

SACRED MUSIC

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

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602
Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

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FROM THE EDITORS

Effeminate Music

Recently I attended the ceremonies marking the promotion of several theological students to the ministry of acolyte. The occasion took place in the seminary chapel, a church built in the style of a classical Roman basilica but “renewed” and destroyed in the process. The bishop, who celebrated the Mass and presided at the installation of the young men, observed the Roman rite carefully. Without entering into the debate on the merits of the new order of the sacrament of Holy Orders and that of the Tridentine liturgy, there was something at that ceremony that I found irritating and somehow caused me to object to the whole event.

It occurred to me that it was the music, which permeated the entire occasion and somehow rendered it offensive to a Catholic sense. As I sat (there were no arrangements for kneeling) trying to fathom what in me was crying out against something that offended me, I finally concluded that it *was* the music and in particular the style of music that was being employed.

There was no choir. There was a cantor. The congregation sang nearly all the music. It was done *forte* which indicated a familiarity with the compositions. Their selection had been made with the occasion in mind, and the texts were apropos for the acolyte ritual. There was a piano and a harp, used both for accompaniment of the singing and in playing alone.

The texts for the congregational singing were adjusted to the demands of “inclusive” language. Other than the *Kyrie*, *Sanctus* and *Agnus*, none of the texts was taken from the liturgy. But that was not the major problem. It was rather the style of the instrumental music that was at fault. It was not sacred. Indeed it reminded one of a piano bar and New Age pieces. The piano was played continuously, always in arpeggios. They were needed to achieve any sustained, continuing tone. The piano produced a kind of constant tingling, a sound that has its place in musical literature, but it is not a sacred form. For the very reason that it can produce a sustained sound, the organ belongs in the large spaces used for worship. To support a choir or a congregation with adequate instrumental tone, the pipe organ developed and, as the Vatican Council says, “it is the traditional musical instrument, the sound of which can add a wonderful splendor to the Church’s ceremonies and powerfully lift up men’s minds to God and higher things.” The pipe organ can do what the piano cannot do, nor was it ever expected to do. It cannot accompany congregational singing because it cannot sustain sound. It is really a percussion instrument. Repeated attack, as in an arpeggio, is needed, which far from giving strength further adds to the weakness and effeminacy of the music, not producing a “wonderful splendor” that the pipe organ is capable of.

The arpeggio technique produces a very effeminate effect. It demonstrates weakness in a place which demands strength. The tingling cannot replace a strong, sustained sound. One is constantly reminded of music promoted by the New Age movement. For church we need a sound which only the pipe organ produces. The texts sung in church require a demonstration of fortitude, conviction, faith and determination. Truly, faith is the virtue that is most often demanded by hymn-singing. In Lutheran services, the pipe organ is essential to their success, chiefly because it can evoke the power and the support needed to give a religious experience that is desired.

The occasion of conferring the office of acolyte on several young men, prepared to dedicate themselves and their entire lives to Christ and His Church, surely calls for a strong expression of conviction and great courage on their part as well from their relatives and friends who have assembled with them. Piano bar music, arpeggios, New Age and relentless tingling in no way fulfill the role of music in the sacred liturgy. It was hardly *pars integrans in liturgia sacra*.

Such music in the liturgy leads one to ask what kind of training is being given to those preparing for the priesthood. Does the emphasis on “consensus” cause within the students a tendency always to find compromise, even in matters of faith? Is a weakness of character preferred to one that is ready to “defend the faith?” Has the term “rigid” been given so negative a connotation because weakness has replaced strength in what is most sought for in a young priest? Are the problems with homosexuality encountered in seminaries today possibly linked to such conditions that piano music and arpeggio styles are subconsciously creating in these young men who are subjected to them day after day?

Through most of its existence, the piano has certainly been considered a secular instrument, chiefly because its repertory has been created for secular purposes. The drawing room of the eighteenth and nineteenth centuries quickly comes to mind. The instrument needed an intimate setting because its sound could not carry far. Even after it has been perfected and improved, the sound of the *pianoforte* does not fill a large church, and its position on a stone floor only emphasizes the tingling produced. Drawing room music is not intended as a tool to strengthen faith. It does, in fact, weaken it, and weaken too the convictions of those who regularly are exposed to it.

What do we need musically in preparing our students for the priesthood? The constitution on the sacred liturgy of the Vatican Council says clearly that “great importance is to be attached to the teaching and practice of music in seminaries.” First of all, Gregorian chant, a vigorous and strong sound, closely aligned with the texts of the liturgy, is ordered to have “primacy of place” by the Vatican Council. Secondly, we need a pipe organ to lead the singing and to perform in its own right. We need polyphonic choirs, trained and directed to sing the solid repertory of music for male voices. And we need above all, a return to the study and use of the Latin language attached to which is the vast treasury of sacred music that the II Vatican Council ordered to be used and fostered.

From the past one recalls some of the very sweet and effeminate portrayals of Christ, both statues and paintings, that were seen in many religious goods stores. They offended against the whole theology of the Incarnation and the hypostatic union of the divine and human natures in the Person of Jesus Christ, the Second Person of the Blessed Trinity. They depicted weakness which in no way is to be found in Almighty God. We can experience the same weakness seen in painting in the art of music. The efforts of the liturgical reform, begun at the turn of the twentieth century, rooted out most of the cheap, sentimental and maudlin art, the effeminate and weak pictures of the God-Man. We do not want it emerging in music for the liturgy, above all in the seminaries where the pattern for the future is being laid out and being absorbed by those studying there.

R.J.S.

Welcome to *Adoremus*

On the feast of Ss. Peter and Paul, 1995, a new association of Catholics came into existence to promote authentic reform of the liturgy according to the intentions of the II Vatican Council as expressed in the constitution on the liturgy, *Sacrosanctum concilium*. The goal of the group is to rediscover and restore the beauty, the holiness and the power of the rich liturgical tradition of the Church.

Sacred Music welcomes most cordially this new effort to do what our editors have been calling for during the past thirty years since the close of the II Vatican Council. Let us carry out what the council and the Church ask.

