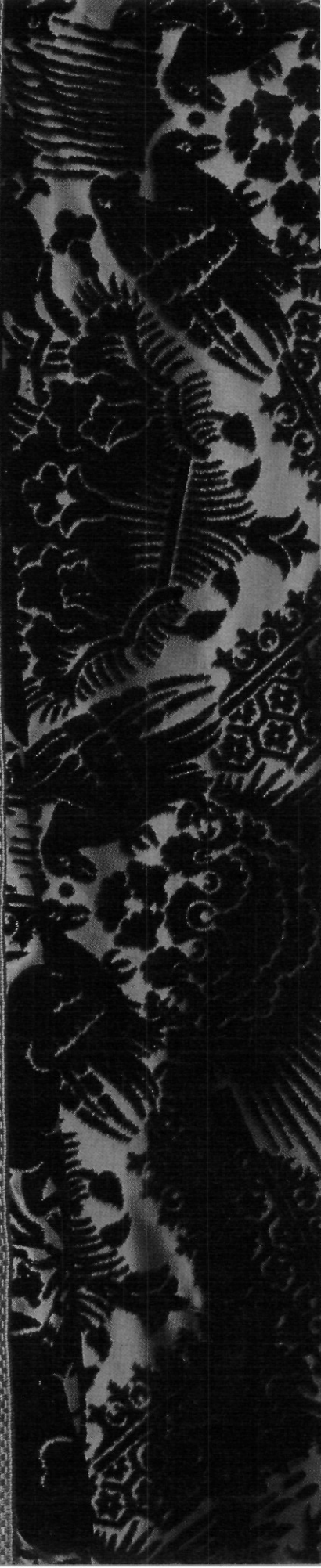
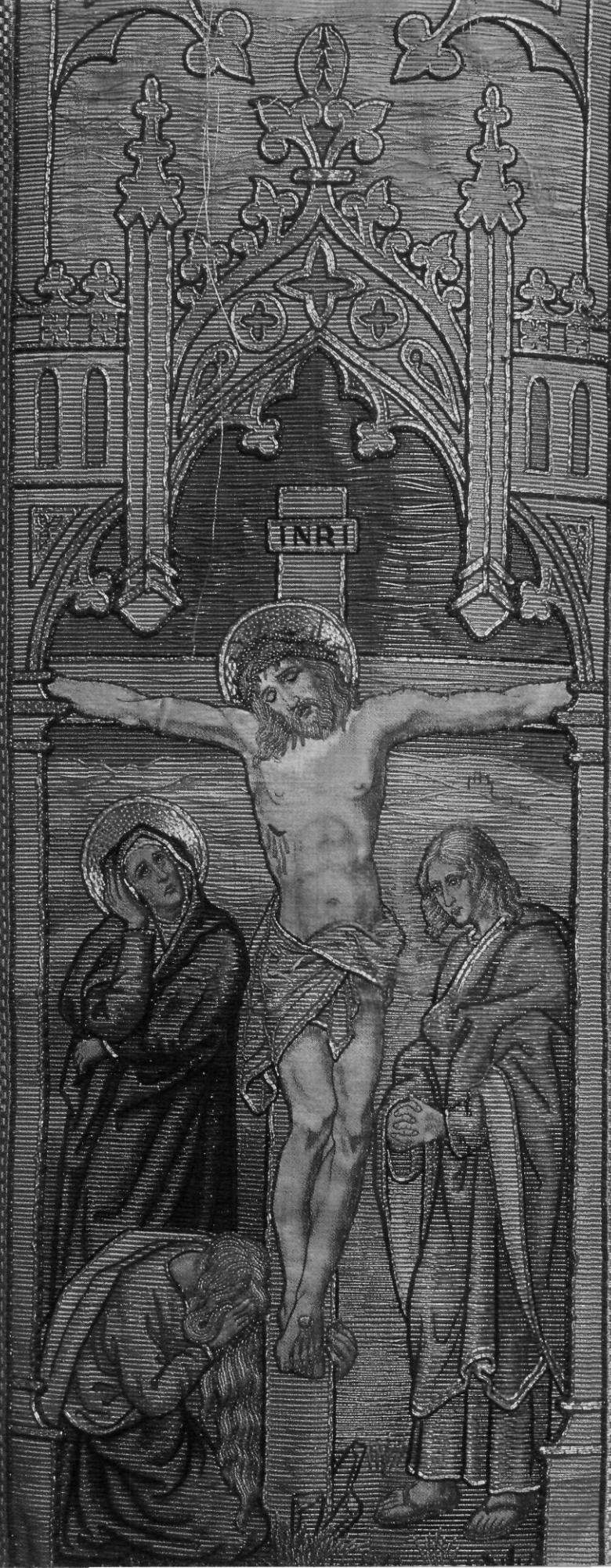


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*Saint Matthew*

# SACRED MUSIC

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# FROM THE EDITORS

## A Light Shines in the Darkness

From many sides and often from remote places encouraging reports appear indicating that the Holy Spirit is active in the Church, stirring up grace to bring about a new life in the liturgy, activity that the Second Vatican Council called for but as yet has not been widely achieved. For the past thirty years since the close of the council, story after story of abuses, misunderstanding and even outright disobedience of conciliar directives have been reported from all countries. It has been suggested that what we have witnessed so widely was deliberately planned and executed by a small group. There is an old adage that whenever the Holy Spirit is active in the Church, then Satan also is at work. Pope Paul VI spoke of the smoke of hell coming into the Church. If the liturgy is, as Pope Saint Pius X called it, the chief source of divine life in the world, then it is little wonder that Satan would attack it to destroy it and prevent its being the great source of grace that it surely is.

At the opening of the council in 1963, the order of considering the various documents was upset when the schema prepared by the pre-conciliar commission for the discussion on the Church was removed from its place as the initial consideration of the fathers, to be rewritten. In its place, ahead of the logical order and development, while the constitution on the Church was being reformulated, the subject of liturgy was introduced for discussion. The treatment of liturgy belonged after the discussions on the Church. Truly, the Church is the very person of Jesus Christ, living on in time and offering His redemption through the sacraments to each succeeding generation. The theology of the liturgy rests directly upon the theology of the Church. The correct order was the original one, to study the Church and then the activity of the Church, viz., the liturgy.

The sacred liturgy is the action of Jesus Christ Himself, His activity in this world. Our response to Him must be an active participation in His life, the life of the Church, which is the liturgy. Much of what passed as active participation in the past years has proved to be far from what the mind of the conciliar fathers intended, and far from what the constitution on the Church (*Lumen gentium*) and the constitution on the liturgy (*Sacrosanctum concilium*) clearly teach.

But now there are signs that the wishes of the conciliar fathers, as indicated in their documents, are coming into fulfillment. We hear of Gregorian chant being revived and used. A large number of parishes have begun perpetual adoration of the Blessed Sacrament showing an increase in the reverence owed the real presence of Jesus on our altars. New catechetical and devotional materials are being published. Many parents are organizing their own schools for the specific purpose of teaching the truths of the faith. Various new groups are forming themselves according to the new Code of Canon Law as the religious life is truly renewed. Hopefully, even in church music there may soon be a break-through and a new music (truly a *canticum novum*) will appear. The dross of the past thirty years will eventually be swept away and forgotten, and the new springtime of the soul envisioned by the council will emerge.

It has long been my conviction that, as in the sixteenth century, following the Council of Trent, a long period of turmoil and ferment would precede the full implementation of the conciliar directives and plans. During that time many ancillary documents and instructions would be given by the Holy See in forming the path of progress. Fulfilling the directives of the council has been the major activity of the pontificate of Pope John Paul II. Finally a light is appearing, and the true renewal might be seen to be forthcoming.

For too long we have been dominated by those who have had their own ideas of what the conciliar fathers ordered. The infamous "spirit of the council" and "in the name of the council" will fall before the truth as clearly expressed in the inspired documents. As *Sacred Music* has so often urged, "Let us just do what the council asked of us." The light is shining in the darkness. We must pray that the darkness does not comprehend it.

R.J.S.

FROM THE EDITORS

# Vespers

The constitution on the sacred liturgy from Vatican II (in para. 100) clearly states that “pastors should see to it that the chief hours, especially vespers, are celebrated in common in church on Sundays and the more solemn feasts. The laity, too, are encouraged to recite the divine office either with the priests, or among themselves, or even individually.” And again, in the general instruction of the *Liturgy of the Hours* (para. 23), the directive is clearly stated: “Those in holy orders...must therefore see to it that the people are invited, and prepared by suitable instruction, to celebrate the principal hours in common, especially on Sundays and holydays. They should teach the people how to make this participation a source of genuine prayer.”

But how often has this command been observed? Not even in cathedrals or in abbey churches can one participate in the office of hours on Sunday. With the revision of the office as asked for by the council, it was hoped that it would become truly the “prayer of the Church,” used by both clerics and laity. With the privilege of using the vernacular, it was expected that all would take part. What happened was even the churches that may have celebrated vespers before, now after the council, have dropped the practice. Instead of nourishing the flock with the food of eternal life found in the holy scriptures, the opportunities for communal prayer have been significantly reduced or eliminated.

In my parish (Saint Agnes in Saint Paul, Minnesota) a group of men have sung vespers every Sunday afternoon for the past twenty years. They are sung in Latin according to the order of the old *Liber usualis*, since no new books have been issued with the music for the revised office except for the *Liber hymnarius* which has only parts of the hour of vespers. About fifteen men make up the choir, vested and seated in the sanctuary. The congregation is small, but about forty people attend, who are invited to sing the office with the choir, but who mostly participate by following the English translation given in parallel columns with the Latin. The Blessed Sacrament is exposed during the singing of the hour, and benediction is given at the conclusion. Vespers has always been considered a eucharistic celebration.

Many people tell me that coming to vespers is a truly spiritual experience. In the late afternoon the sun is setting and the west windows of the church shine with the brilliance of the setting sun. The mystery of the Gregorian psalm tones, repeated again and again, bring a peace to the church and to the souls of the congregation. The presence of the exposed Eucharist, the smell of the incense, the holiness of the texts being chanted, all make the hour of vespers an attraction that brings one back week after week. This parish has had a great number of vocations to the priesthood (thirteen First Masses in the past twelve years). The vocation, given by God, is nurtured in the quiet of vespers. The young man sings the praises of God, the official prayer of the Church, and God speaks to him. The setting is right; the words are the very Word of God; little wonder that God’s call is heard in His house.

The easiest way to begin vespers in a parish church is to dig out the old *Liber usualis* or the *Saint Gregory Hymnal* which has Sunday vespers. Choir lofts are probably full of books with the words and notes for vespers. But if you would rather use the vernacular, then it is more of a problem. Where does one find the texts and the notation? How do you sing the vernacular psalms? What does one do with the hymns, the chapter, the responses? It is more difficult to begin in the vernacular than it is with Latin. Here is where our composers should provide us with suitable and beautiful music for singing the official vernacular liturgy of the hours. We don’t need “music for a vesper service” – music *at* vespers. One should use the official texts, not a home-made service. We need the texts, the tones for the psalms, music for the other parts. It can be done, in English or in Latin, and be for our people what the conciliar fathers wanted when they ordered vespers for all parish churches on all Sundays and great feasts.



