intended for the liturgy. Most English hymns fall into this latter category. All other music is secular and has no place in the temple. Thus, popular ballads, even if "meaningful" to the bride and groom, are not suitable at Catholic weddings celebrated in a sacred place—even those celebrated outside of a nuptial Mass.[12]

Deacons may conduct funeral services and the consoling ministry of music should not be absent at funerals even if funeral Mass cannot be celebrated. There is no lack of time-tested liturgical music here. The consoling poignancy of the Gregorian settings makes them great favorites and portions of the Gregorian propers from the Requiem Mass, found in the reformed 1974 *Graduale Romanum,* might suitably be used even at a funeral outside of Mass.

For my own funeral I have instructed my executor to request a *(novus ordo)* Latin *Requiem missa in cantu* with the burial service. But if the Latin Mass is not vouchsafed, he is instructed to decline an English burial Mass and instead have the funeral service celebrated—in Latin if possible and with Gregorian chant—at some suitable place before interment. Barber's *Adagio for Strings* is to open the service; the readings are to be separated by *graduale* and Alleluia and tract from the reformed *Graduale Romanum* and then the *Dies irae* is to be sung—for pastoral reasons. The service is to close with the *In paradisum.* Those favoring English music could adapt

this structure using the alternative text, *Credo quod redemptor meus vivit* as found in Handel's aria, *I know that my redeemer liveth,* from his oratorio *Messiah.* The last unquestionably declares the paschal character of Christian death and, given its scriptural text, seems suitable in church.

While deacons cannot confirm or absolve from sin, the reformed rites for those sacraments underscore the deacon's role of leader of the congregation at prayer by providing for a deacon to announce the intercessions. As at Mass, these might be sung. Thus, if penance rite two with a communal celebration followed by individual confession and absolution is used, the deacon may lead the penitents in prayer and song. The service of the word here also provides a useful occasion for song and such a service is also a good opportunity for singing religious music, as distinguished from sacred music.

The worship of the Blessed Sacrament outside Mass has lamentably declined since Vatican II, though nothing could be farther from the Church's wishes. The ritual continues to provide a "Rite of Eucharistic Exposition and Benediction" of the Blessed Sacrament and deacons may be the minister of exposition and reposition and may bless the people with the Host in a monstrance, wearing a cassock, surplice, stole and cope during the service as well as a humeral veil at the blessing. The rubrics provide for the singing of Saint Thomas Aquinas' venerable Eucharistic hymn, the *Tantum ergo,* and in the United States it is customary to precede this with the hymn, *O Salutaris.*

The rubrics encourage other psalms, hymns and prayers before the benediction with the monstrance and on Sundays, vespers might laudably be sung before the Blessed Sacrament exposed. To unite the worshippers with the wider Church's venerable texts, such pieces as *Oremus pro pontifice* and *Oremus pro antistite,* found in the *Liber Usualis,* might also be sung during exposition. The deacon should also know how to chant—in English or in Latin—Saint Thomas' venerable collect, *Deus, qui nobis sub sacramento* from the Mass of Corpus Christi, before he blesses the congregation with the monstrance.

Where it has not fallen into disuse or where it can be revived, the outdoor Eucharistic procession on the feast of Corpus Christi provides another opportunity for the ministry of sacred music. Singing during the procession wonderfully unites the hearts of the worshippers as they give public witness to their faith in the Real Presence, and such processions might in some small way atone for the real absence of the *Sanctissimum* in many of our American Catholic churches. The presence of deacons clad in dalmatics further attests to the *plene esse* of the Church's sacred hierarchy.

Deacons may also preside at a service of the word. This is not merely the "bible service" in vogue in the 1960's but includes a much wider number of services. On "priestless Sundays" it might be the liturgy of the word taken from the Mass of the day followed by Holy Communion from the reserved sacrament. During our discussion of the solemn Mass, we saw the deacon's potential musical roles during the gospel and intercessions and those roles could be followed here, too.

The service of lessons and carols may seem too Anglican for use in Catholic churches but it is surely another form of service of the word and arguably Rome's approval of the Anglican Use Catholic liturgy "baptizes" it for Catholic use. Moreover, its paradigm was surely the series of collects, lessons and psalms found in the ember day Masses and thus its remote origin is truly Catholic. In any case, it is a flexible service and instead of carols, antiphons and psalms drawn from the advent liturgy of the hours might be substituted. This would seem to be precisely the sort of "concert in church" that the Roman document on that subject encouraged as preparation for the great feasts like Christmas.

The same document mentions the suitability in church of oratorios. *Handel's Messiah,* concluded by the deacon with intercessions and suitable prayers (which might be chanted), might in fact be seen as another suitable service of the word in

churches possessed of sufficient musical resources. Deacons suitably instructed in music could be invaluable here, especially since the supply of priests in many areas is limited and time might not permit their presence at such services.

Deacons also have a role in sacramentals and popular devotions. Despite the fact that Vatican II "highly recommended" popular devotions (SC 13), these have often been neglected since the council and this is unfortunate. Such devotions provide a useful bridge between the "domestic church" and the Church's public liturgy and once again they should be encouraged, for canon 839 provides summary recognition of the prayers and pious and sacred practices of Christian people.

An obvious place for the use of religious music, they can link home and church while providing vent for affective piety in forms approved by the Church. Instructive of the Church's renewed concern for popular devotions is the injunction in the recent 1989 decree on minor basilicas that in such churches "approved forms of popular devotions should be cultivated."[13] These include litanies, the rosary, and the way of the cross. Since deacons are presumed to be nearer the popular pulse, this type of exercise suggests an obvious opportunity for diaconal service and the ministry of music.

From this discussion it will be apparent that the rise of the permanent diaconate as a result of the conciliar reform presents great opportunities for sacred music. If rights and duties be correlative, opportunities must present also obligations. At the vantage point of a quarter century, deacons must begin to consider their obligations to sacred music and the means by which they are to acquit themselves of those obligations.

As the Roman documents state, deacons are to be leaders of the people in song and so they must be instructed in "singing." Clearly greater attention must be paid to sacred music during their period of formation if they are to acquit themselves of their obligations. Continuing education is also important and there is no substitute for practical experience of and training in the sung liturgy at one of those decreasing number of churches which keep it as a priority. Where suitable instruction in music cannot or is not incorporated into their training program, diaconal candidates may need to get their training by independent study. However acquired, it is clear that they have an obligation to exercise some diligence to getting the requisite training in "singing."

One has no wish to transform deacons into professional musicians. Unfortunately, in the Russian Church this did tend to happen and deacons were selected more for their musical ability than their vocation to serve the Christian community. But, as we have seen, to do their job deacons in the Latin Church do need training in liturgical music.

These, then, are some of the musical roles open to deacons. Merely calling them to mind shows how much untapped musical potential there is for the deacon who is properly instructed in church music.

DUANE L.C.M. GALLES

NOTES

1. *Lumen gentium,* art. 29, in *Documents on the Liturgy, 1963-1979, Conciliar, Papal and Curial Texts* (Collegeville, MN, 1982), cited hereinafter as DOL, followed by the document number in that collection and, in parentheses, is the paragraph number; DOL 4 (149); Paul VI, *Sacrum diaconatus ordinem,* DOL 508; Edward Echlin, *The Deacon in the Church, Past and Present* (New York, 1971) p. 86.
2. Peter Llewellyn, "The Popes and the Constitution in the Eighth Century," *English Historical Review,* 101, (1986) 42.
3. "Archdeacon," *Catholic Encyclopedia, I, 693; Dictionnaire de Droit Canonique,* I, 948.
4. *1993 Catholic Almanac,* p. 230. It seems that in the Latin Church the only functions permitted to the deacon and prohibited to lay people are 1) dispensing matrimonial impediments of ecclesiastical origin where there is danger of death or when all marriage preparations are already made and delay is not possible (cc.

1079, 1080, 1112); 2) sitting alone as a single in a canonical tribunal (c. 1421); and 3) at benediction exposing and reposing the Blessed Sacrament in a monstrance and, with a humeral veil over the cope, giving benediction. *The Rites of the Catholic Church* (New York, 1976), pp. 488-489.