The principal activities of *Adoremus* are these:

1. To provide sound liturgical materials to priests and faithful desirous of more reverent, traditional liturgy;
2. To provide educational materials to aid in the rediscovery of the beauty, holiness and power of the Church’s liturgical tradition;
3. To assist bishops and the Holy See with scholarly analysis and, where necessary,

critiques of present and proposed liturgical practices;

4. To publish a monthly liturgical bulletin;
5. To build popular support for a new liturgical movement.

The guiding principle is taken from *Sacrosanctum concilium* (para. 23): "There must be no innovations unless the good of the Church genuinely and certainly requires them, and care must be taken that any new forms adopted should in some way grow organically from forms already existing."

The editorial committee of *Adoremus* is Rev. Joseph Fessio, S.J. (Ignatius Press), Helen Hull Hitchcock (Women for Faith and Family), Jim Holman (*San Diego News Notes*), Richard R. Hough III, and Rev. Jerry Pokorsky (*CREDO*). The board of advisors includes Mother Angelica (EWTN), Fr. Kenneth Baker, S.J. (*Homiletic & Pastoral Review*), Terry Barber (St. Joseph Communications), James Hitchcock (Fellowship of Catholic Scholars), Phil Lawler (*Catholic World Report*), Ralph McInerney (*Crisis, Catholic Dossier*), Msgr. Richard Schuler (*Sacred Music*) and Fr. Peter Stravinskis (*The Catholic Answer*).

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Welcome! *Bonum et jucundum habitare fratres in unum!*

R.J.S.

Misunderstanding of *actuosa participatio*

At the recent meeting of the American bishops in Washington, D.C., one of the ordinaries made an observation on the quality of liturgy in this country. He told how he watched a video of a Mass with a stopwatch in hand and clocked the "active participation" of the laity. He registered 88 seconds of what he called "active participation" in a 59 minute Mass.

He said that participation at Mass is supposed to be full, active and conscious, but it is not working that way. The chairman replied that the bishop had made a valid observation.

What a blatant example of misunderstanding of what *actuosa participatio* truly is!

First, it must be interior. A stopwatch is hardly its measure. There are several elements that allow the faithful to participate in the liturgy: some are spiritual and internal; others are external and sensorial. But it is faith and charity that are essential, uniting the Christian with the priest who is offering the Sacrifice.

Father Colman E. O'Neill, O.P., says this: "That *participatio actuosa* required by the council may be defined as that form of devout involvement...which best promotes the exercise of the common priesthood of the baptized: their power to offer the sacrifice of the Mass and to receive the sacraments. They take part in it by bodily movements, standing, kneeling or sitting as the occasion may demand; they join vocally in the parts which are intended for them. It also requires that they listen to, and understand, the liturgy of the word. It requires, too that there be moments of silence when the import of the whole ceremonial may be absorbed and deeply personalized...It certainly does not imply uninterrupted observable activity."

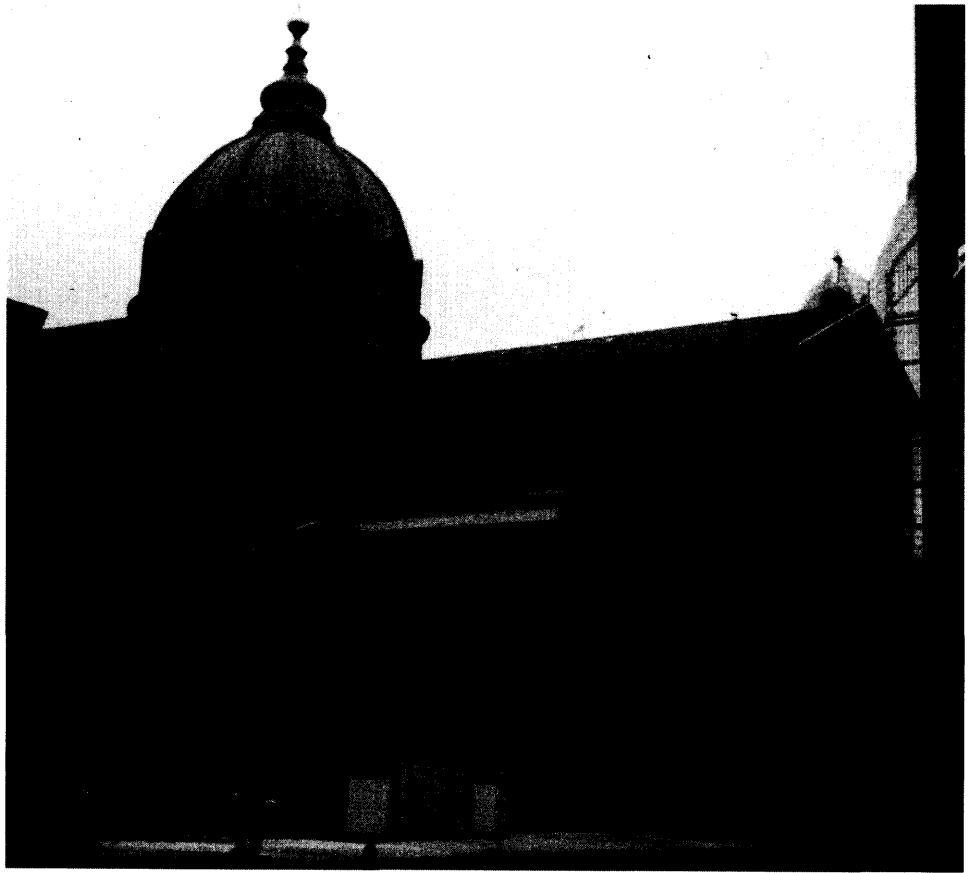
Father O'Neill says that the precise form that participation takes in various circumstance varies. A parish church is different from a cathedral or a seminary. He says that on occasion a "silent Mass" is in order for a religious community, and participation of the whole Church, through the mysterious being of the Mystical Body, justifies Masses celebrated without a congregation.

Listening is a truly active participation. Listening both to the proclaimed word and the performed music can be full, conscious and active participation. The same can be said for watching the ceremonial as it is enacted. (*Sacred Music and Liturgy Reform after Vatican II*. Rome: Consociatio Internationalis Musicae Sacrae, 1969.)

Only the baptized person can participate in the liturgy, and that is done through the grace of the sacrament. External activity may enhance that participation, but to attempt to measure it or assess it with a stopwatch shows that its essence is totally misunderstood.