Saint Mark

## IDEOLOGY AND LITURGY

Homer called him Thersites. Every good schoolboy knows him as the eponym of all loud-mouthed, cowardly, cruel critics. Thersites is the professional reviler, the very type and model of scurrilous scoffers. He sneers at Agamemnon and is roundly cudgelled by Odysseus.

But Thersites is also the prototype of a familiar social phenomenon: the fearless, blistering critic of a given situation, too honest and clear-sighted to be deceived by humbug and romantic notions. Today, of course, in an "ecumenical age" of dialogue and pluralism, no one would lift a finger to silence an even apparently carping critic—or at least, so we hope.

And it is in this hope of escaping the fate of Thersites, that the thoughtful theologian ventures to present some reflections upon liturgical problems in the *ecclesia in mundo huius temporis* and their relationship to our task of evangelization within the Church and in the world.

In reply to the countless chronic vexations, indeed scandals, caused by the "new conception of liturgy and of the Church" which is being imprinted upon the Church's celebrations of the Eucharist, we always hear the self-same conciliatory, beguiling remonstrances: the real purpose of it all was an accommodation to so-called "modern man," and adaptation which would leave the essentials untouched and (it goes without saying) would remain in continuity with the pre-conciliar Church.

Assurances such as these have long since lost whatever meager credibility they may perhaps have had. The innovators had already revealed themselves and their real intentions by devaluing the so-called "pre-conciliar" Church, in fact often treating it with ridicule and contempt. This applied in particular to the liturgy, which because it

was "old," was *de facto* banished and practically outlawed. All this, of course, has very little to do with the last council and its constitution on the sacred liturgy. On the contrary, in para. 23 of that document, the council fathers established this admirable general principle: there must be no innovation unless the good of the Church genuinely and certainly requires it, and care must be taken that any new forms adopted should in some way grow organically from forms already existing.

Viewed in this way, it is clear that the situation which is so widespread today has arisen in various ways out of disobedience to this basic principle, this expressed will of the council. And it is equally clear that the situation is not only being maintained but carried even farther in its anti-conciliar dynamism

A few years ago, Bishop Rudolf Graber of Regensburg asked, "Where do the conciliar texts speak of communion in the hand, for example, or where do they enjoin the so-called altar facing the people (which is scant testimony to that 'giving perfect glory to God' which the liturgy constitution says (in para. 5) is the goal and purpose of worship? The answer is: Nowhere."<sup>1</sup> This good bishop went on to mention a number of other things which fall into the same category: elimination of the subdiaconate and the four minor orders; the monotonous enumeration of "Sundays in ordinary time" – while the Protestants of course have retained the pre-Lenten season and the Sundays "after Trinity;" *de facto* abandonment of Latin as liturgical language of the western Church; elimination of the second imposition of hands during priestly ordination, and many others.

No, it was not the desire for continuity which prevailed here. Instead, there began here—at first stealthily and with cunning "anticipatory obedience" *via facti* and then quite openly—a consciously revolutionary process; another Church using a new liturgy as means, vehicle and instrument of social pressure (meaning that whoever refuses to cooperate, is isolated).

A teacher of liturgy recently spoke to this point with gratifying clarity: "The council was a Copernican revolution." There is taking place today a "revolution in our understanding of the Church" towards a "new Church." Now, the congregation is the subject of the worship service. And he added the deceptive and untrue statement that "the council has not left to us the path of tradition." One is tempted to ask, with the Sanhedrin of old, "What need have we for any further witnesses? We ourselves have heard of his own mouth" (Luke 22:54). Indeed, the culture wars are raging unabated in the holy Church of God, and the divine liturgy often resembles in fact the battlefield that it has become in the ongoing war of ideas. The legitimate liturgist may be permitted to suggest that we can preserve and maintain our personal orientation in this *Kulturkampf*, if we but remember that the crisis of the liturgy is but a reflection of the crisis of faith, that liturgical problems are by no means unrelated to the re-interpretation of our beliefs in those numberless new theological constructs to which our seminarians are so often exposed, constructs in which the doctrinal tradition of the Church (whose continuity is to be experienced only through long and patient study) is frivolously replaced with new and allegedly more currently topical visions and versions. This crisis of faith or, if you will, this post-conciliar wave of demythologization, has two main centers of gravity or (perhaps more accurately) two chief spearheads of attack:

- 1) creeping Arianism, which degrades the mystery of the hypostatic union to nothing more than the "unsurpassable self-communication of God" in the man Jesus; and
- 2) the denial, disparagement or (as current vogue expresses it) the "marginalizing" of Christ's Real Presence under the Eucharistic forms—which, of course, goes hand in hand with the re-interpretation of Transsubstantiation.

If belief in the Real Presence were still intact among all baptized Catholics, we could end this lecture right here. If belief in the Real Presence were still intact throughout the Catholic Church, then even the most progressivist supporters of a new human and "happy" liturgy would scarcely run the risk of donning clown costumes, for instance,

or Indian war bonnets to greet the unbloody re-presentation of the Sacrifice of the Cross—in other words the presence of the Crucified One who is really and truly there as a victim upon the altar.

If belief in the Real Presence were still intact in each and every member of the ubiquitous parish “liturgy teams,” then for obvious reasons they would fear that the very Blood of Christ present upon the altar would cry to heaven in the all too frequent blasphemous Masses which—alas!—are part of the normal scenery in the post-conciliar Church!

One need not be a learned scholar to ask oneself in pained puzzlement, why it is that today, in our crypto-materialistic and totally temporal, earthbound age, belief in the mystery of the Real Presence has been made so very difficult for men who so easily succumb to the temptation of saying: All that exists, is what we can imagine. According to the magnificent hymn of Saint Thomas Aquinas, the mystery of the Real Presence is the greatest imaginable challenge to man’s power of believing. And it is a very curious fact that at the precise moment when great waves of secularism and demythologization threaten to engulf the Church, the sacred event of impenetrable mystery, which should take place at a certain appropriate distance (which itself suitably expresses the incomprehensible immensity of that miracle), is instead drawn into harsh proximity. It is not seldom accomplished in a disagreeably conversational tone, a chatty style which as harshly contradicts the fundamental law that form and content should always correspond to each other in proper proportion.. Even non-believing sociologists<sup>2</sup> have noted that in explicit antithesis to the *discretio* of the ancient Roman rite and of the eastern rites, which even today mask and conceal the sacred event, the new liturgy surpasses even the restrained sobriety of the early Protestant divines by reducing the sacramental to the level of the banal, the everyday—which is by definition the opposite of the *Sacrum*. But, of course, we have the assurance of confident Jesuits<sup>3</sup> that if by “sacred” we mean the effect of what Rudolf Otto described as the *mysterium tremendum et fascinatum*, then we are formulating expectations which have nothing at all to do with Christian worship.

II. Let us be more specific by attempting to analyze with all necessary brevity the process of demythologization and the transformation of the Holy Sacrifice of the Mass. Our analysis is presented in the true spirit of post-conciliar theology, whose two key concepts are “dialogue” and “discussion.” Many persons construe these words as meaning that all earlier theology—to which in 1995 Vatican II itself already belongs—is only a transitional point which has no place in a canon of faith which transcends the mere requirements of historical relevance. Hence the call to trace out all ecclesiastical and theological problems in a *colloquium, quod sola caritate erga veritate ducatur* (*Gaudium et Spes* 92), for which the participants are to prepare themselves that they *partes suas agere possint* (*Gaudium et Spes* 43). It is in such a love for the truth that the thoughtful theologian is trained, and this obliges him not only to regard his participation in this *colloquium* as one of his most important tasks in the *Ecclesia huius temporis*, but also to conduct his side of the discussion *rerum natura duce, ratione comite*.

The first step in our analysis of the relationship between demythologization and re-defining the Sacrifice of the Mass, is to note that here too, there is a logical consistency which leads from a theocentric to the anthropocentric viewpoint. The spokesmen for permanent liturgical revolution never tire of inculcating their new gospel: that we should eschew the narrow and restrictive views of an earlier age and conceive the Mass not so much in terms of worship or sacrifice, as of God’s action upon men, as though—in opposition to all the great theologians and all the councils—it were less a matter of adoring and glorifying the most High God by means of an appropriate propitiatory sacrifice, and more a matter of human well-being and happiness.

Secondly, we must recall that today, when the infinitely holy and adorable majesty of God has receded so far into the background, and gradually faded away in favor of a “nice,” friendly God, it has little by little become fashionable to deny that the essence



of the Sacrifice of the Cross is *satisfactio vicaria* (vicarious satisfaction). What sort of a God would that be, they ask, who demands such a bloody sacrifice?<sup>4</sup> And in this context the propitiatory character of the Sacrifice of the Mass naturally fades away, too.

Thirdly, we should note the transformation of what was formerly called the “consecration” of the Mass<sup>5</sup> into the “words of institution” or the “institution narrative,” of which one now simply says, “It proclaims in the form of a prayer the institution of the Eucharist by Jesus.”<sup>6</sup> How often has each one of us observed the “institution narrative” mechanically rattled off without a pause or a break, while the celebrant (the “presider”?) candidly gazed at the assembly!

Fourthly, it has become generally accepted—at least by the members of the “Liturgy Club”—that “it is no longer the priest alone, but rather the assembled congregation as a whole which is subject and executant of the liturgical action”<sup>7</sup> And as a matter of fact this statement actually represents a “Copernican revolution.” For in spite of the assurances that “all the faithful participate in Christ’s priesthood,”<sup>8</sup> it is simply no longer true that the ordained priest, as such, clearly and unmistakably acts *in persona Christi* who functions as the real High Priest. Hence it is no accident that in such a context one finds curious statements such as this: “All things considered, one must indeed say that the concept of ‘priest’ is not particularly suitable...for describing the specific function of office-holders in the Church.”<sup>9</sup>

And with that we arrive at our fifth point: the transformation of the priest into a “presider,” a term which is used with an almost exclusive pointedness in the new liturgical books. It is not only the new word which is significant. Here we find a palpable instance of demythologization in the manner in which the doctrine of the indelible character which the candidate receives in the sacrament of Holy Orders, is re-interpreted in a new way. One thinks here of the former professor of dogmatics at Tübingen, Walter Kasper, and the truly surprising interpretation which he gave to the “indelible mark” some twenty years ago. Kasper, who not too long ago was consecrated a successor of the apostles and today serves as Bishop of Rottenburg-Stuttgart, said that the *character indelibilis* was a new sense of dedication, or engagement or total commitment which the candidate receives in Holy Orders, similar to the new sense of dedication which a fire department lieutenant experiences when he opens the letter of appointment promoting him to captain!<sup>10</sup>

Sixth and lastly, for the straightforward transparency to which I have already referred. This pellucidity has become one of the standard demands of the liturgical tinkers: as if it were quite appropriate, instead of completely grotesque, to call for the same insipid clearness which we rightly expect in everyday events—but at the sublime event of Holy Mass, in which the *mysterium tremendum* of the Incarnation repeats itself, in the correctly understood sense of that expression. If there is anything which has driven people out of the churches in such large numbers in the wake of the last council, then it is this presumptuous insistence upon banal intelligibility, this cheapening of the Sacred which reduces it to the level of the normal and the everyday, thus effectively profaning it.