5. Joseph Cardinal Ratzinger, *Feast of Faith: Approaches to a Theology of the Liturgy* (San Francisco, 1981) pp. 100, 125. The problem is not just the music but also the libretto. The English translations proferred by the International Committee on English in the Liturgy (ICEL) have received withering criticism. Day on p. 128 of the work cited in note 11 largely credits ICEL's texts for changing a "serious act of worship (the Mass) into a low-grade variety show." With its "less is more" approach, ICEL has given us "utility language" —to borrow a phrase from Cardinal Ratzinger. And it is about to abort or, at least, jettison this offspring in favor of a successor already, in the language of the common law, *en ventre de sa mère.* Surely both "utility language" and "utility music" are linked to the contraceptive mentality. Contraception severs love from life and reduces it to the function of pleasure alone, ensuring that love will result in no enduring expression, no child. Similarly, "utility language" or "utility music" regards only the functional aspects of language or music and eschews the creation of lasting beauty. The link seems to be that both contraception and "utility language" and "utility music" are rooted in a Manichean disdain for created things upon which, at the end of each day of creation, God looked and found to be good.

6. Bishops' committee on the liturgy *Newsletter* (August-September, 1993) 29, pp. 30, 33.

7. Bishops' committee on the permanent diaconate, *Permanent Diaconate in the United States* (1971), pp. 8, 12, 28; Congregation for Catholic Education, circular letter, *Comé e a conoscenza* (July 16, 1969), DOL 314 (2554).

8. Adrian Fortescue, *The Ceremonies of the Roman Rite Described* (London, 1930) pp. 111-127.

9. John Barrett, *A Comparative Study of the Councils of Baltimore and the Code of Canon Law* (Washington, 1932) p. 155.

10. "Instruction on Inculturation in the Roman Liturgy," *Origins* (April 14, 1994) pp. 111-127.

11. Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York, 1990) p. 134.

12. "Vatican Letter on Concerts in Church," *Origins* 17 (December 17, 1987) 469.

13. Bishops' committee on the liturgy *Newsletter* (July 1990), 26.

THE MASSES FOR CHRISTMAS AND THEIR GREGORIAN CHANTS

What time is the midnight Mass? Since the council this oxymoron has become a commonplace in parishes, where the "midnight Mass" has worked its way back to a late afternoon or evening time more convenient for families, much like the anticipated Sunday Masses on Saturdays. In some parishes, however, this early Mass is distinguished from the one for midnight by using the texts the new rite provides for the vigil of Christmas. Some may recall that the "vigil of Christmas" used to be the morning Mass the day before Christmas, though the average choir sang it only once in seven years, when Christmas fell on a Monday and the vigil replaced the Fourth Sunday of Advent. The new rite, however, prescribes the propers for the Fourth Sunday of Advent in such a case, reserving the vigil for the evening of the day before Christmas, either before or after first vespers of Christmas.[1] Why all these Masses for one day? What is their historical precedent? What place do the traditional Gregorian chant propers have in the new rite?

The proper chants for the Christmas Masses remain unchanged. For the high Mass sung in the new rite[2] with proper Gregorian chants,[3] all five Gregorian propers for each of the four Masses remain.[4] The general loss of traditional texts is great, however; only eight of these twenty propers have survived for the low Mass.[5] This illustrates the regrettable fact that, while the council accorded normative status to the solemn Mass and Gregorian chant, the subsequent reform effectively abandoned that position, and even prescribed many texts for which no Gregorian chants exist. There must have been good reasons, then, that all four Masses, together with all of their Gregorian melodies, were retained. The following discussion explores some of those reasons.

The historical precedents for the four different Christmas Masses are ancient, though not as ancient as those for Easter; the roots are in the Roman stational liturgy and in theological developments of the fifth century. The earliest celebration of Christmas day in Rome was almost certainly at the Vatican Basilica (St. Peter's) early in the fourth century. A second Mass at midnight was introduced in the fifth century, perhaps in imitation of the custom in the Holy Land of celebrating a Mass at midnight in Bethlehem and another in the morning at Calvary.[6] It also had a doctrinal impetus: in response to the Arian and Nestorian controversies, the Council of Ephesus, in 431, taught Christ to be one person with both divine and human natures, and sanctioned the title *Theotokos*, Mother of God for the Blessed Virgin Mary. Pope Sixtus III then renovated the Liberian Basilica and dedicated it to Mary—St. Mary Major; a chapel with a replica of the crib in Bethlehem was constructed there, and a Mass celebrated at midnight. Later, the midnight celebration was preceded by a vigil, the equivalent of matins, and that vigil was preceded by yet another Mass after nones, the Mass now called the vigil of Christmas.[7] Thus, the celebration of this Mass on the evening before has a solid precedent in the history of the feast. The papal liturgy celebrated still another Mass by the sixth century, at dawn, at the Church of St. Anastasia, as the death day of a martyr venerated by the Byzantine community; later Anastasia was overshadowed, however, and this became the Christmas Mass at dawn.

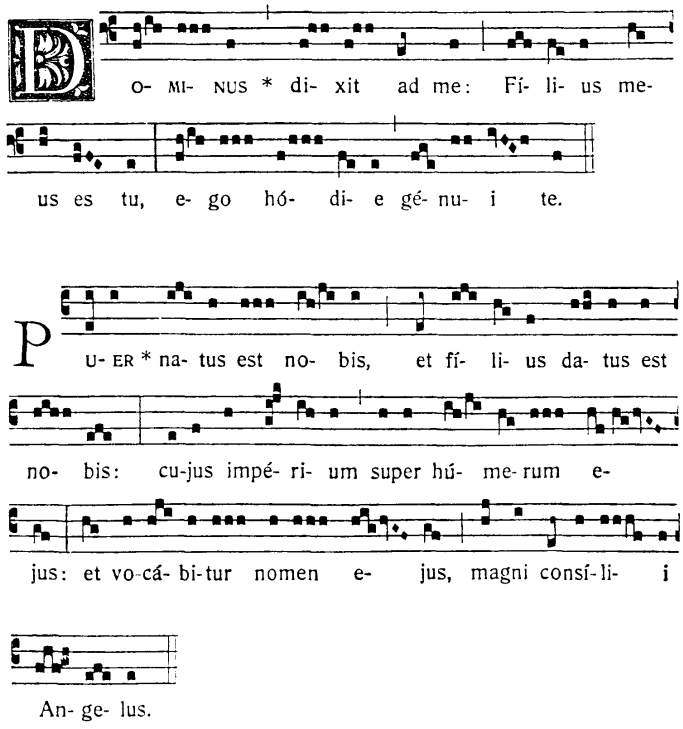
With this the four Masses were established. Although each had a different historical origin, each also has a part in a common theme—light as a manifestation of the Word, the eternal Son of the Father. The sun, as our principal source of light, is one of the most fundamental and powerful symbols of Christ, and the appearance of the sun in the day is a symbol of His manifestation to us. Each Mass takes place at a point in the day which marks a change in the progress of the sun, of light. At evening, darkness falls, a point when one can but look forward to the return of light.

Midnight is the point of greatest darkness, from which the return of light only begins, a return not yet perceptible, only known theoretically. At dawn perceptible light returns, manifesting the concrete beauty of light and giving a foretaste of the light of day. Day is the fullness of light and brings the concrete realization of a world fully illuminated.

The date of Christmas itself heightens the significance of light, since its placement at the winter solstice means that midnight this day stands at the middle of the longest night of the year, the point of greatest darkness, not only of this night, but of all the year. The increase of light thus symbolizes the birth of Christ as a point of origin and orientation for the whole liturgical year. The choice of the winter solstice may have been an attempt to replace a Roman festival of the sun, though this history is not quite certain.[8] Its symbolism is more important than its history, though, since it relates to a series of important events in the nativity cycle celebrated by liturgical feasts at symbolically significant points of the calendar, points pertaining to the increase and decrease of light, the solstices and the equinoxes: 1) the conception of John the Baptist at the autumnal equinox (placed according to Zachary's role in the autumnal Jewish observances, and a festival still observed in the Eastern Church);[9] and 2) his birth nine months later at the summer solstice; 3) the Annunciation of Christ at the vernal equinox linked by the gospel account of the visitation in Elizabeth's sixth month, and 4) his birth nine months later at the winter solstice. The contrasting placement of the nativities of Christ and John the Baptist at the contrasting solstices, the points at which the light of day begins to increase or decrease, is also linked by John's own statement: "He must increase but I must decrease."[10] This whole nativity cycle is linked to that of the Passion and Resurrection by the orientation of the Jewish Passover upon the vernal equinox; the medieval tradition was even more specific—it considered the date of the Passion of Christ to have been March 25.