FROM THE EDITOR

R.J.S.



Cathedral of Ss. Peter and Paul, Philadelphia, Pennsylvania

MUSIC AS PRAYER

It is desirable, venerable brethren, that all the faithful should be aware that to participate in the eucharistic sacrifice is their chief duty and supreme dignity, and that not in an inert and negligent fashion. But with such earnestness and concentration that they may be united as closely as possible with the High Priest. (Pius XII, *Mediator Dei*).

The Church's liturgy, particularly the Holy Sacrifice of the Mass, has always been regarded as the supreme expression of the Catholic's duty to offer homage to his Creator. From the very institution of the Mass, when Christ and His apostles sang a hymn following the Last Supper, the Church has united music with the liturgy. In keeping with the Church's constant tradition, the fathers of the Second Vatican Council, in the constitution on the sacred liturgy, write:

The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.

Music is not only included in the liturgy, but is a necessary part of the solemn liturgy. Through the centuries the Church has not only defended but promoted and fostered the arts, particularly music. Christianity has always insisted upon the

sanctification and spiritualization of earthly things as means of leading men to God. This is because God became man, Himself taking on and sanctifying human flesh, in order to draw men to Himself. The sacred liturgy with its sacred music has been used by the Church not only to lead men to God but more importantly to act as the highest form of praise and worship of God. In order to achieve this high goal, sacred music must include certain distinct elements and, as such, it becomes not only an aid to the liturgy but liturgy itself.

It is the purpose of the pages which follow to explain to those who are concerned with rendering more fruitful their efforts in fulfilling their primary duty as Catholics, why sacred music is an integral part of the solemn liturgy. The method to be used in achieving this goal is first of all a philosophical and anthropological analysis, using the Thomistic philosophy of Josef Pieper, on how music can be an integral part of the solemn liturgy. This will be followed by a theological examination of the liturgy itself, and be based on the magisterial teaching, from Pope St. Pius X's *motu proprio* to the Second Vatican Council's constitution on the sacred liturgy and the subsequent instructions for implementation.

MUSIC AND WORSHIP: A BASIC RELATIONSHIP

Common experience can perhaps reveal the most about what music is and how it affects man. No man exists who has heard some type of music and not been affected by it. In the preface to his hymnal published in 1631, the abbot of Göttingen, David Gregor Corner, wrote:

The attractive sweetness and the powerful effect of singing is great, indeed almost unbelievable, for it can influence and even change the most hardened spirits. Plainly, no class on earth is so noble, no office so burdensome, no person so bad but that it could be touched and softened by attractive singing. Small infants in the cradle, adults performing their hard work, clerics in the churches, laity in their homes, kings in their palaces, soldiers in the field, the wanderer by day, the watchman by night, farmers and artisans with the sweat rolling from their brows — all rejoice and are strengthened in their tears, worries, sufferings, burdens and labors by an uplifting and pleasant song..

Although most men would be unable to express their thoughts in such a poignant and descriptive manner, all men understand these sentiments. The former abbot of Solesmes, Jean Prou, in a lecture given at a Gregorian chant symposium held in 1983, links the reason man is so deeply affected by music with the everyday experience all men notice — the tone of the voice can often express more than words alone could say. He writes:

Common experience proves that spoken words can take on entirely different meanings according to the tone of voice used in saying them. Now tone of voice is a first step towards the musical dimension. And when words are actually set to music, the music will tend, if it is well written, to shed light upon and amplify the text which carries it, adding the desired vibration and resonance to the intellectual content. Music is thus very closely tied to the most intimate expression of human feeling.

This intimacy between music and man's inner thoughts and emotions has been known and spoken of from the earliest times. Beginning with the Greeks, from whom the word music, is derived, music has always been given special attention by those interested in man and his relation to the world and the spiritual realm. Josef Pieper, a twentieth century Thomist, takes the writings of the Hellenic philosophers and, as heir to the tradition of the West from St. Augustine to the German philosophers of the late eighteenth and nineteenth centuries, he is able to develop a more practically applicable

philosophy of art. Pieper writes that music is of great interest to philosophers because it "is by nature so close to the fundamentals of human existence." An analysis of this statement will help shed light on the reasons which underlie the Church's teaching that sacred music is an integral part of the solemn liturgy.

The Greek philosophers, Plato and Aristotle, both wrote of music and its effects. Although the Greek work included all the liberal arts, Plato does specifically single out music as we understand it. Not only does he believe music affects man, but he believes the different modes of music can lead men to the good or to evil. He therefore states that only certain modes of music are to be played in his ideal republic. Plato believes music is so important because it can create harmony or disharmony in man's soul, for music is an imitation of the harmony of the spheres. In this theory Plato is developing the ideas of Pythagoras. Later, Aristotle continues this tradition. In the eighth book of his *Politics*, Aristotle writes:

Anger and mildness, courage and modesty, and their contraries, as well as all other dispositions of the mind, are most naturally imitated by music and poetry; which is plain by experience, for when we hear these our very soul is altered.

He believes music affects man in a way the other arts cannot. The other arts can only represent things "but in poetry and music there are imitations of manners." Aristotle says this because, like Plato, he believes different types of music can alter a person's state of mind.

In the Hebrew tradition we find many passages in the Old Testament referring to music and its effects on man. The most evident example of this is the Book of Psalms. And, although often overlooked in commentaries on music and its influence on man, the early church fathers and Christian writers, from Clement of Rome in the first century to Tertullian, Origen, and Clement of Alexandria in the third century, spoke of music, often commenting on the psalms. Later, in the fourth century, St. Ambrose, and his student St. Augustine, wrote of music and its effects on man. St. Augustine was greatly affected personally by music, for it was partially the sound of the chanting at Milan which opened his heart for conversion, and he describes his experience and his reflections upon them in the tenth book of his *Confessions*.

The fifth century Christian philosopher, Boethius, follows the tradition set by Plato and Aristotle as does the later sixth century doctor of the Church, St. Isidore of Seville. St. Albert the Great was the first to break with this tradition of following Plato and Aristotle's theory of the harmony of the spheres. In breaking with this, however, he still retains the traditional ethical theory of music: that music does exert an influence over man for good or for evil.