And with that we have sketched out the theological horizon or backdrop which enables us to identify more clearly the ideological roots of the new and in fact almost cultic reference to the assembly, the community, which for its part documents itself in a new understanding of the Mass as creative play, as vivacious, high-spirited celebration with dance, pop and op after the consecration, and rhythmic applause in between times.

One of these ideological roots is the misunderstood demand for active participation, *participatio actuosa* which results in pressure for emancipation and self-actualization during the actual representation of the event of Calvary. The *piccolomini* who make up the liturgical establishment desire to produce “community” synthetically, but they overlook the fact that it is already present! Who can deny that participants in the Holy Sacrifice are related to each other in the most profound sense of that word—through sanctifying grace which makes them “blood brothers,” so to speak, in a spiritual and

very real sense? Who can deny that such close “relatives” constitute a part of the Mystical Body of Christ and hence possess a kingly dignity which unites them with each other in a much deeper way than even the term “community” would lead us to suspect? This dignity makes it possible for them to receive Christ the Son of the living God in Holy Communion, whereby this royal dignity is heightened and emphasized even more, so that here it cannot be a case of beginning, within the framework of a “meal” or “celebration of the Lord’s Supper,” to bring about “community.” It is, of course, true that at Holy Mass, “community” “happens” in a very special way—but it is bestowed: it comes about from the altar which is its source, and for that reason it does not need to be “organized.” This “community” occurs by virtue of the fact that those present take part adoringly, marveling and deeply stirred by the Holy Event—and thus in an ineffably intimate way unite themselves with the sacred Action and with the Eucharistic Christ.

It is not by accident that our civilized languages speak of the highest level of participation or sharing—the spiritual and intellectual level—as “knowledge.” How shall this be, seeing I know not a man? says the Mother of God to the Archangel Gabriel (Luke 1:34). Considering such full and complete reverential-meditative absorption in the Holy Sacrifice, one can only say that the attempts of many modern *liturgisti* to achieve “participation” through all sorts of aids, handouts and busy activity are in fact—a grotesque misunderstanding of the essence of such participation!

From this compulsion to organize “community” there results, almost automatically, the shape and form of the new liturgy and above all the tendency according to which it develops so rapidly. Faith is admittedly very different from perceptible experience, and to the degree in which faith and the objective even recede and diminish, to that degree “community” as such must needs be generated and the congregation thereby consolidated—and all within the space of an hour at most. So now, the law which the innovators have transgressed so flagrantly with their de-sacralization—namely the law that form and content always correspond to each other—ironically turns round against itself, and constrains even them to obey. For that “we-feeling” of “together with all of you and Jesus” or, to place the emphasis quite correctly, “all together with Jesus,” can only be generated through the singular blending of wheedling and clerical tutelary guardianship, indeed violence, which we experience today in countless sanctuaries. It is the “ego renewal” of Father Histrionicus and his minions so accurately described by Professor Thomas Day under the rubric, “You’re lookin’ great, Narcissus.”<sup>11</sup>

Reflect for a moment, if you will, upon the style of so many celebrants today who so often, at the very beginning of the divine liturgy, wish the assembled parishioners a “nice day.” It is really more than embarrassing, for it recalls all too distinctly the diligent and obliging busyness with which the receptionist of a third-rate boarding house might greet potential guests: in more elegant establishments the concierge maintains a good deal more reserve and a certain distance. Here, in these animated greetings or farewells (which often enough culminate in the banal hope for pleasant weather and a “happy Sunday”) we see the influence of that new theology which has given us the “nice” God Who no longer punishes sinners and Who sees to it that Hell remains empty. But these pleasant human qualities of the “president of the assembly” are necessary in order to relax or “loosen up” the atmosphere, to remove its pre-conciliar “churchiness,” and to prepare the participants at the very beginning of the service for that free and easy unceremoniousness in which “togetherness” can arise unencumbered. Thomas Day deftly but accurately describes this phenomenon as the “solemn high explanation Mass” presided over by “Mr. Nice Guy,” the priest as “triumphant monarch” whose voice “has been magnified to superhuman proportions” so that it now is “louder than the choir, organ and singing congregation combined.”<sup>12</sup> The resulting torrent of verbiage vividly illustrates “the deceptive dialectics of liturgical progressivism, which desired to elevate the congregation to mature subject of the liturgy, but in fact has made it the object of a new ‘presidential’ clericalism, a

collection of merely-listening consumers..."<sup>13</sup>

Surely such a "consumer" attitude, which has transformed "hearers of the Word" into hearers of countless words, contradicts not only the declared intention of the liturgical reformers, which was to free the faithful from the domination of the priestly caste by making them mature participants. It also points up the inopportune nature of this aspect of the reform, which here at least intensifies the fatefully unfortunate tendencies of the present age instead of countering them energetically, as the Church always did in earlier times. Karl Jaspers once said that educational formation in the full and deep sense of that term, means simply the readiness to be spiritually and intellectually moved, touched and stirred. This is scarcely possible any more, even in secular life, because such a readiness presupposes the ability to recollect oneself, to pause in silence, stopping patiently in order to listen carefully with all our senses and with all our inner powers in that undivided attentiveness which the great Jesuit scholastic-theologian, Francisco Suarez, called *attentio substantialis*.<sup>14</sup> Through such "substantial attention" we are enabled to ponder in heart and mind all aspects of the spoken and the written word, weighing it, judging and considering it carefully. Plainly, such reflection applies even more to the religious life and above all to the sphere of the Sacred. After all, according to the principle that grace presupposes nature and builds upon it, spiritual life can flower and develop only in the presence of that inwardness which alone enable us to perceive the gentle breath and the tender attraction of grace, and to assimilate or appropriate it in the very depths of our spirit, so that it does not wither and die like the seed which falls upon rocky ground. These, then, are some of the reasons why the passionate liturgical progressivists seem to be victims of what Max Horkheimer once called "instrumental rationality," which confound meaningful existence with productively useful being, confuses *agere* with *facere*, and thus views liturgy as valid only when it produces some palpable practical benefit: namely the creation of community through the production of a new community consciousness.

III. The steeds of night run on apace, and we must make an end of our analysis. We shall conclude our reflections with a response, a lesson, and a practical suggestion.

1. Can a latter-day Thersites expect a hail of blows from the ecclesiastical *epigones* of Odysseus and Agamemnon? Does he deserve reproof? Or is he, in many ways, right after all? That is the question. What would the deputy chief commander of the Church Militant say by way of response?

At a weekly general audience in the spring of 1993, Pope John Paul II publicly stated that "the data on participation of the faithful at Mass are not satisfactory." Despite local efforts to bring people back to church with vibrant liturgies, attendance percentages remain low, he said, at Catholic churches in the United States and abroad. While statistics never tell the full story, he continued, it cannot be ignored that "external worship" generally reflects the level of internal worship among Catholics.

Those who see the Mass as just a "ritual gesture" miss the point, the pope said. "The Eucharistic celebration is not simply a ritual gesture, in fact: it is a sacrament, an intervention by Christ Himself Who communicates to us the dynamism of His love," he said. "It would be a destructive illusion to pretend to have behavior in line with the gospel without receiving the strength of Christ Himself in the Eucharist, a sacrament He instituted for this purpose. Such a claim would be an attitude of self-sufficiency and radically opposed to the gospel," he said.

The pope called on priests to promote Mass attendance through catechesis, exhortation and excellence in liturgical celebration. He said this forms a central part of the priest's "care of souls."

Any further commentary would really be superfluous. *Non jam frustra doces, Thersites!*

2. Is there any lesson to be learned from all of this? An error to be recognized, diagnosed and avoided, perhaps? The legitimate liturgist may be permitted to suggest

that there is indeed, and that it was pointed out for us by L. Brent Bozell a quarter century ago, as he spoke in a context that included liturgical “problems” which then were but aborning. According to this insight, the import of the phenomena we have analyzed in this paper is that because new “ritual gestures” exist, the official Church must come to terms with them and with the skewed beliefs they embody.

It is the same message, in microcosm, that urges Christianity to accommodate itself to the twentieth century because this is the twentieth century. It is (a message) dispatched and received as easily as the air itself in a country that has learned to be intimidated by “facts,” to shrink from any response to them that might involve thought or judgment or will. The argument moves from the existence of the thing to the correctness of the thing: what is, ought to be. Or, a popular variant: if a thing is, it doesn’t make any difference whether it ought to be—the correct response is to adjust, to learn to live with the thing. It is not a new theory. It is called positivism. Its inevitable corollaries are relativism and subjectivism. And its ravages in politics and law are nothing compared with the havoc it visits on religion.<sup>15</sup>

3. If we wish to avoid such havoc in our own lives, what steps must we take? Chiefly two, it may be suggested. First, we must hold fast to the *doctrina catholica* as it is now presented to us in the authoritative and universal *Catechism of the Catholic Church*.<sup>16</sup> Briefly stated, in an original translation, that doctrine is as follows.

At that first Whitsuntide, when the Holy Ghost was poured out and the Church manifested to the world, there commenced a new period in the “dispensation of the mystery:” the age of the Church, during which Christ shows forth, renders present and communicates His work of salvation through the liturgy of His Church. Christ now lives and acts in and with His Church in a new way which is proper to this new age. He acts by means of the sacraments, in what the ancient tradition of East and West calls the “sacramental economy,” which consists in the communication or “dispensation” of the fruits of the Paschal mystery of Christ in the celebration of the “sacramental” liturgy of the Church.

The liturgy is the work of the whole Christ, Head and members. It is celebrated without interruption by our one High Priest in the heavenly liturgy, with the holy Mother of God, the apostles, all the saints and the multitude of men who have already entered the kingdom. In the liturgical celebration, the entire assembly is the “liturgist,” each one according to his proper function. The baptismal priesthood is that of the whole Body of Christ. However, some of the faithful are ordained in the sacrament of Holy Orders to represent Christ as Head of the Body.