Each of the four Masses of Christmas, in the texts of its proper chants, has a theme remarkably distinct from the others.[11] Each has a prevailing psalm or pair of psalms, which creates a thematic focus. The midnight Mass centers upon verses from Psalms 2 and 109 which speak of the eternal begetting of the Son from the Father: "The Lord hath said to Me: Thou art my Son, this day have I begotten Thee" (Ps. 2:7), "From the womb before the day star I begot Thee" (Ps. 109:3). The Mass at dawn has its point of departure in the introit, which expresses the dawn as a metaphor of Christ through Is. 9:2, "A light shall shine upon us this day . . . wonderful, God, the prince of peace," and leads to the shining forth of the Son of God as a royal personage, expressed in Ps. 92:1, "The Lord hath reigned; he is clothed with beauty." The Mass in the day draws its introit from Isaiah 9:6, "A child is born to us and a Son is given," with Psalm 97, "Sing ye to the Lord a new canticle," which psalm in subsequent verses speaks of the ends of the earth seeing salvation; thus the texts for the Mass in the day speak of the human birth of the Savior and his manifestation to the nations of the earth. The texts of the vigil are all in the future tense; the introit is an adaptation of the words of Moses to the Israelites, "In the evening you shall know that the Lord will bring you out of the land of Egypt; and in the morning you shall see the glory of the Lord" (Ex. 16:6-7), promising "in the evening . . . flesh to eat, and in the morning bread to the full" (Ex. 16:8). This is adapted to the occasion, "This day you shall know that the Lord will come and save you, and in the morning you shall see his glory." The reason for the choice of Psalm 23 is evident in the offertory, which is verse 7: "Lift up your gates, O ye princes, and be ye lifted up, O eternal gates, and the King of glory shall enter in." The difference of themes through these four sets of chants identifies four distinct stages in the celebration 1) vigil: anticipation of the events of the night and the morning; 2) night: the eternal begetting of the Word; 3) dawn: the royal splendor of the Son; and 4) day: the manifestation of the human child to the nations as Savior.

The remarkable differences between the four Masses are expressed by equally remarkable differences in the music itself.[12] These differences can be exemplified by comparing the introits of the Masses; the most striking contrast is between those of the midnight and the day Masses.



The introit, *Dominus dixit ad me,* for the midnight Mass has a very narrow range; it centers upon the minor third, D-F, with just a whole step above and below the third, a total range no wider than the psalm tone which accompanies it.[13] This narrow range is made all the more evident by the frequent reiteration of F, the top note of the third. The total effect of the piece seems to be quite static, even repetitious. Yet those of us who have sung it for innumerable Christmas midnights count it among the most memorable of all chants and recall the unique mood it sets for the Mass. Is this just because of its association with the holy night, or has our experience of this night been heightened by something in the chant itself? The latter, to be sure!

Although its range is narrow, the melody is a jewel, expressed in precious few notes. Its shape reflects the two-part construction of the text so characteristic of psalm verses:[14] the second half repeats the melody of the first, but with the four cadences reversed, D, C; C, D, so that the first half ends with an open cadence (C) and the second closes on the final (D). The repetition is thus not exact, but organic, contributing to a coherent whole. Its contours are gentle and graceful, but aside from the open and closed cadences, there is no sense of progression from one pitch focus to another. The focus upon D-F dominates the whole piece, and its total effect is static. Why should this be?

It is precisely this static quality which gives the piece its powerful effect. The subject of the text is the eternal begetting of the Son from the Father. It refers to a point before time, an eternal beginning that can only be suggested for us contingent and temporal beings. The music itself does this; it effects for a moment a sense of the cessation of the passage of time. The several reiterations and the single pitch focus in

this chant suggest to the listener something that remains the same, an eternal moment, and together with the intimate style of the melody, draw us inward and backward, as if we could in our imagination think back before the beginning of time to that sacred point in eternity when the Father spoke the Word.[15] The mood is one of recollection, but more than that, of wonder and awe, of stepping back from time for an instant into the presence of an eternal sacred mystery.

The introit, *Puer natus est nobis*, for the day Mass, has exactly the opposite effect. It begins with an upward leap of a fifth, G-D, goes a whole step above it, and then turns around the D. This is followed by another upward fifth leap, going a whole step above again, then shifting its focus back to C and falling back to G to complete the first line. This close parallelism reflects the parallel meaning of "child is born," with "son is given;" but in Latin it is even more parallel, *natus est nobis* rhyming with *datus est nobis*. There follows an elaboration of who this child is, expressed melodically by a wide ranging melody that is now centered upon C, with a third above and below it as significant points, ending finally on G.[16]

The melody is dynamic, moving quickly through a wide range, creating a coherent progression through several significant pitches on the way. Its progress through these various stages embodies an ebullient motion that is festive, public, and extroverted; its sense of regular progression through major pitches depicts a normal passage of time and suits the chant which relates the day Mass to the world of the here and now, just as the midnight chant did to the eternal.

Its point of greatest emphasis is the beginning of the chant, that part of the melody focussed upon D, on that part of the text including us, *nobis*. Thus its melodic construction places the most weight, not principally on the Messianic character of the child, but upon his being born for us. This is now the public proclamation of the One who was begotten of the Father in the quiet of eternity, secretly incarnate at the Annunciation, born in an out of the way place in the midst of the night, but now proclaimed to the nations in the full light of the day.

These two chants are only a very small portion of the repertory, all of which merits close study. Yet, they also suggest some speculations about the nature of sacred time. Sacred time is not the same as secular time. In secular time, the present is the only actual time, the past and the future being simply contingent upon it. But in sacred time, the past and the future are vivid components of the present. Sacred time, embodied in the liturgical year, is ordered upon the feasts of Christmas and Easter, but their relation to time is different. Christmas relates more to beginnings, to the past; Easter more to endings and fulfillment, to the future. Easter links the present with the eternal future, the end of time; Christmas links the present with the eternal past, the origins of it all.

Christmas has a doctrinal history and significance that is linked with sacred time as well. Just as Christ has two natures, divine and human, so he has two births, the divine one from eternity, and the human one in time. These are inseparable for us, because, among other reasons, our sense of sacred time confronts the eternal with the temporal, seeing the temporal as a reflection of the eternal, as our path to the eternal. This inseparability is true for the Christmas liturgy in a most interesting way. While the chants of the midnight Mass center upon the eternal birth, the gospel sung at that Mass is from St. Luke, about the human birth. The gospel sung at the Mass in the day, on the other hand, is from St. John, about the eternal Word, while the chants of that Mass celebrate the human birth. Each Mass, in an opposite way, then, reminds us of the link of the temporal, observed here and now, with its eternal equivalent. Each Mass presents both, so that an overarching theme of Christmas is the link of the temporal with the eternal, so suitable to the feast of the Incarnation, the same link as in the person of Christ, who accomplishes the breakthrough from the here and now for us.

NOTES

1. "*Vespere diei 24 Decembris sive ante sive post I vesperas.* A different Mass is provided for the morning of Dec. 24, unless it falls on a Sunday, when the Mass for the Fourth Sunday of Advent is said.
2. "The distinction between the solemn, the high, and the low Mass remains in force, according to tradition and current law;" *Musicam sacram* (1967), par. 28.
3. As set out in the *Graduale Romanum* (1974) and the *Gregorian Missal* (1990).
4. Of the lessons from the old rite (epistle and gospel), one was replaced entirely; the rest remain the same texts, though two of the epistles were shortened, while two of the gospels were lengthened, one considerably. Of the orations, (collects, secrets, and postcommunions) not one was retained as it stood; four were replaced, four were shortened by the omission of a whole phrase or clause, and four were changed by a few words or some word order.
5. The *Missale Romanum* (1970) provides neither gradual, alleluia, nor offertory; it prescribes one different communion, and one alternative introit, both for the midnight Mass. The *Ordo Lectionum Missae* (1981), which provides alternatives to the gradual in the so-called responsorial psalm, gives all texts different from the gradual, even though the gradual for the Mass at dawn, *Benedictus qui venit,* is one of the earliest and most widely documented of such texts, in both East and West.
6. This is reported by the pilgrim Egeria; see Josef Andreas Jungmann, S.J., *The Early Liturgy to the Time of Gregory the Great,* trans. Francis A. Brunner, C.SS.R. (Notre Dame, Ind., 1959), p. 267.
7. John F. Baldovin, S.J., *The Urban Character of Christian Worship: The Origins, Development, and Meaning of Stational Liturgy,* Orientalia Christiana Analecta, 228 (Rome, 1987), p. 157.
8. See the excellent summary of the question in Thomas J. Talley, *The Origins of the Liturgical Year,* 2nd ed. (Collegeville, Minn., 1991), pp. 85-103.
9. September 23 is observed as the Conception of St. John the Baptist; this date receives very early witness in the treatise *De solstitia et aequinoctia conceptionis et nativitatis Domini nostri Iesu Christi et Iohannis Baptistae,* though the historical identification of the annunciation to Zachary with the Jewish high holy days is seriously questioned; see Talley, *Origins,* pp. 91-98.
10. John 3:30.
11. This contrasts with the typical assignment of psalms for the Sundays for the year, where the chants for each genre, introit, gradual, etc. are arranged in ascending psalm-number order. For example, the introits for the Sundays after Pentecost (seventh in ordinary time and following) are drawn from Pss. 12, 17, 24, 26:1, 26:7, 27, 46, 47, etc.
12. For a sensitive discussion of the chants of Christmas, both Mass and office, see, Dom Joseph Gajard, O.S.B., *Les plus belles mélodies Grégoriennes* (Solesmes, 1985), pp. 16-73.
13. A narrow range is somewhat characteristic of introits in mode two; yet, of the 21 mode-two introits in the *Graduale Triplex,* only two have such a narrow range; *Dominus dixit* is the only one with such a singular pitch focus. The *Graduale Triplex* is used for such a survey in order to consider only pieces from the oldest Gregorian repertory; it is based upon the text of the *Graduale Romanum* (1974), a collection containing almost exclusively the oldest pieces, and it gives neumes for the melodies which have them, providing concrete evidence of their antiquity.
14. The phenomemon of *parallelismus membrorum* that constitutes the basic poetic structure of the psalms; see Robert Alter, *The Art of Biblical Poetry* (New York, 1985).
15. Dom Gajard suggests another reason for the style of this piece—it is the words of the Son himself, depicted as a child; Gajard, *Les plus belles mélodies,* p. 48.
16. The wide ranging beginning is characteristic of mode-seven introits; but, of 21 in the *Graduale Triplex,* only four begin with the leap of the fifth upward; moreover, of these four, only *Puer* repeats the fifth, and only *puer* places it as the highest pitch focus of the piece followed by descending focal points.