St. Thomas Aquinas, the great theologian and philosopher of the middle ages, speaks of music and its effects and uses in his writings. In his *Summa Theologica* (II.II, 91,a.2) he asks "Whether God should be praised with song?" and answers the question in the affirmative because the soul can be moved by music. Even the angelic doctor, however, does not explain the secret relationship existing between music and the souls of men of which St. Augustine speaks. Although he cites the passage from Augustine's *Confessions*, where Augustine states that "each affection of our spirit, according to its variety, has its own appropriate measure in the voice and singing, by some hidden correspondence wherewith it is stirred," he makes no comment upon it, perhaps assuming with Augustine, that this is something which can only be known and explained from human experience. It is not until the twentieth century that a philosopher tries to give a more concrete solution to this "hidden correspondence" between music and man.

In his philosophy of music, Josef Pieper was most immediately affected by the German philosophers Kant, Hegel, Schopenhauer, and Nietzsche. These philosophers, themselves influenced by the musical environment of late eighteenth and nineteenth

century Germany, were primarily questioning the merits of pure music versus textual music. Immanuel Kant wrote that music is “the least of all the arts.” He thought music could only influence man by moving his emotions. Georg Wilhelm Hegel believed man’s soul could be influenced by music. However, he placed music linked with a text on a higher level than pure music because he believed it was only the text which gave music any objectivity.

In opposition to Kant and Hegel, Arthur Schopenhauer felt that music is the greatest of all the arts. He also thought that in textual music the words should remain subordinate to the music. Friedrich Nietzsche agrees with Schopenhauer in his evaluation of music. He, too, believes music is in a sense a language itself; it can speak to the soul of man without words.

Although influenced by these men, Josef Pieper begins anew by asking the philosophical question, “What indeed do we perceive when we listen to music?” It is obviously more than just sound. “It is indeed not the ‘Idyll at the Brook,’ or the ‘Thunderstorm,’ or the ‘Happy Gathering of Countryfolk’ we really perceive when listening to Beethoven’s Sixth Symphony.” Unlike the case of a painting, sculpture, work of literature or poem, when one listens to music one cannot perceive a particular object. Even when words are united to melody in song, and even though we understand the meaning of the words, “we invariably perceive an additional, most intimate meaning that would be absent from the words alone.”

In his search for an answer to his question, Pieper considers Schopenhauer’s statement that music, “does not speak of things but tells of weal and woe.” Pieper writes that this does not exactly answer his question but does help lead to a resolution. The concepts of weal and woe, good and evil, are related to the will. The will of man constantly reaches towards the good, whether real or only perceived as good. St. Augustine has said of this yearning search for the good, “The Good—you hear this word and you take a deep breath; you hear it and you utter a sigh..” Pieper notes that Augustine “adds that man is unable to put into words the central and full meaning of the concept of the good, its complete realization.” He then cites Augustine again:

We cannot say, and yet cannot be silent either. . . . What are we to do, employing neither speech nor silence? We ought to rejoice! *Jubilatio*. Shout out your heart’s delight in wordless jubilation.

This “wordless jubilation” is music.

Pieper states, however, that the journey towards the good is not always full of joy and gladness. Often the road is filled with hardship and suffering, but even in the midst of pain there still exists the hope and yearning for the good.

To articulate such intimate realities, the dynamism of human existence itself, the spoken word, proves utterly inadequate. Such realities, by their very nature (and also because of the spirit’s nature), exist before as well as beyond all speech.

Pieper synthesizes the western philosophical tradition on the matter “as non-verbal articulation of weal and woe; as wordless expression of man’s intrinsic dynamism of self-realization, a process understood as man’s will in all its aspects, as love.” Pieper contends that this is why Plato believed music imitated the impulses of man’s soul and why Aristotle believed music was so closely related to ethics.

The same tradition continues in remarks by Kierkegaard, Schopenhauer, and Nietzsche when they say that music invariably is the direct expression of an immediacy as no interfering medium is involved; or (Schopenhauer) that of all the arts it is music that represents the will itself;

Thus Pieper, in answer to the question concerning the relationship between man and music, writes, “music articulates the inner dynamism of man’s existential self, which is music’s ‘prime matter’ as it were.”

It is evident, therefore, that the reason the Church has always considered music an integral part of the solemn liturgy has not been merely because, as Thomas Aquinas

writes (in his *Summa Theologica* II.II,91,a.2), when the text is chanted the words are more slowly and clearly spoken and the faithful can pay closer attention to what is said. He believed music to be more for the benefit of the one singing, who is man, than for the benefit of the one praised, who is God. The essential relation between music and religion goes much deeper than its use as a tool. Because, as Pieper has determined, music is the wordless expression of man's soul, truly sacred music should be considered not merely an aid to prayer, as Aquinas suggests, but prayer itself. Joseph Cardinal Ratzinger explains the reason for Aquinas' beliefs on this matter in his book, *Feast of Faith*. Ratzinger writes:

The ancient world's concept of God's absolute immutability and impassibility had entered into Christian thought through Greek philosophy, creating a barrier to any satisfactory theology, not only of church music, but of all prayer whatever.

Not far removed from Greek thought, the early Christian fathers, by whom Aquinas was influenced, could not help but be affected by the Platonic idea of spiritualization which included, as said above, belief in God's immutability and impassibility. One who believes that God became man should possess a different idea of spiritualization than one who does not. For a Christian there is an intermingling of the body and the spirit or matter and spirit. In the joining of matter and spirit in the Son of God all matter was sanctified. It therefore became not only helpful to man but also pleasing to God that matter should be used to His greater honor and glory. This applies directly to music.

Music is connected to the liturgy as matter to spirit. "From the Cross, the Lord draws everything to Himself and bears what is corporeal, i.e., man and the whole created world, into God's eternity." Ratzinger adds that "the liturgy is subordinate to this movement, which we might call the basic text to which all music refers; music must be measured from within by the standard of this line of motion." According to Ratzinger, the only way the *canticum novum* or new song of redeemed man can be spiritualized is "through being taken up into the Pneuma." Through baptism, by the grace of the redemption, man, who, as a part of creation, is called to render glory to God, becomes part of the Mystical Body of Christ. As a member of Christ's Mystical Body, through the indwelling of the Holy Spirit, man is now called to render glory to God together with the Word Made Flesh. Thus, as Ratzinger says, the new song, or prayer, of redeemed man, is spiritualized by being transformed by the Holy Spirit, the Pneuma, and offered together with Christ, who alone, as Logos, can offer due praise to the Father. Music, then, as matter sanctified by the Word becoming Flesh, must also be spiritualized in order to become the *canticum novum*. Therefore,

just as man is "cleansed" of sin through the grace of baptism, music in order is "purified" and thus "transformed" and desires to "elevate" to the Father in the Pneuma.