And now the second suggestion: that all of the baptized, layfolk and clerics together, unite in a conscious effort to renew and deepen their individual interior participation in the divine liturgy, and thus to effect a gradual transformation of the *mundus huius temporis*. It is the task of the ordained to offer ritual sacrifice in the name of the Church and in the person of Christ; it is the task but also the privilege of the non-ordained to share in this sacrifice by offering their own spiritual sacrifices, as the last council reminds us (*Lumen gentium* 34). But what, exactly, are these spiritual sacrifices? In a very special way, for the non-ordained laity, all their works, prayers and apostolic undertakings, family and married life, daily work, relaxation of mind and body, if they are accomplished in the Spirit—indeed, even the hardships of life if patiently borne—all these become spiritual sacrifices acceptable to God through Jesus Christ, and in the celebration of Holy Mass, these may—nay, must!—be offered to the Father along with the Body of the Lord. And this is how, worshipping everywhere by their holy actions, the laity consecrate the world itself to God. *Eia, fratres, pergamus!*

## NOTES

- <sup>1</sup>*Theologisches* (July, 1985), col. 6476.
- <sup>2</sup>E.g. Alfred Lorenzer, *Das Konzil der Buchhalter* (Frankfurt, 1981), 192.
- <sup>3</sup>Such as e.g. Lud. Bertsch S.J., *Die Gruendung der Priesterbruderschaft St. Petrus. Ausweg oder neue Sackgasse?: Anzeiger fuer die Seelsorge* (Freiburg, 1991), no. 5, p. 204.
- <sup>4</sup>So, for example. H. Kessler, *Erlösung als Befreiung* (Düsseldorf, 1972) or H. Vorgrimler, S.J., *Jesus-Gottes und des Menschen Sohn: Herderbücherei 1107* (Freiburg, 1984), 69.
- <sup>5</sup>At which, according to Klemens Richter, the limits of "magical understanding" were easily reached in former times. See A. A. Haeussling, O.S.B. (ed.), *Vom Sinn der Liturgie: Schriften der Katholischen Akademie in Bayern* (Düsseldorf, 1991), 144.
- <sup>6</sup>Kl. Richter: cf. K. Richter-A. Schilson (edd.), *Den Glauben feiern. Wege liturgischer Erneuerung* (Mainz, 1969), 111.
- <sup>7</sup>Richter-Schilson (note 6), 149.
- <sup>8</sup>Ibid.
- <sup>9</sup>Thus, Th. Schneider, professor of dogmatic theology at Mainz, cited in Richter-Schilson, *ibid.*
- <sup>10</sup>See the series of articles in the *Deutsche Tagespost*, nos. 57 and 67 (1973) as well as in the *Una Voce Korrespondenz* 13 (1983), 353 ff.
- <sup>11</sup>T. Day, *Why Catholics Can't Sing* (New York, 1990), 50/5.
- <sup>12</sup>Day (note 11), 134/5.
- <sup>13</sup>W. Hoeres, *Gottesdienst als Gemeinschaftskult. Ideologie und Liturgie: Distinguo 1* (Bad Honnef, 1992), 18. I am indebted to the analysis of Prof. Hoeres for the main points of the preceding discussion.
- <sup>14</sup>On this, see W. Hoeres, *Bewusstsein und Erkenntnisbild bei Suarez Scholastik* 36 (1961), 192 ff.
- <sup>15</sup>L. Brent Bozell, "The Coming American Schism". *Triumph* 2 (1967), 10/7, here 12.
- <sup>16</sup>Cf. e.g., paragraphs 1097/8, 1136, 1140/2 and 1076 with 1187/8 as cited here.



*Saint Luke*

## A.W. Pugin, Prophet or Dreamer

This fall in London a comprehensive exhibit of the art of Augustus Welby Pugin (1812-1852) was held at the Victoria and Albert Museum and the catalogue was replete with the most breathtaking photographs of his work: cathedrals and churches he designed, their architectural plans, altars and their reredoses, rood screens and carvings, decorative floor tiles, Mass candlesticks and reliquaries, golden chalices and ecclesiastical vessels and vestments of all styles. There was no aspect of ecclesiastical design that was not tackled by this gothic enthusiast and convert to Catholicism whose quest for beauty had brought him from the cathedrals of his native England to the great churches and abbeys on the continent where he found the faith. His crusade was to restore to the Catholic Church in England (then small and beleaguered) medieval splendor in the gothic style “for the revival of Catholic art and ecclesiastical dignity.” The photographs of the Pugin catalogue suggest that he accomplished this mission nobly, but a recent renovation of his Irish cathedral in Killarney and the booklet describing its metamorphosis according to the ideas of the renovating architect, Ray, seem to disagree.

Thomas O’Caoimh’s booklet, while replete with many excellent photos of the renovated church, shows nothing of the old cathedral. When I was a teenager, my parents gave me Msgr. Cartwright’s book, *The Catholic Shrines of Europe*. I well remember its views of the noble gothic revival pile that its exterior made as well as the spacious cruciform interior. The inside with its white plaster walls and medieval stenciling contrasting with the stone trim of the great arches, the deep cathedral choir with rows of choir stalls before the gothic high altar needed the decorated floor tiles to create a unity of the space connecting the nave with the many jewel-like chapels that fanned out from the main design. The architect, Mr. Carroll, had a difficult task adapting this building for the liturgy of Vatican II. He recognized the genius of Pugin:

Who can view for the first time, the heart-stopping solemnity of the succession of perfectly continued spaces and not recognize with a degree of awe and delight the exact fulfillment of a powerful vision, the hallmark of genius. Those things are Pugin. (*Killarney Cathedral Booklet*, Dublin: Eason & Son, 1990, p. 17.)

A. W. PUGIN

Mr. Carroll's redesigning stripped away all of the plaster so the stone rubble underneath is now featured, actually making the church seem much older than gothic, vaguely reminiscent of Irish round towers and early Irish romanesque. The high altar, most side altars, altar screens, choir stalls and floor tiles have all been removed. The crossing of the cruciform cathedral under its central lantern has been built up to be the main sanctuary *in medio* with its altar *versus populum*. Dominating the old sanctuary is a huge modern white marble sacrament tower for the reservation of the Blessed Sacrament which is truly prominent and beautiful. The baptismal font balances the lectern on either side of the sanctuary. It reminds one of medieval cathedrals in Germany with good modern fixtures, noble and simple and the effect is not bad. I liked what I saw of the old cathedral in Cartwright's look and when I visited Killarney, I liked the new. I do wonder whether such radical changes were necessary, however. Mr. Carroll is quoted several times in the booklet on what he sees as the "errors" in Pugin's thought. In describing his cathedral, St. Chad's in Birmingham, he says its design is:

powerful and beautiful and medieval which, so effective was its artistry, (that it) drew them back each Sunday to a nostalgic fairyland of a distant past, a land of false promise. One might ask whether he drew them too much out of their real world and away from their duty to change it (*Ibid*).

Carroll sees this as the nineteenth century Church's "world of false otherworldliness" which Pugin fostered, and which was a restraining force on the liturgy, "divorcing the activity of the altar from the people kept at a distance." (*Ibid*). Though Carroll kept many Puginesque features of the north transept and Kenmare chapels, the tracery in the baptistry, the stations of the cross, he felt it would be wrong to leave the building as a "museum of Victoriana." He spelled out his principle of discernment as follows:

Where the inevitable conflict arose between Pugin's medieval philosophy of liturgy and the ... modern one, we deferred to Pugin (namely his sense of the sacred, and his sense of mystery), took into account the internal built-in commands of his building, and simultaneously followed as faithfully as we know the new guidelines set down by Rome (*Ibid*, p. 18).

Clearly the above was the architect's intent, but one might ask whether his reaction to Pugin's "philosophy of liturgy" isn't overdone. Doesn't even the constitution on the liturgy remind us of the heavenly dimension of the liturgy:

In the earthly liturgy we take part in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem towards which we journey as pilgrims, where Christ is sitting at the right hand of God, minister of the holies and of the true tabernacle. (S.C. in *Documents of Vatican II*, ed. Flannery, O.P., n. 8)

And this is echoed in the *Catechism of the Catholic Church* (1994) using this same quote in n. 1180. The catechism also moreover emphasizes the eschatological sign value of the church building as the sign of "our Father's house, the goal of our journeying" in n. 1186. Could it be that English Catholics, despised and discriminated against in 19th century Birmingham, were lifted momentarily from their distress at St. Chad's to focus on "the things above" and perhaps similarly disenfranchised Irish peasants might have been grateful for the glimpses of otherworldliness that the great cathedral of Killarney afforded them. Those of us today who are used to worshipping in "bare ruined choirs" and sterile concrete bunkers would welcome just such a glimpse. Perhaps that's why the Pugin exhibition in London drew so many visitors.

# THE CANONICAL MEANING OF THE RECENT AUTHENTIC INTERPRETATION OF CANON 230.2 REGARDING FEMALE ALTAR SERVERS

(Reprinted from the *Fellowship of Catholic Scholars Newsletter* with corrections of some typographical omissions.)

In an official letter, dated March 15, 1994, and addressed to the presidents of episcopal conferences, Cardinal Antonio M. Javierre Ortas, prefect of the Congregation for Divine Worship and the Sacraments, announced an authentic interpretation of Canon 230.2 of the 1983 Code of Canon Law and provided instructions for the implementation of this interpretation. The Holy See did not publish this letter immediately, but its text was received by the Catholic News Service of the United States Catholic Conference and published on April 12, 1994. The full text of the authentic interpretation of the Pontifical Council for the Interpretation of Legislative Texts and the text of the four directives sent out by the Congregation for Divine Worship and the Sacraments were subsequently published in the *Acta Apostolicae Sedis* under the date of June 6, 1994.

Canon 230.2 reads as follows: "Lay persons (*laici*) by temporary deputation may fulfill the function of lector during liturgical services; likewise all lay persons (*laici*) may carry out the functions of commentator and cantor or other functions in accordance with the norm of law."

On June 30, 1992, the members of the Pontifical Council for the Interpretation of Legislative Texts pronounced on the following question that had been raised: "Whether, among the liturgical functions that lay persons, men or women, may exercise according to Canon 230.2 of the Code of Canon Law, may also be included service at the altar (*servitium ad altare*)." The answer given was: "Yes, and in accordance with instructions to be given by the Apostolic See."

The answer of the Pontifical Council was confirmed on July 11, 1992, by Pope John Paul II, who also ordered its publication.

Cardinal Javierre Ortas, in conveying this information, presents also the following instructions:

1. Canon 230.2 has a permissive and not a preceptive character: "*laici... 'possunt'*" ("lay persons ... 'may'.") Hence the permission given in this regard by some bishops can in no way be considered as binding on other bishops. In fact, it is the competence of each bishop, in his diocese, after hearing the opinion of the episcopal conference, to make a prudential judgement on what to do, with a view to the ordered development of liturgical life in his own diocese.
2. The Holy See respects the decision adopted by certain bishops for specific local reasons on the basis of the provisions of Canon 230.2. At the same time, however, the Holy See wishes to recall that it will always be very appropriate to follow the noble tradition of having boys serve at the altar. As is well known, this has also led to a reassuring development of priestly vocations. Thus the obligation to support such groups of altar boys will always continue.
3. If in some diocese, on the basis of Canon 230.2, the bishop permits that, for particular reasons, women may also serve at the altar, this decision must be clearly explained to the faithful in the light of the above-mentioned norm. It shall also be made clear that the norm is already being widely applied, by the fact that women frequently serve as lectors in the liturgy and may also be called upon to distribute Holy Communion as extraordinary ministers of the Eucharist and to carry out other functions, according to the provisions of the



same Canon 230.2.

4. It must also be clearly understood that the liturgical services mentioned above are carried out by lay people "*ex temporanea deputatione*" ("by temporary deputation"), according to the judgment of the bishop, without lay people, be they men or women, having any right to exercise them.

In communicating the above, the Congregation for Divine Worship and the Discipline of the Sacraments has sought to carry out the mandate received from the Supreme Pontiff to provide directives to illustrate what is laid down in Canon 230.2 of the Code of Canon Law and its authentic interpretation, which will shortly be published.

In this way the bishops will be better able to carry out their mission to be moderators and promoters of liturgical life in their own diocese, within the framework of the norms in force in the universal Church.