BENEVENTAN CHANT: A REVIEW OF THREE NEW BOOKS

Concerning the non-Roman rites of the Catholic Church, the constitution on the sacred liturgy of the II Vatican Council maintains that "...the Church wishes to preserve them and to foster them in every way" (Introduction 4).

Recently three volumes devoted to the liturgical chant of the Beneventan rite have been published: *Codex Benevento Biblioteca Capitulare 40,* in 1991; *Paléographie musicale, Tome XXI, Les Témoins Manuscrits du Chant Bénéventain,* in 1992; and *The Beneventan Chant,* in 1989, by Thomas Forrest Kelly.

1. *Codex Biblioteca Capitulare 40 della Catedrale di Benevento. Graduale cum tropis et sequentiis.* This is a magnificent full-color reproduction of a very beautiful manuscript with its exquisite Beneventan script and elegant Beneventan notation. The facsimile is the first volume in a new series, *Codices Gregoriani,* published in Verona, Italy, by the Associazione Internationale Studi di Canto Gregoriano under the direction of Nino Albarosa and Alberto Turco.

The facsimile of 165 folios is introduced by commentaries, p. i-xxxvii, in three languages: French, German and English. The editors explain that the commentaries are printed in the language of the commentators rather than being translated into Italian so as to emphasize the international character of this series of manuscript reproductions.

Benevento 40 (Ben 40) is a Gregorian chant gradual, tonary and sequentiary. The codex originates in the Beneventan region of southern Italy and dates from the early years of the eleventh century. The importance of this codex for Beneventan chant is that, even though Ben 40 is in itself a manuscript of Gregorian chant for the Roman rite, it nonetheless, is the richest extant source of Beneventan chants, many of which are included in the manuscript together with the repertoire of Gregorian chant of the Mass.

There are three commentaries on Ben 40:

A. *Notes Codicologiques* by Jean Mallet and André Thibaut. The commentators on the codicology of Ben 40 are Benedictine monks, who are the editors of the descriptive catalogue of 850 manuscripts preserved in the Capitular Library of the Cathedral of Benevento. *Les Manuscrits en ...écriture Bénéventaine de la Bibliothéque Capitulaire de Bénévent, Tome I, 1-18.*

They write that of the five graduals preserved in the cathedral library, Ben 40 is the most ancient. It dates from the middle of the eleventh century. The authors do not cite evidence for the choice of this date. The same date is given by E. A. Loew, *The Beneventan Script* (1914, 1980), also without explanation. The Beneventan monastery-cathedral of Santa Sophia is suggested as the possible place of origin for Ben 40 because of the codicological and paleographic similarities with other manuscripts known to have come from Santa Sophia. It is not possible to determine with certitude from the contents of the manuscript whether Ben 40 was designed for monastic or canonical use.

Ben 40 is the work of one person. Because of the stylistic consistency in script, notation and decoration throughout all the folios the commentators judge that one anonymous author is the scribe, the notator and the rubricator of the manuscript. One and the same hand is responsible for the complete codex. This is unusual for a manuscript of this kind which customarily involved the collaboration of three persons: the scribe for the text, the notator for the music and the artist for the ornamentation of the work.

The manuscript is said to be discreetly decorated. *La décoration, discrète, est homogène...*in a uniform ornamentation of the initial letters with blue, red, green and

yellow coloration. None of the letters is historiated or miniaturized. This is not an illuminated manuscript. The decorated letters are not painted on a background of gold or silver.

In its present form Ben 40 is not a complete gradual. The temporal cycle begins on the Monday after Palm Sunday and the sanctoral cycle starts April 14 with the feast of Saints Tiburtius and Valerian. The *Kyriale* from the ordinary of the Mass is also lacking

B. *Die Rhythmische Aussage von Benevento 40* of Rupert Fischer. The conmmentary on the notation of Ben 40 is written by Rupert Fischer, O.S.B., who is a monk of the Benedictine Abbey of Metten in Bavaria. He is the scribe for the St. Gall notation in the *Graduale Triplex*. He has copied both the St. Gall and the Lorraine notations for the Solesmes *Offertoriale Triple cum versiculis* based on Karl Ott's 1935 *Offertoriale sive versus offertorium*. Dom Rupert is the commentator on its notation for the facsimile edition of *Codex Einsiedeln 121*.

The notational style of Ben 40 is the same for the Beneventan as for the Gregorian chants. There is no paleographic difference between them. This is true of all the Gregorian chant manuscripts that transmit Beneventan chants. The notation of Ben 40 is intervalic, diastematic, but without staff lines and clef signs. The custos, guide, is used at the end of a line and even sometimes within a line.

In his "Some Rhythmical Clues from Benevento 40" Rupert Fischer concerns himself with Ben 40 specifically. (The study of Beneventan notational script in general has been treated in minute detail by Jacques Hourlier, O.S.B., in *Paléographie musicale, PM, XV)*. Because the nueme signs are written with a wide-nibbed yet very flexible pen, many expressive rhythmical details are presented through the modification of the neume design. The commentator discusses these neumatic variations as they relate to expressive nuance in the execution of the chants.

Even though the notation of Ben 40 is scripted by one and the same hand, the author points out that in some few places the hand of another notator is discernable replacing some neumes or altering the diastematy of others. The author disclaims finality in his analysis and states that for the precise interpretation of the diverse neumes of Ben 40 and their interpretative implications further individual and specialized investigation is required.

C. *The Beneventan Liturgy and its Music in the Context of Benevento 40* by Thomas Forrest Kelly. This part of the commentary on Ben 40 is provided by an American, Thomas Forrest Kelly, professor at the conservatory of music of Oberlin College in Ohio. T. F. Kelly has made an extraordinary contribution to the study and appreciation of Beneventan liturgy and chant as the author of *The Beneventan Chant* and as editor of PM XXI, *Les Témoins Manuscrits du Chant Bénéventain*. He has been much occupied in presenting and investigating new sources of Beneventan chant.

The preservation of Beneventan chant in an essentially Gregorian chant manuscript, Ben 40, is of great interest. The eighth century Beneventan rite was eventually replaced by the Roman rite in the Lombard duchy of Benevento. The eleventh century scribe of Ben 40 appears reluctant to lose the chants for the Beneventan rite, and so for thirteen Masses he includes the Beneventan Mass chants after the Gregorian chant Masses. This results in two Latin liturgical chant Masses for the same Mass liturgy: one Mass for the Roman rite with Gregorian chant; the other Mass for the Beneventan rite with Beneventan chant. The commentator calls these "doublet" Masses.

The following presents the procedure adopted by the Ben 40 scribe in the preservation of Beneventan chant:

On folio 4v the Gregorian chant for the Holy Thursday Mass concludes with the communion, *Dominus Jesus,* immediately after which there is a rubric, *ingressa* for the Beneventan introit, *Postquam surrexit*. This is followed on folio 5 by the gradual chant, *Vidit propitius,* and then the chants for the offertory, *Populе meus,* and the communion, *Quis te,* are cued. (We see from these texts that the Beneventan liturgy

does not use the same Latin texts for the same liturgical observance and function as the Roman liturgy. In this respect the Beneventan rite is different from the Ambrosian and Mozarabic rites and the Old Roman use, which for the Mass liturgy employ the same Roman rite Latin texts though with different chant melodies.) The liturgical structure for the Mass liturgy is essentially the same for the Roman and Beneventan rites. The proper chants in the Beneventan liturgy are: ingressa (introit), gradual, tract, Alleluia, offertory and communion.