We have been through a brief philosophical and anthropological analysis of western tradition, concluding with Josef Pieper's summary of this tradition, that the effect of music on man is so strong because music is the wordless expression of man's soul. It is because of this relationship between man and music that music is considered by the Church to be a necessary component of solemn liturgical prayer. As Johannes Overath, former president of both the Consociatio Internationalis Musicae Sacrae and the Pontifical Institute of Sacred Music in Rome, puts it:

It is precisely the liturgy's character as prayer which impels it in the direction of art. In prayer, man elevates himself above all that is earthly to God; his soul immerses itself in the knowledge and love of endless Beauty, and if mere words

wish to reproduce even approximately all that so profoundly moves the spirit and the emotions, then the language of prayer must in some way, even if ever so faintly, reflect the eternal light of beauty. And when it is a matter of uttering, in the name of the Church and in inspired, elevated, noble form only that which is objective, meaning thoughts and yearnings common to all Christians, so that each individual can rediscover his own experience in the words of the liturgy, then here it is only the poet who may speak up (and for a musical statement, only the artist) as herald of the heart.

Thus we can conclude that the relation between music and the inner religious life of man is such that the one can be considered the expression of the other. And, as man is called by Christ to express his inner religious life vocally and in common with all other members of the Mystical Body, it is obvious that only the true poet or artist can articulate such a prayer. It is certain, therefore, that music is not only useful in the solemn liturgy but it must be present as a necessary or integral component of liturgical prayer.

Music then, is the wordless articulation of man's inner religious life and as such it is not only an aid to the liturgy, but liturgical prayer itself. The question which follows such a conclusion is "Can any and all music be considered worthy to be called liturgical prayer?" The answer to this is definitely "no." As we have just seen, music must first be spiritualized, made sacred, before it can be considered fitting prayer for the worship of the Father. It is our next task to determine how music can be made sacred.

The phrase "made sacred" is an important one, for it rightly implies that music is essentially abstract and neutral and must be transformed in some manner to become sacred. This is an important aspect of music which must be clarified before attempting to define sacred music. This point is clearly stated by Monsignor Richard J. Schuler in his study of "The Sacred and the Secular in Music" in *Sacred Music* (Vol. 112, No. 2, Summer 1985, p 7-12) He writes:

Music is music; of itself it is neither sacred or secular. But by association, connotation, the consent of society, or the practice of the community, certain devices, harmonies, or rhythms—in a word, a certain style of composition and performance has come to be called secular and another style sacred.

There are no particular chords or rhythm patterns which can be said to be essentially sacred. This can be seen in the following example. Someone educated in the western tradition would find it difficult to determine if a certain piece of oriental music was worship music by only hearing it. The reason is simply that the connotations surrounding it are not known. Thus, it can be said "Music in itself is not a language of absolute communication." Because it is abstract and neutral, music must rely on words, pictures, and particularly the connotations which tradition has brought to the understanding of it, to express itself.

The connotations and associations applied to music, however, do not necessarily remain constant. Examples of this can be found in the writings of Saint Thomas Aquinas and the early fathers of the Church. Aquinas writes that some instruments used in Old Testament times were not used in his, "for fear of seeming to imitate the Jews." Thus he implies there is nothing inherently incompatible in the Christian liturgy with these instruments. Rather, it is a problem of association. Also in his *Summa Theologica* (II.II,91a.2, "Of Taking the Divine Name for the Purpose of Invoking It by Means of Praise") Aquinas states that particular instruments could be used in the sacred ceremonies of the Jews "because these material instruments were figures of something else." In other words, they had a different connotation in the prevailing Christian culture of Aquinas' era than they had in Old Testament times. In the early Christian liturgies some instruments were not allowed by the Fathers of the Church

because these instruments were associated with pagan ceremonies. Monsignor Schuler writes, however, that “as paganism declined, generations grew up which had never experienced pagan rites and for which the associations of these instruments with sinful festivities did not exist.” Roman chant developed in a similar manner, many of the melodies being adaptations of Mediterranean folk songs. As the Church became more affluent in the fifth and sixth centuries these melodies lost their secular connotations and, like the instruments in the earlier centuries, they became sacred. Thus it is evident that associations can and will, in time, change.

In the examples mentioned above a change occurred from certain types of music being forbidden in Christian worship because of associations with either the Jews or the worldly pagans, to later acceptance because the Church was strong enough to keep the secular from invading and destroying the sacred. Thus, in the centuries when the Church dominated all aspects of people’s lives, particularly during the middle ages and the early renaissance, there took place in all areas, including music, the “sanctifying of the secular.” The secular songs of the troubadours during the middle ages sounded like the hymns used at that time and the later madrigals sounded like sacred motets. The difference can only be found in the text. Today, however, we live in a world where the secular dominates over the sacred. In such an age the Church cannot allow music associated with the secular world to enter Her worship. At such times the Church is not strong enough to sanctify the secular and what occurs is the “secularization of the sacred.” If the form, music, which is supposed to communicate the reality, the Mass, is altered, there is the risk that the reality itself, as it is understood by the faithful, could also be altered. It is therefore not only important, but absolutely necessary, to allow in the Mass only music which is truly sacred. For this to occur a clear understanding of sacred music must be acquired and applied in the Church today to prevent the sacred from being overtaken and transformed by the secular.

One of the greatest reformers of church music was surely Saint Pius X. In the *motu proprio, Inter plurimas pastoralis*, his first official document as pope, St. Pius X listed the criteria for sacred music as holiness, good form, and universality. In a recent article entitled “Some Reflections on ‘Contemporary’ Hymns,” by Mary Oberle Hubley, a teacher and composer of sacred music, the same criteria outlined by Pope St. Pius X are broken down into more precise and focused definitions. She writes:

Music is made sacred by its association to other, related factors, each of which is indispensable!