In the question that was addressed on June 30, 1992, by the members of the Pontifical Council for the Interpretation of Legislative Texts, it was already understood that the expression *omnes laici* in paragraph 2 of Canon 230.2 means all lay persons, both men and women, as is clear from the wording of the question. The question answered was whether, in addition to the functions of lector, commentator, and singer at liturgical services, women may exercise, under the category of "other liturgical functions," the role of altar server. The answer of the council is affirmative but qualified: "Yes, and in accordance with instructions to be given by the Holy See."

On a canonical level, what does this response mean? What bearing does the phrase "in accordance with the norm of law" (*ad normam iuris*) in Canon 230.2 have upon the response of the pontifical council, what further bearing has the qualification "in accordance with instructions to be given by the Apostolic See"?

The expression *ad normam iuris* contained in Canon 230.2 means "according to the norm of law," namely, the law which is in effect at any given time. Thus, lay men and women are prohibited from carrying out liturgical roles that are excluded by some law. But, if the norm of law changes, it can open up liturgical roles that were heretofore excluded. The fact is that, in 1983 and until the publication of the present authentic interpretation and instruction, women were prohibited entirely by the norm of law from exercising the role of altar server.

Thus, Canon 813.2 of the 1917 Code of Canon Law declared: "The minister serving at Mass may not be a woman, unless, there being no male available, for a just reason and with the proviso that the woman answer from a distance and in no case come up to the altar (*ad altare accedat*)."<sup>1</sup> This paragraph was not included in the 1983 revised Code of Canon Law. However, the need of an altar server was also dropped in the revised code. Canon 813.1 of the 1917 code stated: "A priest is not to celebrate Mass without a minister to serve and answer him." The new formulation is given in Canon 906 of the revised code: "Except for a just and reasonable cause, a priest is not to celebrate the Eucharistic Sacrifice without the participation of at least one member of the faithful." With reference to Canon 813.2 of the 1917 code, it was requested by a member at the 1981 planning session of the Commission for the Revision of the Code of Canon Law that in the new code explicit mention be made of the exclusion of women from the altar. The secretariat of the commission replied that "it is not necessary to make reference to liturgical law, since it always retains its value. In the schema mention is no longer made of 'a minister to serve the Mass,' but only of the participation of at least someone of the faithful."<sup>1</sup>

In fact, Canon 2 of the 1983 revised code states that "the liturgical laws in effect up to now retain their force, unless any of them should be contrary to the canons of the code." Again, as far as liturgical law is concerned, Article 70 of the general instruction of the Roman Missal (1975 edition) states: "... Ministries which are performed outside of the *presbyterium* (sanctuary) may be entrusted also to women according to the prudent judgment of the rector of the church. The conference of bishops may permit that a qualified woman proclaim the readings before the gospel and announce the

intentions of the general intercessions. The conference may also more precisely designate a suitable place from which a woman may proclaim the word of God in the liturgical assembly." Finally, the instruction *Inaestimabile Donum* of the Sacred Congregation for the Sacraments and Divine Worship of 1980 confirmed the existing prohibition: "Nevertheless, it is not permitted to women to fulfill the function of acolyte, that is, of serving at the altar."<sup>2</sup>

Thus, at least prior to the recent authentic interpretation of Canon 230.2, the general law remained in effect that females were prohibited from serving at the altar during liturgical functions. To understand the canonical implications of the recent authentic interpretation, certain distinctions need to be considered.

An *authentic* interpretation is an interpretation "which is imposed in an obligatory manner, or authoritatively, by a public person possessing this power."<sup>3</sup> Canon 16.1 of the 1983 Code of Canon Law declares who may give an authoritative interpretation: "The lawgiver and someone to whom the power of authentically interpreting has been conferred by the lawgiver authentically interprets the laws." Canon 16.2 declares the force of such an interpretation: "An authentic interpretation put forth by way of law has the same force as the law itself and must be promulgated; if it only clarifies the words of a law that are certain in themselves, it has retroactive force; if it restricts or extends the law or explains a dubious law, it is not retroactive." Gommard Michiels points out that an authentic interpretation is an act of the will commanding that the determined meaning of the law be accepted as obligatory, and not just an act of the intellect defining the meaning that was originally intended by the lawmaker.<sup>4</sup> The Pontifical Council for the Interpretation of Legislative Texts has been given the power to interpret authentically the universal laws of the Church<sup>5</sup> and thus has the power to establish new laws to the extent that its authentic interpretations restrict or extend existing laws or explain laws that are dubious in themselves.<sup>6</sup> If an authentic interpretation restricts or extends a law or clarifies an objective doubt, it must be promulgated (Canon 7). Universal ecclesiastical laws are promulgated by their being published in the *Acta Apostolicae Sedis*, and they take effect three months after the date of the edition of the *AAS* in which they appear (Canon 8).

From the data collected in the preceding paragraph it is clear that the interpretation of Canon 230.2 given on June 30, 1992, is an authentic interpretation as defined by Canon 16.2 of the revised Code of Canon Law. The interpretation was not only made authentically; it was confirmed by the pope himself, and he is the same pope (incidentally) who proclaimed the revised code in 1983. Furthermore, it will be made clear that this interpretation does not simply clarify words in Canon 230.2 that were already certain in themselves; rather it has extended the law to women servers by an act of will of the commission and of the pope. Thus, the law has been modified by an act that went into effect three months after its publication in the *Acta Apostolicae Sedis*, that is, on September 6, 1994, and this modification is not retroactive. Commentaries prior to the year 1994 arguing that female altar servers were canonically permitted were incorrect then and cannot be justified in retrospect.

Evidence that new legislation is contained in this authentic interpretation of Canon 230.2 is contained in the wording of the response: "Yes, and in accordance with instructions to be given by the Apostolic See." It is understood, of course, for all actions in the Church, and it is stated explicitly for the actions included in Canon 230.2, that they be carried out "*ad normam iuris*," that is, "in accordance with the norm of law." And the norm of law includes that of the liturgical laws, which, according to Canon 2, "retain their force, unless any of them should be contrary to the canons of the code." There were in 1983 and thereafter liturgical laws prohibiting the service of women at the altar during liturgical functions (see above). These liturgical laws are modified by the present authentic interpretation, not categorically, but in accordance with the instructions given by the Congregation for Divine Worship and the Sacraments on March 15, 1994. It is to be noted that the divulging and the subsequent publication of the authentic interpretation of Canon 230.2 was delayed for almost two years pending

the emission of instructions by this congregation of the Holy See. Thus, the instructions of the congregation must be considered as an integral part of the new legislation.

Paragraph 1 of the instructions given by the Congregation for Divine Worship and the Sacraments points out that permission given by some bishops for the use of female altar servers "can in no way be considered as binding on other bishops." The congregation bases this point upon the original wording of Canon 230.2, namely, that "all lay persons *may* carry out the functions of commentator, singer, or other functions." However, there is here special meaning regarding female altar servers. The implication is that the general liturgical norm prohibiting female altar servers remains in existence, so that in general women may not serve at the altar *unless* a local ordinary intervenes by a positive act and grants permission for his territorial jurisdiction. Thus, the congregation has clarified the authentic interpretation to mean that an *indult* is given to diocesan bishops to permit the use of female altar servers.

Paragraph 2 of the instructions clarifies the nature of the indult, by stating that "the Holy See respects the decision adopted by certain bishops for specific local reasons," while at the same time maintaining that "it will always be very appropriate to follow the noble tradition of having boys serve at the altar." The NC News Service translated the Latin word *servat* in the instructions as "respects." The basic denotation of the verb *servare* is either "to save," "to preserve" on the one hand, or "to pay attention to," "to observe" on the other (cf. Lewis and Short). In the context of these instructions, perhaps the best translation is "The Holy See notes..." rather than "The Holy See respects..." What the expression "having boys serve at the altar" undoubtedly means is having *boys* only (exclusive of girls) serve at the altar. If, then, in the same paragraph of the instructions it states that "the obligation to support such groups of altar boys will always continue," the reason seems to be, not merely because this noble tradition "has also led to a reassuring development of priestly vocations," but also and especially because the traditional liturgical norm prohibiting altar girls remains in general force. As such, it could be compared to the law prohibiting the eating of meat on Fridays (Canon 1251), which remains in general effect but can be modified by local episcopal conferences for their own territories. The present indult, however, from its wording, is intended to be used by individual bishops, not by episcopal conferences.

In fact, according to paragraph 3 of the instructions, "If in some diocese, on the basis of Canon 230.2, the bishop permits that, for particular reasons, women may also serve at the altar, this decision must be clearly explained to the faithful in the light of the above-mentioned norm." The indult is not, therefore, intended as a general extension of the law of Canon 230.2 or as a permission that went into effect everywhere in the Latin Church, but only "in some diocese" or other "for particular reasons." Understood in this sense, as is stated in paragraph 2 of the instructions, "The Holy See respects the decision adopted by certain bishops for specific local reasons on the basis of the provisions of Canon 230.2."

But such a decision by certain bishops "must be clearly explained to the faithful in the light of the above-mentioned norm." Several norms are mentioned above in the text of the instructions: a) Either men or women may serve at the altar in accord with instructions to be given by the Apostolic See. b) The permission given in this regard by some bishops can in no way be considered as binding on other bishops. c) It is the competence of each bishop in his diocese to make a prudential judgment on what to do. d) It will always be very appropriate to follow the noble tradition of having boys serve at the altar, and thus the obligation to support such groups of altar boys will always continue. Hence, it is not very clear what is meant exactly by "the above-mentioned norm," but it seems to the present writer that what is meant is the following: It is the competence of each bishop in his diocese to make a prudential judgment, taking care in every case not to undermine or overthrow the noble tradition of having boys (only) serve at the altar. And this implies that the bishop who permits women altar servers is making use of an indult contrary to the universal law for prudential reasons that are specific to his own diocese. It is also evident that, where the

bishop does not intervene to use the indult, the general law prohibiting women altar servers remains in effect.

“It shall also be made clear,” states paragraph 3, “that the norm is being widely applied, by the fact that women frequently serve as lectors in the liturgy and may also be called upon to distribute Holy Communion as extraordinary ministers.” This instruction seems to mean that many bishops have already intervened to permit women to carry out the functions of lector at Mass and to act as extraordinary ministers of the Holy Eucharist, implying that this too is a derogation from the universal law granted for reasons that the bishops concerned have considered prudential. Thus, the permission to use women altar servers is not to be presented as a total innovation, although there is an aspect to this permission which is totally new as far as the sanctuary surrounding the strictly sacrificial part of the Mass is concerned.

The Congregation for Divine Worship and the Sacraments was competent to impose these instructions. In general the dicasteries of the Holy See have the authority to issue instructions for the carrying into practice of the general laws of the Church.<sup>7</sup> In particular, the present instructions have been issued by special mandate of the pope, as is evident both from the letter of the congregation in which the instructions are contained and from the wording of the response of the Pontifical Council for the Interpretation of Legislative Texts.