T. F. Kelly does not discuss the Beneventan Mass ordinary. Ben 40 does not now include the *Kyriale.* However, in his book *The Beneventan Chant,* p. 90, Professor Kelly discusses the Beneventan ordinary as consisting of *Gloria, Kyrie, Credo, Sanctus* and *Agnus Dei.* The *Kyrie* appears to have been chanted after the *Gloria* in the Beneventan liturgy.

The Beneventan chant melodies preserved in Ben 40 have their own distinct musical style as compared with other Latin liturgical chant traditions. There is much use of melodic formulas and the expansion of these chant fragments into extended musical phrases. Beneventan chants employ only two modal finals. All the chants end in either A or G. This modality may represent an earlier form of tonality before the organization of western chant into the eight modal system.

Musical style is not necessarily associated with liturgical function as is the Gregorian chant repertoire of Ben 40. Also, for the Beneventan chants, there is no difference between the style of music for the soloist and for the choir. Ben 40 includes a number of chants with Greek texts. These Greek texts are not written with Greek characters but have been transliterated into Latin letters. A Latin version accompanied the chants in Greek. For example, the Holy Saturday chant, *Doxa en ipsistis,* is followed by *Gloria in excelsis.* As important as the Ben 40 manuscript is for Beneventan chant, it is also precious for its witness to the liturgical and musical archaisms of the Gregorian chant it preserves.

T. F. Kelly has provided an index for the Beneventan chant of Ben 40 and Alessandro Padoan has an index for the Gregorian chant repertoire.

2. *Les Témoins Manuscrits du Chant Bénéventain. Paléographie musicale Tome XXI.* Thomas Forrest Kelly, editor. It had been ten years since the last Paléographie musicale, PM, publication. PMXXI, *Les Témoins Manuscrits du Chant Bénéventain,* edited by Thomas Forrest Kelly, appeared in 1992. It is the latest in the monumental series of Latin liturgical chant facsimile reproductions produced by the Abbey of Solesmes. (Reverting to an earlier practice, PM XXI is published by Solesmes and not by Desclée, Tournai, or by Lang, Berne.) There are now twenty-three volumes in the series: twenty-one in PM, series 1, and two volumes in PM, series 2.

It was announced in *Etude Grégorienne,* vol. XIX, 1980, p. 8, that the next PM edition would be a facsimile of Old Roman chant, an antiphonal of the office preserved in the British Library, London, British Library Additional 29988, but *Les Témoins* has appeared first. PM XXI is the only volume in the PM series devoted solely to Beneventan chant.

The Beneventan chants that appear in PM XXI are collected mainly from sources of non-Beneventan liturgy and chant. The three previous PM volumes entitled Beneventan are manuscript facsimiles of Gregorian chant written with Beneventan script and Beneventan notation. PM XIV, 1931, Vat. lat. 10673, is a Gregorian chant gradual. It includes the definitive study of Beneventan liturgy by René-Jean Hesbert, O.S.B. PM XV, 1937, Benevento, Biblioteca Capitulare 34, is also a Gregorian chant gradual. It includes the detailed study of Beneventan notation by Jacques Hourlier, O.S.B. The third volume, PM XX, 1983, Benevento, Biblioteca Capitulare 33, is a Roman rite missal of Beneventan origin. There is no extant Beneventan missal or sacramentary.

PM XXI assembles in one volume all the known manuscript evidence for the ancient music of the Beneventan liturgy. Ninety-one surviving manuscript sources

are included. These sources date from the 10th century to the 15th century. PM XXI has 330 plates of facsimile reproductions. The commentary in French which accompanies the plates gives a brief description of each manuscript, whether or not chants from a given manuscript are reproduced in the plates. Some Beneventan chants which are illegible are omitted from the plates; as are also some palimsest examples not recoverable by ultra-violet treatment. The photographs reproduced in *Les Témoins* are of remarkable clarity. The majority of these are the work of André Thibaut, O.S.B.

The presentation of the manuscript sources in *Les Témoins* is not chronological. They are listed alphabetically according to their place of preservation. The chronology of the manuscripts may be found in the chronological table, p. xxiii. It would have been impractical because of space limitations to transcribe the chants into modern notation. Transcriptions of a number of Beneventan chants may be found in *The Beneventa*l *Chant* by T. F. Kelly.

PM XXI, *Les Témoins Manuscrits du Chant Bénéventain,* is an invaluable source for the study of Beneventan chant. Its contribution is threefold: the complete documentation of all the known manuscript sources; the facsimile reproduction of most of the surviving Beneventan chants in 330 photographic plates, and the concise editorial comentary on the mauscripts and music of the Beneventan Latin liturgical chant tradition.

3. *The Beneventan Chant* by Thomas Forrest Kelly. In the tradition of hymnal companions, Thomas Forrest Kelly's *The Beneventan Chant,* Cambridge University Press, may well serve as a companion to PM XXI, "The Manuscript Witness to Beneventan Chant." Unlike hymnal companions, which appear after the publication of a hymnal, *The Beneventan Chant* was published in 1989 and PM XXI in 1992. In his book, T. F. Kelly lists 86 manuscript sources for Beneventan chant. These have been expanded in PM XXI to 92 sources, evidence of the developing research in this field.

Professor Kelly gives every aspect of the subject careful consideration. The documentation of the surviving sources is of paramount concern, but there is ample treatment of Beneventan chant in its historical (rise and fall), liturgical and musical context.

In relating Beneventan chants to other liturgical chant traditions: Old Roman , Ambrosian, Mozarabic, Gregorian and even Byzantine chant, the author succeeds in presenting an exceptional account of these liturgical chant repertories.

The disappearance of the Beneventan rite and its replacement by the Roman rite, the author explains, was motivated by the desire for liturgical uniformity both in the Roman Church and in the politics of the Carolingian Empire. When Desiderius (+1087), the renowned abbot of Montecassino, the center of Beneventan culture, became Pope Victor III he implemented the decree, 1058, of Pope Stephen IX forbidding the singing of Beneventan (Ambrosian) chant at Montecassino. *Tunc etiam et Ambrosianum cantum in ecclesia ista cantari penitus interdixit:* Chron. mon. cas., II, 94. (Customarily all non-Roman chant was designated Ambrosian, even non-Ambrosian rite chants. "Ambrosian is the only name that Beneventan scribes ever use to distinguish their local chant from the Gregorian norm." Kelly p. 181.)

The author does not consider the possibility that the substitution of the Roman rite for the Beneventan rite by the popes may have been due to concern for the use of the scriptures in the liturgy. Considering the liturgical exclusion at Rome of non-scriptural texts, we read (Kelly pp. 184-5) that "unlike the Gregorian repertory which uses for the Mass almost exclusively scriptural texts, almost half the Beneventan chants for the Mass are of ecclesiastical creation." Also the author indicates (pp. 63-4) a practice that would not be countenanced at Rome, namely, that sometimes there is "the use of non-scriptural lessons at Mass." "The use of a reading from hagiographical literature is occasionally found in the Mass." It was exceptional for non-scriptural texts to be introduced in the Roman liturgy. The Nicene Creed (325)

did not become part of the Roman Mass liturgy until the 11th century even though it was present in the Latin Spanish liturgy in the 6th century and in the Roman-Frankish liturgy in the 8th century. The late introduction at Rome of hymns with non-scriptural texts is also evidence of this same reluctance even though hymn singing in the liturgy is mentioned by Saint Ambrose of Milan (+397), Saint Augustine of Hippo (+430) and by Saint Benedict in his *Regula* (530).

T. F. Kelly's *The Beneventan Chant* reproduces thirty plates of chants taken mainly from Beneventan Mass and office liturgy. The author arranges for his transcription of the plates to be compared with the original notation. For example, on p. 123, there appears the *Alleluia, resurrexit* in modern notation and a reference to plate 22 where one may find for comparison the original Alleluia from Ben 40, folio 19v. The transcriptions and the original notation are not placed side by side.

The transcriptions into modern notation are presented in stemless note-head style. The author uses one sign to represent neumes formed at the unison by the oriscus figure. Would it have been preferable to have retained the practice in stemless notation of using two note-heads for this neumatic design because the two notes at unison are intended to be articulated and not to be fused or joined at unison? Dom Eugène Cardine has convincingly shown that all unison notes receive repercussion and not fusion. (Cardine, *Gregorian Semiology*). Is it necessary to have a sign for liquescent neumes different from that presently used in stemless notation, namely, a smaller note-head? The author uses an "x" for the liquescent neumes.