1. By association with the occasion (or purpose);
2. By association with a sacred text;
3. By association with that which is set apart, or separate from the worldly or profane;
4. By association with what is truly art;
5. By association with a particular tradition.

By examining thoroughly each of these definitions we can attain a correct understanding of what makes music sacred.

AMY E. GUETTLER



Cathedral of the Assumption, Baltimore, Maryland

SACRED ART: CREATION REDEEMED

Pope St. Pius X, who began the renewal of the liturgy in the twentieth century with his 1903 *motu proprio* on sacred music, chose as his motto a phrase first used by Saint Paul in the first chapter of his letter to the Ephesians: *instaurare omnia in Christo*. The word *instaurare*, chosen by Saint Jerome in translating the apostle's original Greek, has been rendered in many ways, and perhaps it is best to return to Saint Paul's own words before we decide on a meaning. The Greek phrase is *anakephalaiosasthai ta panta en to Christo*. The verb *anakephalaio* means "to sum up," "unite," or most literally, "to head up." The phrase as a whole may thus be awkwardly but accurately translated, "To draw up all things under the headship of Christ." In context, this phrase refers to the mystery of the Cross, the death and resurrection of Christ, through which, somehow, all creation has been renewed. As musicians and artists, our vocation is to make use of this renewed creation for the glory of God, and so it is fitting for us to inquire exactly how this renewal has occurred.

God created all things to work together for His glory. He wills each thing inasmuch as it is itself good, but He also orders one thing to the use of the other. No creature is meant to praise God alone; it is only in the context of the created order as a whole that each attains its full significance. Further, man is constituted to know God through His effects. He cannot know God directly; rather, he perceives the divine goodness only as reflected in sensible creatures. If throughout creation, the lower being is always ordered to the higher, that all may together pursue the glory of

SACRED ART

God, it follows that all material creation is intended to manifest *to man* the glory of God, that man may give the due response.

Thus, in the cosmic order, material creation is meant to give glory to God through man. Man, in turn fulfills his part in this order in two ways. First, he must acknowledge God's goodness in all created things and treat them accordingly. Second, through art, especially religious art, man uses material creation to give glory to God. In these two ways, all creation glorifies God through man. With the fall, however, man broke this order. Not only did he refuse to glorify God, but he denied the rest of the universe its opportunity to glorify God through him. Creation could no longer manifest God's glory to man, because man had become blind. Thus Saint Paul writes:

For the creation waits with eager longing for the revealing of the sons of God; for the creation was subjected to futility, not of its own will but by the will of him who subjected it in hope; because the creation itself will be set free from its bondage to decay and obtain the glorious liberty of the children of God. We know that the whole creation has been groaning in travail together until now. (Rom. 8:19-22)

Granted Saint Paul is speaking of the future glory, yet to be revealed, but his words show the close link between the fate of man and the fate of the universe. . And since the life which the children of God will have in glory is simply the perfection of the life of grace which we now live in Christ, we can truly say that creation was set free on Calvary, when man was redeemed. In the mystery of the Cross of Christ, through His suffering, death, and resurrection, creation was restored to its former role of glorifying God through man and contributing to man's sanctification by leading him to God.

If all creation worships God through man, and man worships God through Christ, then we can truly say, with the priest at Holy Mass, "Through Him, with Him, in Him, in the unity of the Holy Spirit, all glory and honor are Yours, almighty Father, forever and ever." In the light of what has preceded, each point of this supremely Christian prayer deserves special consideration.

All creation worships God through Christ. For Jesus Christ is the one mediator between God and man. On Calvary, He offered Himself to God, the acceptable sacrifice through whom all creation is restored and once again proclaims the praises of God. We are right to say "is restored," for Christ now seated in glory at the Father's right hand continually offers Himself to His Father. The sacrifice of Christ does not end, for He is the eternal Victim, and the eternal Priest. On earth, Christ offers Himself in the Mass, the unbloody re-presentation of the one sacrifice which He first offered on Calvary. It is here, at Holy Mass and throughout the liturgy, that creation plays its pre-eminent role in the worship of God. What, indeed, could be more fitting than for man to turn to God's service at Mass the creation which continues to be redeemed through the Mass? This is the dignity of liturgical art, and above all of liturgical music. In the liturgy, then, art should be used in a way that befits the wonderful role of material creation in the cosmic praise of God.

All creation praises God with Christ. For Christ is the first singer of the "new song," Who leads the cosmos in praise of the Father with a perfect act of sacrifice. The song Christ sang, and continues to sing, is His life, and thus it is Calvary which is the dramatic climax of the "new song." Calvary, and the terrible events which occurred atop it, constitute a frightful, powerful, wonderful discord which resolves in the glorious tones of the Resurrection. And all this is realized again in the Holy Sacrifice of the Mass. Thus when we assist at Mass as members of Christ's Body, we join in the "new song" of praise by offering our lives in union with His. We too must die so as to rise with Christ, and only then can our lives and our song ascend and transcend to God, pleasing to Him. These are the themes which liturgical art, and

especially liturgical music, as an integral part of the solemn liturgy, must depict: the life of Christ in all its joy, sorrow and ultimate glory. In the liturgy, we must sing a song worthy of that which Christ sang with His life, worthy of the life which we are called to live in Christ, and worthy of the glory of God, the ultimate end of Christ's life and of ours.

All creation praises God in Christ, for it is in the person of Christ that all creation is united and restored to the praise of God. The very existence of the cosmos constitutes it in a relationship of dependence on God, for all the goodness, all the truth, all the beauty that creation possesses, it possesses from God alone. In the person of Jesus Christ, God and man, however, the consummation of all creation takes place, as God sets His seal on the created order, and created goodness is restored to the source of all perfection, and bound up with its Maker by an unbreakable bond in the unfathomable mystery of the Incarnation. In the person of the Word, God took on flesh, thus raising matter itself to a dignity far surpassing that which it has in the natural order. Thus it is in Christ, in the Incarnation, that creation is restored to the service of God.