This authentic interpretation does not affect liturgical discipline of the eastern rites of the Catholic Church, with its prohibition of women altar servers. Canon 408.2 of the Code of Canons of the Eastern Churches is parallel to Canon 230 of the Latin Code of Canon Law inasmuch as it states that lay persons “may be admitted for other functions also except for those which require a Holy Order or which by the particular legislation of an individual self-standing Church are expressly forbidden to lay persons.” In fact, in all of the eastern rites, service of females at the altar is excluded by liturgical law. The authentic interpretation of Canon 230.2, except where it is suspended by the positive intervention of a diocesan bishop for his own territory. The permission by some bishops to use female altar servers during the sacrificial part of the Mass constitutes for their territory a suspension of the male *presbyterium*, or sanctuary, surrounding the altar of sacrifice. (Compare this with the cloister of the male and female contemplative orders.). The general instruction of the Roman Missal of 1970 allowed women to perform ministries outside of the sanctuary according to the prudent judgment of the rector of the respective church. And it allowed episcopal conferences to designate a suitable place even inside of the sanctuary for women readers at Mass. These permissions, however, regard the liturgy of the Word, and they presuppose that a “suitable place” is at least not from the altar itself. Similarly, according to Canon 230.3 of the 1983 code, women were permitted to distribute Holy Communion “where the need of the Church recommends,” but this involved approaching the altar after the Eucharistic Sacrifice had been completed for the sake of administering the Sacrament to the faithful in attendance. With the new permission, the male *presbyterium* disappears entirely by derogation from a law which, nevertheless, remains in effect for the universal Church.

Certain conclusions would seem to follow from this analysis. The first is that the use of altar girls does not necessarily imply a step forward in the liturgical practice of the Western Church. The Holy See “respects the decision” of certain bishops in the sense that it no longer regards such a decision to be an abuse of the law, but this does not mean that the Holy See recommends and advocates the use of women altar servers as an improvement in the liturgical practice of the Church. It is more a yielding to pressure, together with, perhaps, a certain diffidence in its own ability to judge, than it is a positive teaching. Nor do these instructions take up the theological, mystical, psychological, and social realities underlying the noble tradition of male servers only, which the Congregation for Divine Worship and the Sacraments certainly would have had to do before proceeding to overturn the constant discipline and practice of the past two thousand years.

A second conclusion regards the people affected by the indult. For those priests, deacons, religious, and lay persons who for sound reasons are dedicated to the bimillennial tradition of exclusion of women from the *presbyterium* around the altar during the sacrificial part of the Mass (which reasons cannot be taken up in the present article), the introduction of female altar servers at Masses which they are obliged to attend would be outrageous. The instructions do not avert explicitly to this problem, but it is implied in the obligation of the bishop concerned to explain clearly his action "in the light of the above-mentioned norm."

There is no reason to impose altar girls upon people who do not want them and who have good spiritual reasons for not wanting them. To impose altar girls would be equivalent to turning an indult into an instrument of oppression.

A third conclusion follows from this. What kind of situation in a diocese could induce a bishop to make a prudential judgment to permit the use of female altar servers at the altar during the Holy Sacrifice of the Mass? Only the existence among some members of the clergy and of the laity of an emotional attachment to the idea of the introduction of females into the *presbyterium* during the Holy Sacrifice of the Mass. We know that such an emotional attachment does exist and is widespread in some countries. This attachment can be limited to the simple desire to give girls and boys equal access to service at the altar, but it tends also to be understood by many of its followers as a step towards the ever greater introduction of women, not only into the *presbyterium* surrounding the altar, but even into the priestly office itself. From the instructions it is clear that, as a recognition of the emotional situation with which some bishops are dealing, "the Holy See respects the decision adopted by certain bishops" to allow the use of altar girls, but this recognition does not imply a recommendation of female altar servers on the level of fundamental liturgical discipline and practice, nor does it suggest in any way that women are moving gradually towards the ordained diaconate and priesthood.

Any bishop who feels a need to permit female altar servers should employ great caution and understanding. In order not to impose the practice upon persons of sound emotion who adhere to the noble tradition of the Church, he should never allow the use of altar girls at regularly scheduled parish or public Masses which people are obliged to attend or where they could be accosted with female altar servers by surprise. Nor should any priest be forced by circumstances to accept altar girls at Masses that he is called upon to celebrate. Rather, it would be prudent to allow such Masses only for groups who have petitioned them and only in special places outside of regular Mass schedules. Also it would be in order to require persons making such a request to affirm their belief in the exclusively male priesthood and in the essential sacredness of the area surrounding the altar during the Holy Sacrifice of the Mass.

MONSIGNOR JOHN F. MC CARTHY

#### NOTES

<sup>1</sup> *Communicationes* 15 (1983), p. 193.

<sup>2</sup> *Acta Apostolicae Sedis* 72 (1980), p. 338.

<sup>3</sup> G. Michiels, *Normae Generales Juris Canonici* (Tournai: Desclée, 1949), vol. I, p. 482.

<sup>4</sup> Michiels, *op. cit.*, vol. I, p. 483.

<sup>5</sup> Cf. John Paul II, *Motu Proprio Recognito Iuris Canonici Codice* of 2 January 1984, establishing this commission, and the Apostolic Constitution *Pastor Bonus* of June 28, 1988, extending its competence. Cf. also the letter of the secretary of state no. 278,287/G.N., dated February 27, 1991, by which the competence of this commission was extended also over the universal laws of the Oriental Churches.

<sup>6</sup> Cf. Michiels, *op. cit.*, vol. I, p. 496, note 2.

<sup>7</sup> Cf. Michiels, *op. cit.*, vol. I, pp. 500-503.



*Saint John*

## A LETTER TO A WOULD-BE REFORMER

Dear Father,

You do not know me, but you will know something about me if you read on. I know you only from having read you. I assume you to be a competent theologian. I am a competent liturgical musician. From one competent man to another: expertise in theology gives you no right to pontificate about liturgical music, no more than expertise in music entitles me to lecture on theology.

I can agree in principle with some of the things you write, but only after having adjusted to your strange English (e.g., music people, liturgy people, performing audience that knows itself, etc.). I can guess what you mean, but the young organist who showed me your book was utterly confused. You give the impression that your approach to liturgical music is finally the correct one, that we had it all wrong before Vatican II and that we must, liturgically, anathematize all that came before. You are presumably writing for the untutored. You ought to be more prudent, lest you confuse others as you confused my student.

I am a traditionalist in the best sense, which makes me open to anything reasonable. For it takes understanding the old in order to know how to be new. I hope you do know tradition. But those who don't will easily assume from your tone that all the traditional was bad.

You imply that abandoning tradition will bring us closer to the will of Jesus. True, Jesus did not ask us to kneel at the *et incarnatus est*, but might there not be a good reason for us still to wish to do so at the mention of the most awesome event in all creation? You say that kneeling is not important, yet many do "feel good" on their knees before the Lamb that was slain. You treat the sacred as an aberration when you speak of "the old and outmoded concept of sacred music." You mislead into believing that we must change everything in order finally to become good Catholics who "know

A LETTER

themselves" and who will create a "celebrating community well aware of itself and glad to be what they are" \_whatever that is supposed to mean. Yes, I am glad to be redeemed by Christ, but in a liturgical context your statement encourages the very thing you must not, viz., a theology that sanctions license: "whatever makes me feel good or makes me like myself better is good liturgy." *Licetum quod libitum?*

Enough said about your strange theology for liturgical music. I will now address the matter of music-making proper. You are ignoring the fact that, once the theological debate is ended, the perspectives reset and the goals defined, plans will have to be executed not by theologians but by experts. Those will have to be, among other things, musical experts. Not understanding this was the undoing of our church music in the past, and it continues to be our greatest problem today. Idealistic lectures will accomplish as little now as they did before Vatican II. We need above all musical experts, not just beautiful theologies. Theology makes no music. Good musicians are readily guided by theology, but poor musicians will only be confused by it as they so patently demonstrate these days. No theology can turn them into experts.

Before Vatican II there was a clear blueprint to follow, a centuries-old repertory to draw from, the kinetic energy of ongoing custom, no vacuum that needed filling. And still, American church music was in a lamentable state for the lack of enough skilled musicians to carry out clear instructions. Now that there is an even greater need for experts who understand how to translate ideas into practice, you imply that what was wrong before was too much expertise, and you preach that anyone can be a good "music person" provided he or she understands the goals and knows some music. I am reminded of the unforgettable French movie, "God Needs Men," which I saw long ago. The priestless parishioners of a small island off the coast of Brittany prevail on their devout and ascetic young sacristan to hold some sort of service on Sundays, as he is the one who knows best in the absence of a priest. He thus becomes a sort of substitute priest for them. Awed by his role, by the respect of the villagers and by the sincerity of his feelings, the saintly young man becomes ever bolder in his leadership until, one Sunday, he ascends the pulpit and begins to preach. That becomes his undoing. Fired by sincerity and feeling an obligation to his "flock," he speaks movingly of things he doesn't understand, ending with "God needs men!"

The present state of our liturgical music reminds me of that situation. Self-appointed, inspired and well-meaning "reformers," convinced of their sincerity and applauded by their followers, ascend the liturgical pulpit and, speaking movingly of things they don't understand, proclaim their new gospel.

The things you say and how you say them, dear Father, remind me of the young man in the movie. You speak with fervor about my trade to those willing to believe you, while the things you say tell me that you don't have enough expertise to speak from the pulpit about them. Your easy formulas for effectiveness are but one index. You might have stressed the importance of skilled experts. Instead, you view them with suspicion. You never voice any doubt about the qualifications of a "song leader" but you do, in passing, make the organist appear the lowest person on your totem pole: "...the leader and guitarist or organist" (note your order of precedence). You clearly imply that the organist is presumed incompetent: "...if you have a good organist..." Why if? You say, "a good leader works with the organist, provided the organist knows what to do." Come now, Padre, how can you call him organist if he doesn't know what to do? Interestingly, though, your amateur song leader and guitarist are presumed competent by definition.

You call organist anyone occupying the organ bench. That's what was wrong in the old days, and that's what is wrong with your standards. You might have stressed that it should be our first duty to afford good organists and thereby encourage the gifted to choose a trade which requires as much skill as that of a surgeon. You might have stressed that we need more and better training centers for them. You might have stressed that if we want competent "music people," we have to train them first and pay them well later. Good church musicians are not created overnight, nor can they be

turned into experts just by “knowing themselves.” Had you said that and deplored the general lack of expertise, you might have been constructive. Instead, you imply that a leader and a guitarist are more trustworthy than the organist, and I can guess your reasons. Their so-called craft requires a minimum of expertise, and your primitive formulas are easily put to work by these non-experts, who in their ignorance are “open” to your views. You forget that the experts you distrust are the persons you need most if you are really beholden to seeing truth vindicated. Do not underestimate people to whom you can preach theology but who could teach you a few things in what is not your real trade.