In *The Beneventan Chant*, Thomas Forrest Kelly has achieved his purpose as expressed in the preface to his work: "I have thus made it my task to attempt this preliminary study in the hope that by making the Beneventan chant accessible it may be studied further and understood better."

May it be hoped that someday it might be possible to participate in an actual liturgical celebration of the Beneventan rite. This is not now possible for the Mass liturgy because there is no extant Beneventan missal, sacramentary and lectionary and sources for the divine office are also imcomplete. However, considering the progress already made in the study of Beneventan liturgy and chant, further research may make posible the ideal realization and experience in worship of the venerable Beneventan rite.

GERARD FARRELL, O.S.B.

REVIEWS
Hymnals

Catholic Book of Worship III (choir edition). Canadian Conference of Bishops. Concacan Inc., Ottawa, Canada, 1994. ISBN 0-88997-301-6.

This is the third edition of the official hymnbook of the Canadian Conference, the first of which appeared in 1972, the second in 1980. Last year, the bishops mandated a new lectionary utilizing the 1989 *New Revised Standard* version of the bible (with adaptations). This is in keeping with the Canadian Conference's official policy on fostering inclusive language in all areas of church life. This hymnal reflects this pro-feminist sympathy.

There are some improvements in this edition over its predecessors: most notably, the printing of the complete text between the staves; that, together with excellent engraving make it eminently readable. Furthermore, full organ (piano?) accompaniments are provided for most of the "folk" pieces. Guitar chords are provided throughout. Again, many good tunes are included which were not in the previous edition; e.g., Stanford's "Engelburg." However, this is counteracted by the omission of some fine tunes: e.g., "St. Elizabeth" (Fairest Lord Jesus), and a failure to include tunes such as Willan's "St. Basil" (which was written for *St. Basil's Hymnal,* for many years the standard Catholic book in Canada.

One wonders why CBW III had to be as thick as it is (some 2 1/4"). It will not sit flat on the organ desk and its sheer weight will make it uncomfortable to be held by choristers. Surely a thinner paper could have been used.

There is a serious concern, particularly for the organist, in the organization of the service music (ordinary of the Mass). Rather than the normal procedure of presenting each setting in its normal order, all *Kyries* are grouped together, all *Glorias,* and so forth. This entails a continual leafing over from section to section whether one is choosing to sing all movements from the same setting or from different settings. Further, there are a number of songs which extend over two pages so that page turning is required, and frequently a need to turn back for a refrain. Still worse is the fact that an alternate text is printed such that it is not available on a page beside the score. This is simply bad arrangement.

The principles which dictate the changes to be found in this volume are to be found in the *National Bulletin on Liturgy,* Volume 25, No. 128, Spring 1992, a review published by the Canadian Conference of Catholic Bishops. Some of these are: Is the music of good quality? Does the text contain biblical imagery? Is the theological content sound? Does the text use contemporary English? Is it ecumenically sensitive? All of these could be dealt with at some length but space is lacking. The overriding concern seems to me to be the Canadian bishops' policies regarding inclusive language. I suspect that this alone has driven them to issue this new edition. This, indeed, is the first of the "other concerns" listed on p. 6 of the *Bulletin.* The mandating of the *New Revised Standard* version for the lectionary in 1993 affirms this penchant and has resulted in readings which are literal, awkward, lacking in literary beauty, and sometimes theologically obscure.

There are many instances of the inclusive bias in the rendering of hymn texts. I shall cite two: *Praise, my soul, the King of Heaven* set to John Goss' familiar tune: verse 3 now reads: "Father-like God tends and spares us; well our feeble frame he knows." (Note the substitution of God for "he");"Mother-like, God gently bears us..." (One would think that if Henry Lyte had thought that way about it, that is what he would have written. He wasn't consulted, of course, since he died in 1847!)

The second example is taken from the responsorial psalm of the First Sunday of Advent, Year B. In place of the Grail version which read: "May your hand be on the man you have chosen, the man you have given your strength," we now have the 1986 Grail inclusive language edition: "May your hand be on the one you have chosen, the one you have given your strength."

What is missing from CBW is any attempt to incorporate the principles laid down by Vatican II; primarily, the need to preserve Latin in the Mass and giving to Gregorian chant "pride of place." Less compliance with these norms is found in CBW III than in its predecessors. *Kyrie XVI, Gloria VIII, Sanctus* and *Agnus Dei* from *Mass XVIII* are retained. However, a mere handful of the hymns are retained in Latin as well as a few with English translation. In one of these, *Conditor alma siderum* (in translation, of course), mode 4 is transposed up a minor third. The arranger is under the misconception that it is in the key of E flat. This is curious and it has gone through three editions unchanged.

The *Book of Common Praise* (1938), still used by many congregations of the Anglican Church in Canada, has well over forty office hymns (in translation), while the *English Hymnal* (1933) has well over ninety Gregorian melodies. Whose is the Catholic heritage? Moreover, many choirs among those of the high church tradition have adapted the English psalter to the Gregorian tunes. Indeed, some Benedictines sing the office in English. One wonders why there has been no

attempt to do this in CBW III, even though it is claimed that there is "...maintenance of some of our chant heritage." This is not true, unless we regard Fr. Gelineau as part of our heritage. Indeed, I could not discern even a hint of Gregorian in the responsorial psalms.

All told, I can perceive no sufficient improvement of CBW III over CBW II to justify the vast outlay of money parishes will be faced with. Those parishes that are happy with *Glory and Praise* would do well to continue its use. Those who are interested in what Rome wants had better look elsewhere. I suggest that all of us, including the Canadian bishops and the staff of the national liturgical office, go back and study the documents of Vatican II, especially *Musicam sacram* of March 1967. There, they might learn what the norms of music for liturgy are and, with some concern for the intentions of the conciliar fathers, start to put them into practice. Meanwhile, another generation has passed by without knowing the beauty of the Catholic heritage.

MARTIN BROWN

Choral

Cum Novo Cantico for SATB, organ. PPM09306. Text: Latin Antiphon from the *O Antiphons of Advent Veni Emmanuel:* Stanza versified by Hal M. Helms. *Es ist ein' Ros Entsprungen:* Tr. by Theodore Baker, 1851-1934. Setting: Gerald Near. Paraclete Press, Orleans, MA 02653, 1993.

In the words of the composer, "This is a three movement work *(I. Antiphon and Chorale, II. Noël and Lullaby, III. Cum Novo Cantico).* Although intended to be sung as a set, it may also be sung as separate pieces." The text reflects the Advent, Christmas and Epiphany Seasons. The writing is superb—so characteristic of Gerald Near. It will be very effective sung as a set at the Advent-Christmas concert. Liturgical churches will find this trilogy especially useful, most desirable and practical enough to add to their libraries. The individual movements beautifully reflect the seasons for which they were intended. The organ score is modest enough to be well within the range of the average organist. Incidentally this work is recorded by the marvelous *Gloriae Dei Cantores,* Elizabeth C. Patterson, conductor: *Cassette 012, What Cheer!* Paraclete Press, Orleans, MA 02653.

Gloria for SATB with divisi and organ. Paraclete Press, Orleans, MA 02653. PPM09320. Setting by Alun Hoddinott, 1993.

This is an exciting work and requires an excellent choir and a fine organist. It should be most useful in a festive setting such as Christmas and/or Easter. Alun Hoddinott, a British composer in many idioms, deservedly enjoys an international reputation and Paraclete Press is to be congratulated in sharing this with the Church.

The Shorter New Oxford Book of Carols, edited by Hugh Keyte and Andrew Parrott: Music Department, Oxford University Press, 1993.

Of all the previous *Oxford Book of Carols,* this is by far the shortest and I dare say the best. Essentially, it is made up of two parts, composed carols and traditional carols. In the composed carols section, materials are drawn from the middle ages through to the twentieth century. The choral arrangements are always in keeping with the period or country. For some of the carols, instrument parts are provided for hire by the publisher. The traditional carols section provides a wide variety of ethnic material. Obviously English carols are in the majority. We might have appreciated a few more of the Czech and Polish carols though each section samples ethnic as well as historic material. The arrangements are traditional as well as contemporary. The indices, *Index for Feast and Seasons, Index of Sources for Music, Index of Text and Index of First Lines and Titles,* are most useful and helpful. All in all, this is the most informative book of its kind in the history of carols and music for the church. It needs to be on every church musicians shelf and in the working libraries of the choirs as well.