Throughout Saint Paul, we find as a central theme the mystery of the Cross of Christ. And if we may be permitted some etymological conjectures, it seems probable that the Latin word *instaurare* was originally related, through hundreds of years and many twists and turns of language, to the Greek *stauros*, the word used for "cross" in the New Testament (it originally referred to an upright pole, and refers properly to this part of the cross). *Stauros* is related to the irregular verb *histemi*, "to stand ." It is quite likely, then that *instaurare* originally carried the meaning, "to stand up in." This connection would indeed be fitting, for the restoration of which we have been speaking cannot in fact be separated from the Cross of Christ. Cross, *crux*, is the point where all things come together. In the cross, as in the liturgy, there are two elements: the horizontal, and the vertical. The horizontal is the world, all of material creation, without the transcendent. Without the vertical beam, the *stauros*, it is nothing more than a rough, unformed piece of wood. But Jesus Christ took this world on His shoulders, and carried it up to Calvary. There, through the person of Christ, the world is raised up and transcends itself, just as the horizontal beam is joined with Christ to the vertical beam which signifies that transcendence. The cosmos has been transformed. Now no longer simply a piece of dead wood, it is until the end of time a sacred monument, pointing to God and leading men to Him. But apart from Christ, this significance is lost. The cross itself, without Christ, means nothing, and thus it is the crucifix which is the predominant theme of Catholic art. Likewise, until we rediscover Christ and the sacrifice of Christ in the liturgy, we will not rediscover the importance of liturgical art, of creation transformed for the worship of God. Without Christ, matter cannot enter the sanctuary, nor, indeed, can man.

Quia per ipsum et cum ipso et in ipso, est tibi Deo Patri omnipotenti, in unitate Spiritus Sancti, omnis honor et gloria per omnia sæcula sæculorum.

CHRISTOPHER V. MIRUS



Ara Coeli Church, Rome, Italy

MUSICAL MONSIGNORI: OR MILORDS OF MUSIC, HONORED BY THE POPE

Testimony of the benevolence of the popes toward church music and its practitioners is the number of papal honors bestowed over the centuries on church musicians. Some years ago in these pages, we outlined the history of papal honors for lay musicians.

Christian knighthood anciently was regarded as a lofty vocation, the initiation to which was marked by a special liturgical rite in the Roman pontifical. Some medieval theologians even called this rite a “sacrament” and spoke of a man being “ordained” a knight. The clothing of a knight with a mantle—often emblazoned with the distinctive cross of his order of knighthood—and the handing over and girding on of the sword were regarded as the matter of the rite. This was precisely seen by way of analogy to the clothing of the priestly ordinand with the stole and chasuble and the handing over to him of the paten and chalice. The sword was the instrument by which the knight defended Christendom (and especially its widows and orphans) just as the chalice and paten were the instruments by which the priest offered the Eucharistic sacrifice for God’s people.¹

Gratian, the father of canon law, said, *duo sunt genera christiani*, there are two kinds of Christians, lay men and clerics. Likewise, there are two kinds of church musicians, lay and clerical, both of whom have been honored by the pope. This article will focus on the clerics and, in particular, will treat of those church musicians

whose merits have won them honorary membership in the papal household, the musical monsignori. But, more broadly, it will treat the history of ecclesiastical honors for clerical musicians. This history falls into three periods, the early period, the age of papal monarchy, and the era of Vatican II.

THE EARLY PERIOD

Tip O'Neill said that "all politics are local," and during the early period of Christian history, honors for church musicians were local, too. Not originally created as honors, they arose out of certain liturgical offices and functions—most notably the singing of the liturgy of the hours..

The oldest honor for clerical church musicians is the office of canon which arose out of the group of clerics in the see city who gathered around the bishop to sing the daily solemn Mass and the liturgy of the hours. These became the cathedral canons and, where centers for the solemn liturgy developed outside the cathedral, these centers came to be known as collegiate churches, because such churches were staffed by a college of canons or team of priest colleagues.

Because of their proximity to the bishop, canons became his closest advisors and administrative assistants and, by the beginning of the second millennium, when the Roman cardinals were winning the right to elect the bishop of Rome, cathedral canons got the right to elect the diocesan bishop and to administer his vacant or impeded see. The upshot was that the erstwhile church musicians became leading figures in the local church administration.

The canons' manifold administrative duties soon got in the way of their musical and liturgical duties and the latter suffered. Meanwhile the benefice system arose as a system of clergy support which dedicated certain lands or other property to the support of each distinct church office. The revenues of the chapter were often parcelled out among the canons of the chapter and individual prebends or offices came to be seen more in terms of their revenues than of their duties. In fact, until the coming into effect of the 1983 *Code of Canon Law*, the benefice system (and the canons' acquired administrative duties) frustrated any return of chapters of canons to their erstwhile musical and liturgical duties.

Often the musical and liturgical duties were delegated to a corps of chaplains or *mansionarii* (place-takers) or to a college of vicars choral. The canonries themselves often became the perquisite of the nobility, and a noble younger son might be made a canon at a quite youthful age. The statutes of some chapters specified the number of noble grandparents a candidate needed to prove in order to be eligible for a canonry. Thus, this erstwhile liturgical and musical function increasingly became a sinecure for the well-born or, by dispensation, an honor for the meritorious. Even the reforming decrees of Trent were satisfied if a younger son had merely been ordained subdeacon. And if his older brother were to die without issue—the eldest son often followed a career in the army—the young subdeacon-canon could easily resign his canonry, be dispensed from the obligation of celibacy incurred with the reception of the subdiaconate, marry, and carry on the family name.

In order to fulfill their liturgical and musical duties in greater comfort canons had developed certain distinctive vestments to be worn during the long offices in choir in unheated stone churches. In time, these came to be distinctive insignia of canons and part of their distinctive privileges of dress. In some cases the granting of these distinctive vestments would become part of the papal system of clerical honors and provide the precedent for the honors of dress bestowed on papal prelates.