You are a man enjoying authority. You are in a position of influence. Let not your confidence in your own effectiveness and the adulation of your untutored followers get the better of you. It takes more than effectiveness in order to build a solid edifice on the site of our crumbled liturgy. One’s effectiveness is always limited by the tools at one’s command. I doubt not that you have been effective with the tools at your own command, but they are bound to limit you. It takes more than effectiveness in order to build a solid edifice on the site of our crumbled liturgy. One’s effectiveness is always limited by the tools at one’s command. I doubt not that you have been effective with the tools at your own command, but they are bound to limit you. Those who are more than gifted hobbyists may know better. The proper theological outlook is essential, but the job itself will have to be done by those experts. Amateur success will not be enough. Don’t think that you will not need the pros. Don’t knock them. Why must you call them snobs? I am such a pro, and I fear that in your eyes I would be a “poison person” – to coin an expression in your kind of English. I would not be “open” enough because I know too much. You would not understand that my resistance to some of your suggestions was not sobbery but wisdom derived from long experience and from mastery of a craft in which you are obviously but a gifted amateur. We need people like you, but people like you have an even greater need for people like me. I spent a lifetime perfecting my trade. You couldn’t have. You had other commitments. You may be blessed with a gift for music-making on the side, as I was blessed with an interest in theology. Expertise in our respective specialties makes neither of us experts in what we were not trained for. Yet while I would not presume to lecture you on theology, you feel confident enough to tell me how to be a “music person.” I wouldn’t want to be organist in your parish. You would hamper me in my work, and my competence would make me a “poison person” to you. You would much prefer an “effective” song leader and guitar player. They would give you no trouble. I would.

The abuses committed today are a source of great sorrow to many, because they find it difficult to worship to the sounds they hear, which they feel to be wrong. They find it hard to remain part of a community that perhaps “knows itself” but that knows little else. If I may appeal to the priest in you, I urge you to ask yourself if your ideas are as beneficial as you decree they are. You authenticate them by claiming that you are effective in their application in your parish. Effectiveness is no proof that they are right. It proves nothing. I can more effectively wreck a car than build one. You must also consider that others are not you, and that your imitators will not necessarily achieve your success by aping you. You believe in instant results and primitive formulas. But our problems, alas, will not be solved without the patient, slow, and unglamorous work of the true experts who now despair. That will require more than making a “celebrating community” try to “feel good.”

It is not my intention to engage in debate with you. I speak of my specialty, music. In taking the liberty to write you, I only applied a principle you claim is created: What is more important should look more important, and what is less important should look less important. I never knew principles were “created.” I naively assumed that they existed. Still, I will apply it: for expert jobs you need expert people; non-experts cannot be made to look like experts. Not to the expert eye.



# REVIEWS

## Magazines

UNA VOCE (France). No. 179. November-December 1994.

The editorial informs readers that *Una Voce* was founded thirty years ago, on December 19, 1964, in the crypt of St. Charles of Monceau in Paris by Monsieur and Madame Georges Cerbelaud Salagnac, who are still among the members of the association. It comments on the continuing need for the society to promote the Mass in Latin. It is reported that in Paris alone the Mass is said in thirty languages every Sunday.

There is an account of the symposium on sacred music sponsored by CIMS in the city of Chartres on October 1 and 2, 1994. The theme was the "sung Bible." The proper and ordinary of the Latin Mass on both days were sung in Gregorian chant. The chant choir composed of singers from Paris, Versailles and LeMans alternated the ordinary with the congregation (on Sunday morning the large cathedral was full). The ceremonies were enriched by polyphonic motets by Palestrina and Lassus, both of whom died four hundred years ago in 1594. These were sung by the excellent Tegernsee Mottetenchor. Monsignor Johannes Overath gave the opening talk. In his homily at the Mass on Sunday, Cardinal Edward Gagnon, president of the Pontifical Commission on the Family, wove together the theme of the symposium and the year of the family.

V.A.S.

UNA VOCE (France). No. 180. January-February 1995.

A work by Professor Alfred Tomatis, an otolaryngologist, *Pourquoi Mozart? (Why Mozart?)* (Fixot, 1991) contains a chapter on Gregorian chant. He says that Mozart is like a magician, "the only musician whom all the peoples of the world welcome spontaneously, whether they be European, American or African." While he claims that the music of Mozart cures those who listen to it, he says that Gregorian chant does not cure, it saves. "It is possible to treat someone through various therapeutic means, but saving someone presupposes the aid of an inspiration directly infused by creation. Chant is part of this second process, and the one who gives himself over to it necessarily finds himself in another register. His soul begins to vibrate in its essential rhythms, those of a primary state, those which existed before what was taught by culture..." "One can say that to sing and understand Gregorian chant, one must not exist, one must be." "Gregorian chant is incontestably a

jewel that time has permitted to elaborate over the centuries. In the area of religious music it is certainly the summit of what man has passed through in his search for God."

V.A.S.

BOLLETTINO CECILIANO. Anno 89, No. 8/9, August-September 1994.

The opening article is a report on a speech given by Giulio Cattin at Vincenzo in the church of the Oratorians on the occasion of a concert commemorating the fourth centenary of the death of Palestrina. The extensive essay calls attention to the large repertory of compositions by Palestrina, both motets and Masses. Another article by Alesandro Loreto considers the Masses of Monteverdi. The remainder of the magazine is given over to reports of various activities of the society.

R.J.S.

BOLLETTINO CECILIANO. Anno 89, No. 10, October 1994.

The main article concerns the recent meeting of the Italian Society of Saint Cecilia and the results of its elections. Bishop Antonio Mistrorigo of Treviso was re-elected president. An account of the conference of the European Confederation of Associations of Sacred Music, held in The Netherlands, is presented by Sante Zaccaria, who also writes about the pipe organs in the Basilica of Saint Peter. He lists six: one in the chapel of the canons; one in the chapel of the Blessed Sacrament; two at the altar of the chair which can be played separately or together, making up the grand organ of the basilica; and finally the portable instrument built by Walcker-Meyer, the gift of the German chancellor, Helmut Schmidt, to the Holy Father. This is used for the Masses celebrated in the open air of the piazza. The musical insert is a composition in Italian by Luciano Migliavacca. The usual accounts of activities conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 89, No. 11, November 1994.

Bishop Mistrorigo, president of the association, has a message for the feast of St. Cecilia, and Enrico M. Salati contributes an extensive article on his reflections about the liturgical chant in the Ambrosian community. He compares the body of Ambrosian chant to the great cathedral of Milan, both being treasures of inestimable worth. But the question always arises of how to use the Ambrosian chant, particularly now that the vernacular has been so widely adopted. An account of the tribute paid to Father Pellegrino Ernetti, O.S.B., on November 22, 1994, at the Church of St. Stephen in Venice, shows

the Gregorian chants of the *Requiem* were sung. He was a frequent contributor to *Bollettino Ceciliano*.

R.J.S.

BOLLETTINO CECILIANO. Anno 89, No. 12, December 1994.

Liviu Comes has an article on the various editions of Palestrina's music, beginning with those published during his lifetime and the two centuries following his death. These were in collections published in Germany, Italy, England and France. Giuseppe Baini, biographer of Palestrina, tried to organize publication of the complete works, but he did not succeed. In 1863 Breitkopf and Härtel published a complete edition under the supervision of the German Cecilian society by Franz Xavier Haberl. Later Raffaele Casimiri published sixteen volumes of an edition that was brought up to 34 volumes by L. Virgili, J. Jeppesen and L. Bianchi. The musical insert is a transcription of Brahms' lullaby for four mixed voices with the text, *Buona Notte, Bambino*. It does not strike one as a great advance in sacred music.

R.J.S.

SINGENDE KIRCHE. Vol. 41, No. 4, 1994.

An extensive and interesting article on Palestrina and his times is written by Othmar Costa who considers the relationship between the Palestrina style and the era in which he lived. Walter Sengstschmid writes about organ playing on instruments with historical registrations, and Werner Horn discusses a new evangelical hymnbook. Gerhard Walterskirchen has an article on Heinrich Ignaz Franz Biber on the occasion of his 350th birthday. Konstanze Henrichs asks a question that is always the problem for the church musician: "When in Advent does Christmas begin?" Austria has the same inroads into the Advent season as we have. News about Austrian church musicians has the information that Gerhard Track, who worked in the United States for many years and was president of the Church Music Association of America, had his sixtieth birthday. Lists of music in the major churches of Austria continue to impress one with the quality of music performed.

R.J.S.

SINGENDE KIRCHE. Vol. 42, No. 1, 1995.

This is always a large journal, usually with about 60 pages with articles in addition to the regular coverage of musical events in Austria. The second installment of Walter Sengstschmid's discussion of organ playing on historical instruments is of academic interest to Americans, but Josef Habringer gives ten commandments for music in the liturgy, beginning with "Music in the service is liturgy," and "Music in the service is service to the community." Wolfgang

Hoffmann has an interesting account of the life of Pul Hartmann, a Franciscan composer born near Bozen in south Tirol in 1863, who was very active in the reform of church music, both in Austria and in Rome. The usual news from local and national events concludes the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 21, No. 71-72, July -December 1994.

This is a special double edition of this journal from the Diocese of Braga in Portugal, covering the last half of the year. It is dedicated to the theme of matrimony and the family in this year dedicated internationally to the family. To commemorate the fourth centenary of the death of Palestrina, the letter of the Holy Father to Monsignor Domenico Bartolucci, director of the Sistine Choir, is printed, together with an article on the life and music of that master by Manuel Valenca. Interestingly, of the nine references in the bibliography, all are in English. An extensive coverage of church music magazines from all over the world and forty pages of new music set to Portuguese texts completes the issue.

R.J.S.

MUSICA SACRA. Vol. 114, No. 6, November-December, 1994.

The symposium held at Brixen in South Tirol on the subject of eastern European spirituality is the theme of this issue. Archimandrite Irenäus Totzke has a scholarly study of Russian church music as a mirror of European inter-relations, and Franz A. Stein's address on eastern European spirituality follows. Johannes Hoyer has an article about Carl Proske and his reforms that centered in Regensburg, and Franz A. Stein comments on the Cecilian movement on the two hundredth birthday of Proske. Josef Dahlberg has the second installment of his discussion of the late organ works of Joseph Ahrens. There is an account of the celebration of the 400th anniversary of Palestrina's death by the international Pueri Cantores in Saint Peter's Basilica in Rome with the Holy Father present. Reports on various church music events in Germany and notices of deaths and anniversaries complete the issue.

R.J.S.

## Books

Aidan Nichols, O.P., *The Panther and the Hind: A Theological History of Anglicanism*. Edinburgh: T & T Clark, 1993.

This concise volume in nine chapters and 180 pages takes its name from John Dryden's similarly-named poem of 1687, "The Hind and the Panther," written just after he had "swum the Tiber." It provides an account of the rise of the three churches: Low (Evangelical), High (Catholic), and Broad (Liberal) within the Anglican communion and, having begun with a forward by the Right Reverend Graham Leonard, sometime Bishop of London, it ends with a "conclusion" which answers the question of how an "Anglican church united with Rome but not absorbed," an Anglican uniate church, might be constructed. Those interested in Anglican church music or an Anglican Use personal prelature or an Anglican Uniate Church will find this magisterial and very readable volume by an English Dominican as illuminating as it is enjoyable.

DUANE L.C.M. GALLES

*Tonaire des pièces de la Messe, selon le Graduale Triplex et l'Offertoriale Triplex*, edited by Dom Jacques-Marie Guilmard in *Etudes Grégoriennes, Subsidia Gregoriana*, No. 2, Solesmes 1991. 105 plates, 45 x 64 cm. 527 French francs plus mailing charges. Editions de Solesmes, Abbaye Saint-Pierre, F-72300 Solesmes, France.