PAUL MANZ

Missa Brevis, No. 2 by Scott Eyerly. SSA, organ. C. F. Peters, 373 Park Avenue S., New York, NY 10016. $2.50.

Settings of the ordinary texts of the Latin Mass are not being published in these post-conciliar times, a demonstration of the intention to do away with the *Missa Romana cantata.* This setting is done by Episcopalians, dedicated to Gerre Hancock and the boys of St. Thomas Choir School in New York City. It is a delicate and beautiful work, only ten minutes in duration, but tailored for boys voices and expressing a truly Gregorian spirit. There are dissonances, but the modal character of the work seems to absorb them. The organ part is independent, interesting and occasionally challenging. One wonders how long it will be before one can again hear a boys choir singing a three-part setting of a Latin Mass in a Roman Catholic church. If there are any convents with a sung Latin liturgy, this would be a fine piece to work on.

What Did the Star See? by Joseph M. Martin. SATB, organ, optional flute. Harold Flammer, Shawnee Press. $1.10.

A simple piece with a lot of unison and two-part work. The text is by J. Paul Williams. The flute adds a festivity and interest for a small group. Any C instrument may be used; the part is printed with the vocal score. One wonders why a key with five flats is chosen for such a simple piece, because it makes a simple organ part beyond the ability of many organists who can't play with five flats.

Christmas Canticles by George Arellano. Arellano Music Co., 1371 Thunderbird Avenue, Sunnyvale, CA 94087. $3.

These psalms and antiphons are arranged for various voice combinations: unison, SATB, SSA and TTBB. The score, in a very legible manuscript, is in spiral binder. The harmony is traditional and the compositions easily mastered, making them useful for processions. The texts are not carols nor taken directly from the liturgy, but inspired by them.

Mid-winter Carol by Gustav Holst. SA, mixed, or TB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. $1.10.

The text is by Christina Rossetti, delicately set for two voices with an independent organ part. Not difficult, it has the possibility of adding considerable quality to a Christmas program.

The Day of Resurrection, a French carol arr. by Henry Kihlken. SATB, organ, optional trumpet. Theodore Presser Co., Bryn Mawr, PA 19010. $1.25.

The text is by Saint John Damascene, translated by John Mason Neale. Not difficult with very traditional harmony, unison and two-part passages break into four-part sections with interesting polyphonic writing. It is a fine Easter Sunday processional or recessional. The trumpet part is found in the vocal score.

Magnificat in B-flat by Johann Pachelbel, ed. by Robert Scholz. SSATB, SSATB soloists, small orchestra. Mark Foster Music Co., P. O. Box 4012, Champaign, IL 61824-4012.

For an American publishing house to undertake bringing such a work to reality is surely to be commended. The number of church choirs, Catholic or not, that would study and perform this great classic is minimal, even with the English text provided. The edition is the doctoral work of Robert Scholz at the University of Illinois and part of his dissertation on *17th Century Magnificats for the Lutheran Service.* An instructive preface introduces the singers to Pachelbel (1652-1706), and makes the edition of value to musicological reseach as well as performance by college groups.

R.J.S.

Recordings

Requiem, op. 9 and *Quatre Motets, op. 10* by Maurice Duruflé (1902-1986) by the *Master Chorale,* William Hall conductor and featuring Ladda Thomas, organ, Martha-Jane Weaver, mezzo-soprano and Richard Fredricks, baritone. Summit Records, DCD 134 Box 26850, Tempi, AZ 85285, 1992.

Here is a masterpiece performed by a master choral group. While some may wish for slightly different tempi the fact remains it is a sensitive reading and a most resonant vibrant chorus. William Hall knows the kind of choral sound a liturgical *Requiem* should have and produces it with apparent ease. Seldom have I heard such virtuoso, tasteful accompaniments as Ladd Thomas offered. We need to hear more of his artistry, both as soloist and accompanist. Duruflé, I am quite confident, would have loved this performance. Of the vocalists, Richard Fredricks is by far the more convincing. His *Hostias et preces tibi* is an exciting realization. The *Quatre Motets* (especially *Ubi Caritas*) suggest to me more reflective, moderate tempos. However, the overall performance is one of significance and finesse. By all means, get this recording.

PAUL MANZ

Magazines

UNA VOCE (France). No. 177. July-August 1994.

This issue contains a very evocative article on the Benedictine Abbey of Notre-Dame de Randol, which was founded in 1971 by the Abbey of Fontgombault. The original article appeared in a weekly, *Centre-France de la Montagne.* The account, organized according to the liturgical hours, recreates monastic life and contrasts it to the world just outside the monastery. There are 45 Benedictine monks in Notre-Dame de Randol, including four Americans. The journal also includes the usual sections on the interpretation of Gregorian chant and a review of pertinent articles from the French press. In the latter category it is reported that the national ministry of education is encouraging the teaching of Latin by offering it as an option in schools one year earlier than currently done. More than half of the people polled recently think that Latin is useful to the study of French language, literature and the origins of French civilization. Although only 29% of those polled had studied Latin, 59% thought that a knowledge of Latin would mean greater success in higher education.

V.A.S.

UNA VOCE (France). No. 178. September-October 1994.

The most interesting article in this issue is the reprint from *La Nef* (Sept. 1994) of a part of an interview with Monsignor Johannes Overath, honorary president of the Consociatio Internationalis Musicae Sacrae (CIMS) in anticipation of the symposium to be organized in Chartres by CIMS (It took place on October 1 and 2, 1994) in honor of the 800th anniversary of the cathedral. When asked by the interviewer why the works published by CIMS, which was founded in 1963, are not more widely known, Msgr. Overath answered that there are two reasons: 1) a lack of funds for publicity and promotion, and 2) a lack of willingness of many clergy, even those highly placed, to have their eyes opened by competent professionals.

Commenting on the program of the symposium, Msgr. Overath said that its theme "The Sung Bible" has for objective to remind all that liturgical music, and especially Gregorian chant, is based on the Holy Scripture. The church musician, rooted in the tradition of the Church, refuses subjectivity in order to give preference to the objectivity of Holy Scripture in the liturgy. It must be remembered that, while the council opened the possibility of liturgy in the vernacular, it insisted that the faithful be prepared to sing those parts of the ordinary of the Mass that belong to them. This is not only to maintain the tradition of the liturgy in Latin, but also because Gregorian chant in Latin is a factor of unity for the Church and because it offers by its sacred nature a model for new liturgical chants called for by a healthy liturgical reform. It is symptomatic that the most important document on sacred music by Pope John Paul II, *Jubilari feliciter,* remains for the most part unknown. In it the Holy Father states that it is personally incumbent on the guardians and practitioners of sacred music to preserve this treasure for the Church.

V.A.S.

SINGENDE KIRCHE. Vol. 41, No. 3, 1994.

Peter Paul Kaspar, the new editor, has an editorial on the relationship between music and religion. Walter Sengstschmid writes about liturgical organ playing on an instrument with an historical keyboard. Kaspar in another article addresses the question of concerts in churches, referring to the letter from Roman authorities to the national bishops' conferences. He notes the value that sacred concerts can have on the apostolate and the care of souls, sighting his own church, St. Ursula in Linz as an example. An article by Siegfried Koesler, cathedral choirmaster at Würzburg, was originally given at Bolgona as a speech at the meeting of the Italian Caecilian congress, whose theme was participation in the liturgy through church music. The Holy Father's letter to Monsignor Bartolucci on the occasion of the 400th anniversary of the death of Palestrina is printed, and the usual listings of programs of music sung in the major churches of Vienna and the cathedrals of the provinces conclude the issue.

R.J.S.

SINFONIA SACRA. Vol. 2, No. 2, 1994.

Michael Tunger, editor of this new German church music journal, writes about the conciliar demand that the treasury of sacred music be fostered. He complains that this has not been carried out particularly at great liturgical festivals, and the usual excuses no longer hold. Liturgy and church music form a bridge between tradition and the post-conciliar reforms. Walter Hoeres writes a justification of triumphalism, a philosophical and theological reflexion on the devastation of the Church and the liturgy. This very erudite article of 25 pages seeks to establish historically the place of cult in the Church. Walter Brandmüller writes on Latin as the language of unity, a summary of the reasons why the Church in the conciliar decrees orders the use of Latin in the liturgy. "Beware of the Destruction of Tradition" is the title of an interview conducted by Michael Tunger with the famous composer, Max Baumann, who expresses himself on questions concerning church music in German lands.

R.J.S.

MUSICA SACRA. Vol. 114, No. 5, September-October, 1994.

A significant address made by Cardinal Joseph Ratzinger marking the thirty years of music at the Cathedral of Regensburg (1964-1994) when his brother, Georg, was choirmaster there is published in full (11 pages). It is entitled "The Bridge between the Regensburg Tradition and the Post-conciliar Reform."