Gregorianists have long wished to have easy access to the complete Gregorian repertoire of the Mass, as much for the texts as for the melodies and their neums. The publication of the *Graduale Triplex* in 1979 and the *Offertoriale Triplex* in 1985 brought together almost the whole ancient Gregorian repertory in only two books, in which the Messine and St. Gall notations surround the melody written in square notes.

All that remained to facilitate consultation was to present the pieces in columns in order of antiquity. That is what is done here.

The pieces are presented on a single line and classified by category and mode following the ancient liturgical order. Thus, in a given category, one may find at a single glance pieces in the same mode. Nothing prevents separating out these musical motifs in order to associate them with other tables.

Thus, these plates form a working instrument destined to provide musicians and liturgists with a systematic study of the Gregorian repertory of the Mass especially in its semiological aspect. The tables are provided in a separate booklet.

PAUL LE VOIR

*Organists and Organ Playing in Nineteenth-Century France and Belgium* by Orpha Ochse. Bloomington: Indiana University Press, 1994. 288 pp., examples, photos. \$29.95 cloth.

The period following the devastation of the French revolution produced the great musical phenomenon of organ music, particularly in French-speaking lands. Composition and performance were both important and practiced by virtuosi. The building of new instruments and the preservation and reconditioning of old organs that were abused by the political troubles of the time make for an interesting period of music history.

Orpha Ochse is professor emerita of music at Whittier College. She writes a scholarly work that is at the same time fascinating reading. She divides her book into three major sections: Performers and Programs; The Organist as Church Musician; and Great Schools and Famous Teachers. All of it is clearly set in the historic facts of the nineteenth century; many pictures of musicians, buildings and organs enrich the reading. The name of Aristide Cavaillé-Coll, the great French organ builder, is important for the instruments he provided.

Other French organists whose names became household words are studied and treated extensively and beautifully. While most secular organ concerts were not held in churches, still the names of Notre Dame Cathedral, St. Denis, St. Eustache, the Madeleine, Saint Sulpice, St. Vincent de Paul, Sainte Clotilde and Saint Germain des Prés became associated with great organ music, both in the Sunday services and in concerts.

The author is able to create a feeling for the period and especially for the men who brought such an extraordinary assembly of organ masters together. Among them are Théodore Dubois, Gabriel Fauré, César Franck, Eugène Gigout, Alexandre Guilmant, Jacques Lemmens, Camille Saint-Saëns, Charles Tournemire, Louis Vierne and Charles-Marie Widor. Information and interesting anecdotes about these great heroes of the organ make it hard to put down this book, which at the same time is a fine reference work with a good index and a most extensive bibliography. It belongs in the library of every serious organist and all schools of music.

In our times, in spite of the great recommendation given the pipe organ by the II Vatican Council, the position of the organ as the primary church instrument and organ playing itself have disintegrated, and the organ has been replaced by pianos and combos. Unfortunately, the liturgical reforms have all but excluded the opportunity for improvisation and even performance of major works even when adequate and even good instruments exist in most churches. If the nineteenth century saw the rebirth of the organ from the catastrophe of the French revolution, perhaps the twenty-first century might see a rebirth of the organ in our Catholic churches. There is a literature; we have some good

instruments in major churches; we need artists who can play and who are paid well and given an opportunity to perform within the liturgy works that have been written for that purpose.

R.J.S.

*Henry Purcell* by Peter Holman. New York: Oxford University Press, 1994. 250 pp. \$48 cloth; \$15.95 paperback.

Part of an on-going series, this classic study joins works on Percy Grainger, Sweelinck, Villa-Lobos and Francis Poulenc among others. The tricentenary of Purcell's death is this year, prompting a renewed interest in his life and works. Publication of a complete edition is underway, and recently discoveries of unknown works have occurred. As with all scholarship, various revisions are made necessary.

While the music of Purcell was not intended for the Catholic liturgy, there is much of it in English that might well be used today as the vernacular is cultivated. Unfortunately, the Puritan civil war in England kept composers from working for the English Protestant liturgy, so much that could be of great use to us today was never composed. The name of Purcell could have been an important one in today's English vernacular Roman liturgy.

There is an extensive bibliography and a fine index.

R.J.S.

*Born for the Muses, the Life and Masses of Jacob Obrecht* by Rob C. Wegman. Oxford: Clarendon Press, 1994. 406 pp. \$45 cloth.

In his introduction, the author clearly describes his plan: "This book is a case-study of late fifteenth-century music history. Its underlying theme is part of a broader one, the transformation of the cyclic Mass in the so-called Josquin period, roughly 1480-1520. In textbook terms this is the transition from 'cantus firmus' to 'parody' Mass." Jacob Obrecht played a part in this great transformation in contrapuntal composition. The bulk of the music that has come down to us from Obrecht is in the form of Masses, about 35 in number. The author distinguishes three periods in his musical development until he arrives at his mature style with the Masses composed beginning about 1491.

This is a serious musicological work with emphasis put on musical analysis of the compositions. For the reader expecting a biography there is some information about the Netherlands in the fifteenth century and a minimum of facts about life in that important area of Europe economically and musically in that century, but the book is much more intended for the musicological specialist interested in the

polyphony of the Netherlands school. More performance of music of this period, both in liturgical and concert settings, is to be hoped for.

Several pages of documents in Flemish and a fine bibliography and a good index complete the volume. Mention should be made of the fine portrait of Obrecht, reproduced in color, that is the frontispiece and also the dust jacket of the book.

R.J.S.

## NEWS

Eric M. de Seventhem has retired from the office of president of the international federation of *Una Voce*, which he founded in Rome in 1965. With affiliates in over twenty countries, its goal remains the fostering of the Latin Mass. He will be succeeded by Michael Davies from Great Britain, a convert to Catholicism, an author and theologian. +

The Christmas liturgy at Saint Mary the Virgin in New York City included Victoria's *Missa O magnum mysterium* and Alden Ashforth's motet, *O magnum mysterium*. The choir sings a complete setting of the Mass each Sunday, mostly in renaissance polyphonic settings, along with the Gregorian chants of the proper parts. Kyler Brown is music director and organist. +

A solemn votive Mass in honor of Saint Gregory the Great was celebrated at the Sacred Heart Church in New Haven, Connecticut, on the occasion of the ninth anniversary of the Saint Gregory Society, January 15, 1995. Music for the occasion was Lassus' *Missa Bell' Amfitrit'i altera* along with motets by Palestrina and Fernando de las Infantas and the Gregorian chant setting of the proper parts. +

California State University at Los Angeles and the Roger Wagner Center for Choral Studies is offering a Gregorian Schola at the Abbey of St. Pierre de Solesmes, from July 1 to 18, 1995. Faculty members are Fr. M. Clément Morin of the University of Montreal, Dom Jean Claire, chant master at Solesmes, and Robert Fowells of the California State University at Los Angeles. For information, call 800-972-8996. +

At Saint Louis Cathedral in New Orleans, Louisiana, the New Orleans Baptist Theological Seminary Chorus and the Florida Baptist Theological College Choirs presented Franz Joseph Haydn's *The Seven Last Words of Christ*, March 29, 1994. With the Louisiana Philharmonic Orchestra, the ensemble was under the direction of Leroy Yarbrough. +

The Parish of Saint Agnes in Saint Paul, Minnesota, welcomed the new Coadjutor Archbishop of Saint Paul and Minneapolis, Harry J. Flynn, Sunday, April 23, 1995. The music for the pontifical Latin Mass was Beethoven's *Mass in C* and the Gregorian chant settings of the proper parts. The entrance piece was Tappert's *Ecce Sacerdos magnus*. The Twin Cities Catholic Chorale and members of the Minnesota Orchestra were under the direction of Monsignor Richard J. Schuler.

A sacred music colloquium is scheduled at Christendom College in Front Royal, Virginia, June 20 to 25. Classes in Gregorian chant for beginners and for advanced students are planned. Father Robert A. Skeris is chairman of the event. Call 800-877-5456.

+

The Second Annual Midwest Conference on Sacred Music is scheduled for September 28-30, 1995 at Ancilla Domini Motherhouse in Donaldson, Indiana. Speakers at the event will be Father Stanley Rudcki, Monsignor Richard J. Schuler, Father Robert A. Skeris, Father Lawrence Heimann and Father Edward J. McKenna. Write Nicholas-Maria Publishers, 1131 Guilford Street, Huntington, Indiana 46750.

The Choir of St. Ann Chapel at Stanford University in Palo Alto, California, sang Victoria's *Missa O magnum mysterium* for Christmas and Morales' *Missa Caca* on New Year's Day. For Candlemas, they did Lassus' *Missa Sesquialtera* at the Stanford Memorial Church. William Peter Mahrt is conductor.

The Cantores in Ecclesia of Portland, Oregon, sang these motets at Saint Patrick's Church during the Easter season: Jacob Handl's *Stetit Jesus*, Francisco Lopez Capillas' *Dic nobis Maria*, Agostino Agazzari's *Jubilate Deo*, Vaclav Rovensky's *Surrexit Christus hodie*, Peter Philips' *Christus resurgens mortuis*, Palestrina's *Ego sum panis vivus*, William Byrd's *Non vos relinquam orphanos* and Thomas Tallis' *If you love me*. Dean Applegate is director, and Delbert Saman, organist. Fr. Frank Knusel is celebrant for the liturgies.

A series of concerts at the Church of Saint Ignatius Loyola in New York City brought Olivier Latry from Notre Dame Cathedral in Paris and John Scott of Saint Paul's Cathedral in London for organ recitals. Also in the series were performances by the choir and orchestra of St. Ignatius. They performed Monteverdi's *Laetatus sum*, Pärt's *Miserere*, Stravinsky's *Mass*, Handel's *Messiah*, Bach's *St Matthew's Passion* and Machaut's *Messe de Notre Dame*. Kent Tritle is musical director and conductor at St. Ignatius.

R.J.S.

Earl D. Hogan, who has served as treasurer of the Church Music Association of America for many years, died in Minneapolis, Minnesota, May 30, 1995, of a heart condition. He was subscription manager of *Sacred Music* and a long-time member of the Twin Cities Catholic Chorale. His eldest son is Father Richard M. Hogan of the Archdiocese of Saint Paul and Minneapolis. The funeral was at the Church of Saint Agnes in Saint Paul.

R.I.P.

## CONTRIBUTORS

*Father Robert A. Skeris* teaches theology at Christendom College in Front Royal, Virginia, where he is also director of music. He has published several works in liturgical theology. His doctorate is from the University of Bonn.

*Károly Köpy* is a former director of the Moravian Music Foundation in Winston-Salem, North Carolina, an organist and choral conductor. His activities take him frequently to Europe.

*Father Giles Dimock, O.P.* teaches theology at Franciscan University of Steubenville and at the Angelicum in Rome. He has contributed frequently to *Sacred Music*.

*Monsignor John F. McCarthy* is founder and director of the Society of the Oblates of Wisdom and president of the Roman Theological Forum. He is resident in Rome.

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