Another extensive article studies the late organ works of Joseph Ahrens. Reports from the various diocesan affiliates of the German Caecilian Society, reviews of books, music and journals complete the issue.

R.J.S.

OPEN FORUM
Hymns of the Eucharist

The article, "Hymns of the Eucharist," by Vincent Lenti (*Sacred Music,* Vol. 121, No. 3, Fall 1994, p. 18-24) was interesting and informative. However, the author makes no distinction between the information given that the author of the texts is

one and the same as the composer of the music, and thus the reader must conclude from the information given that the author of the texts is one and the same as the composer of the music.

In the times that these hymns were written less was known about who the composer of the melodies was than the author of the words. Thus, I believe it can hardly be assumed that the author and the composer were one and the same person. A follow up article on the beautiful melodies that adorn these inspired words would be most welcomed.

J. GERALD PHILLIPS

Music and Text

Although I am surprised that Mr. Phillips infers that I have assumed the same authorship for both text and music, he raises an interesting and valid point. Many words (including my own) have been written concerning hymn texts and certainly far less concerning the music which conveys those texts. Part of the reason for this is that the story of a hymn tune is often totally separate and strangely unrelated to the story of a hymn text. Therefore, this repertoire is really very different from opera, for example, where text (libretto) and music are intimately connected. Although many hymn texts have been associated with a specific tune from their origins (particularly in the Lutheran tradition), it is also very common for a text to be attached to a specific tune many years—sometimes many centuries—after the composition of the text. As noted in my article, the beloved Catholic hymn, *Adoro Te,* dates from the thirteenth century. However, the tune (which is known by the same name "Adoro Te") has origins probably no earlier than the end of the seventeenth century. Sometimes hymn texts have been associated with more than one tune. For example, Father Faber's well-known *Faith of our Fathers* is generally sung in the United States to a tune known as "St. Catherine." However, the fine English publication, *The Westminster Hymnal,* sets Faber's text to a completely different tune known as "Coleraine." During the nineteenth century, this ambiguity of association between text and music is reflected in many hymnbooks which contained no tunes whatsoever. The meter of each hymn text was duly noted, and the text was sung to whatever appropriate tune with which the organist might be familiar. All of this being said, Mr. Phillips has made a good suggestion that the story of some of the noteworthy melodies with which Catholic hymns are associated would certainly be in order.

VINCENT A. LENTI

Pre-Vatican II Music

I am interested in buying Pre-Vatican II Masses, organ music, motets, hymnals published by McLaughlin & Reilly, Gregorian Institue, World Library, and J. Fischer Co. Call me collect at (713) 529-5508 or write 1436 W. Gray, #241, Houston, Texas 77019.

J. DIX

NEWS

The Collegium Cantorum of the University of Dallas sang solemn Mass at the Church of Saint Agnes in Saint Paul, Minnesota, November 27, 1994. The music included Hassler's *Missa "Dixit Maria"* with Bruckner's *Ave Maria* as offertory motet. Other music sung was Victoria's *Domine, non sum dignus, Recordare Virgo Mater* by Casals and *Ubi Caritas* by Duruflé. The recessional was Lassus' *Jubilate Deo.* Marilyn Walker is founder and conductor of the ensemble.

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Advent music at Saint Patrick's Church in Portland, Oregon, included Byrd's *Vigilate,* Tallis' *Audivi media nocte,* Palestrina's *Canite tuba,* Rheinberger's *Ex Sion,* Praetorius' *Gaudete omnes,* Viadana's *Exsultate justi,* Lassus' *Tu exsurgens and Magnificat* by Dyson. Dean Applegate is director and Delbert Saman, organist.

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The Minnesota chapter of the Latin Liturgy Association held its annual meeting at the Church of Saint Agnes in Saint Paul, December 18, 1994. A resolution was passed to be sent to the national officers: "The Minnesota branch expresses dismay at the lack of fidelity to the Latin texts shown by the English translations of the liturgy in current use. The branch recommends to the national officers that they encourage the U.S. bishops to establish a working relationship with the organization known as CREDO in producing official translations of the Roman liturgical texts."

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Paul Manz of Chicago, Illinois, member of the Church Music Association of America and reviewer of new music for *Sacred Music,* was recipient of a Wittenberg award presented by the Luther Institute to honor outstanding Lutheran laity and clergy who have given significant service to church and society. The presentation was made at the Hyatt Regency Washington, November 10, 1994, as part of the 21st Annual Symposium on Politics and Ethics co-sponsored by the Luther Institute and the Lutheran Theological Seminary at Gettysburg. +

Come to the Well, a Christmas dramatic musical by James D. Lueers, was given its premiere performance at Pleasant Hills Community Presbyterian Church in Pittsburgh, Pennsylvania, December 17, 1994. The cast includes twelve characters, townspeople and children. It is orchestrated for organ, piano, brass, woodwinds and percussion. Lueers has degrees from the University of Kansas and Indiana University, and he studied in Vienna as a Fulbright scholar.

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The William Ferris Chorale opened its 23rd subscription series with "An Alpine Christmas," December 2, 1994, at Mt. Carmel Church in Chicago, Illinois. On the program were choral works by Dufay, Phillips, Nanino and other renaissance masters, Gregorian chant and Joseph Kronsteiner's *Krippen Messe* for chorus and small orchestra.

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Christmas Masses at midnight were celebrated at Holy Childhood Church, Saint Paul, Minnesota, with Anton Diabelli's *Pastoral Mess in F* with choir and chamber orchestra; at Saint Patrick's Church in Portland, Oregon, with Tomás Luis de Victoria's *Missa O magnum mysterium,* Gregorian chant and motets by renaissance composers; and at the Church of Saint Agnes in Saint Paul, Minnesota, with Carl Maria von Weber's *Mass No. 2 in G* for choir, soloists and orchestra.

R.J.S.

EDITORIAL NOTES
Sacred Music in Chicago

Richard J. Siegel has requested the following additions be made to his article, "Sacred Music in Chicago: the Mundelein Legacy" (*Sacred Music,* Vol. 121, No. 3, Fall 1994):

p. 7. Cardinal Mundelein received the red hat in spring of 1924 from Pius XI. The Chicago archdiocese was further honored by hosting the international Eucharistic congress during June of 1926.

p. 12-13. Rev. Stanley Rudcki is a native of the northwest side of Chicago. He was a piano prodigy, appearing as soloist with members of the Chicago Symphony at Orchestra Hall while still in high school. He studied music at the Chicago Conservatory of Music during the time he attended Quigley where he also played piano in the school orchestra under Msgr. Meter. He was ordained in 1953 following studies at Mundelein. He later received B.Mus. and M. Mus. degrees from the Chicago Conservatory and taught music at Quigley for many years. Following a stint as organist at Holy Name Cathedral from 1957 to 1960, he was named the first director of music and professor of English literature at the new junior college division of Mundelein Seminary (later to become Niles College).

In 1964 Father Rudcki established both the Niles Concert Choir and the professional Niles Symphony Orchestra. In subsequent years these ensembles have made numerous appearances in Orchestra Hall and in other venues performing large scale works of sacred music in concert settings. Father Rudcki is also a noted composer of both sacred and secular compositions in both choral and symphonic genres. His orchestral composition, *Fantasy on Salve Regina* was recently given its Chicago premier.

Following his long and illustrious professorial career at Niles College, Father Rudcki took professor emeritus status in 1993. He continues to be actively involved in performance of sacred music with both the Niles Symphony and the Niles Concert Choir throughout the archdiocese.

Renewals

With this issue, Volume 121 (1994) is complete. We remind you that your subscription is due for the coming Volume 122 (1995). If you look at the label on the envelope, you will see a number above your name. It indicates the last volume for which you have paid. If yours has "121," then you should use the attached envelope to send us your subscription for 1995. We think that it is a real bargain to get *Sacred Music* for $10. This is possible because everyone who works on the magazine is a volunteer. Our only expenses are the printing and the postage. But we need your money for that. Send us some more subscribers.

CONTRIBUTORS

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

Father Gerard Farrell is a Benedictine monk of Saint John's Abbey, Collegeville, Minnesota, teaching at Westminster Choir College in Princeton, New Jersey. His master's degree is from the Eastman School of Music, Rochester, New York.

Károly Kópy shares his time between his home in Winston-Salem, South Carolina, and Istanbul. He is an organist and former director of the Moravian Music Foundation.

William Peter Mahrt is professor of music at Stanford University in California and director of music at Saint Ann Chapel where his choir specializes in Gregorian chant and music of renaissance composers. His doctoral degree in musicology is from the University of Michigan.

INDEX TO VOLUME 121

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