Originally, secular or diocesan clerics all wore the alb, a white linen sleeved tubular garment reaching down to the feet which was common to the Mediterranean world. Later, in more northerly climes especially, a robe of sheepskin might be worn under it for greater warmth and in time the shortened linen garment came to be called what it in fact literally was, a surplice or *superpellicem* or "overskin." The

surplice worn over the cassock thus became the customary choir dress of clerics in the Latin Church. Shortened, especially in Italy, the surplice became the *cotta*. On prelates the surplice might be made of finer fabrics, like cambric or lawn, and be decorated with lace and be tailored more closely to the form of the body. It was then called a rochet and, if uncovered, betokened a prelate's ordinary jurisdiction. Canons were regarded as having ordinary vicarious jurisdiction because of their close association with the bishop and they were accustomed to wear the rochet.

To protect their head and shoulders from the cold during the long choir offices in cold stone churches, canons developed the amess or *almutia*, a sort of hood with shoulder cape often of woollen cloth and lined with fur—especially squirrel. Like the alb, the amess gave birth to a goodly brood of other vestments. The amess itself became greatly attenuated and today is but a grey fur scarf usually carried by canons over their left arm. Shorn of its hood, it became the mozzetta or elbow length cape which became a token of ordinary jurisdiction. The mozzetta is a garment which canons were often privileged to wear over the rochet in choir—especially in the summer.

Especially in winter canons would often wear in choir a *cappa magna* or long, poncho-like garment fitted with a short fur cape and hood. Originally an ordinary outdoor mantle, this vestment came to be a prelate's perquisite. Unless curtailed and folded, the *cappa magna* was a sign of ordinary jurisdiction, but distinguished chapters of canons were privileged to wear the *cappa* folded and curtailed. Once a year on Good Friday, during the veneration of the cross, such canons might unknot the *cappa's* long train and approach the symbol of salvation with the whole nine yards of violet woollen fabric trailing behind them. A violet mantle without train reaching down to the ankles and fitted at the elbows with two slits for the arms to escape is the *mantellone*. A shorter, knee-length version of it is the *mantelletta*.

When a prelate wore the *cappa magna* during a papal cavalcade or during a bishop's solemn entry into his cathedral, he often wore over the hood of the *cappa* the pontifical hat, a low-crowned, broad-brimmed hat today seen only in heraldry. Since 1245, this hat in red had been the distinctive emblem of the cardinalate.

A more functional head covering, however, was the biretta, which originally was a soft cloth cap covering the head and ears. Later it became stiffened to form four corners with three horns. The second plenary council of Baltimore in 1866 prescribed the use in the United States of the Roman form of the biretta. Custom, which appears yet to enjoy the force of law, dictated that the lining of the biretta be scarlet for a cardinal, green for a bishop, crimson for a prelate *di mantelletta*, purple for a prelate *di mantellone*, and black for a simple priest or other cleric.² For certain canons there might also be pectoral crosses of a distinctive type, suspended from specially colored cords or neck ribbons. The canons of Saint Leodegar of Lucerne, for example, had from Pius VI such a pectoral cross suspended from a blue neck ribbon. The canons of Loretto basilica got the right from Pius VII to wear a pectoral cross bearing on its obverse the image of Our Lady of Loretto. It was suspended about the neck by a black silk cord woven with gold threads.³

If there were canons there were also canonesses, women officially inscribed on the church roll as responsible for the daily ministry of prayer. The canonesses were not women religious or nuns; they took no vows, wore no habit, and did not live in community under a rule. Rather, they lived according to the sacred canons (hence their name) and joined the bishop and clergy for the daily liturgy of the hours. Some canonesses did come to live in community and undertake eleemosynary activities like orphanages, schools, and hostels—besides their musical and liturgical ministry of chanting the liturgy of the hours in their splendid churches. Usually led by an abbess, they often, like canons, wore an amess and rochet in choir. Sometimes they too had a special pectoral cross.

Canonesses were found largely in central Europe where they enjoyed many privileges. Centuries before votes for women became a fact of life, their abbess might enjoy a seat in the imperial diet and voice and vote in church synods. The

imperial and royal chapter of canonesses secular in the Hradchin of Prague were founded in 1755 by the Empress Maria Theresa. Their abbess had the privilege of using pontificals—ring, crozier and pectoral cross—and the high privilege of crowning the Austrian empress using the liturgical rite from the Roman pontifical. Even if canonesses were not clerics with a ministry at the altar, these *personae ecclesiasticae* had an important liturgical function and a lofty role in the cultivation and preservation of Gregorian chant.⁴

While canons and canonesses were seculars, the Gregorian reform of the eleventh century did lead to the formation of groups of canons and canonesses regular. These were religious in the strict sense with vows, habit and a rule. Generally they wore a white woollen habit—the white derived from that of the alb of secular clerics—and like the secular canons, canons regular might wear a rochet and biretta in choir, which monks and mendicants do not do.

If administrative burdens and concern for benefices often impeded their liturgical and musical functions, canons nevertheless made an enormous contribution to the solemn liturgy and sacred music. Their worship of the Lord was carried out with a splendor that made their terrestrial worship more than a dim reflection of the celestial liturgy of the angels. Not only did the canons cultivate and preserve the ancient chant of the western Church, it was they especially who developed polyphonic liturgical music.

Liturgical scholars of this century have been “gaga” about the plethora of anaphoras or Eucharistic prayers in the eastern liturgy and seem embarrassed that their own Roman rite historically had but a single (Roman) canon. In doing so they have ignored the fact that the genius of the occidental liturgy has been to ponder again and again the profundity of a single text aided by what has been almost an embarrassment of riches of sacred music. By contrast, for all its textual riches the east has clung to its ancient monodic chant and has resisted all effort at the musical development which the west avidly embraced. For the vast treasury of western polyphonic sacred music we are indebted, in large part, to canons who as a group were perhaps the greatest single patron of sacred music in the Latin Church.⁵

Originally liturgical functionaries in the local church, by the late middle ages canons had increasingly become linked with the Holy See. Often a collegiate church was established within an existing church by an increase in the number of benefices for the clergy. This meant that the rights of the rector, the patron of the living, and the neighboring churches might be affected. At first the diocesan bishop would oversee the affair to ensure no violation of rights. But with the growth of appeals to Rome especially during the “Babylonian captivity” of the papacy in Avignon, cautious canon lawyers came to advise their clients to seek a papal bull to settle definitively and in advance such questions before founding a collegiate church. By the sixteenth century recourse to the Holy See was customary for erecting a collegiate church and by the seventeenth century the Sacred Congregation of the Council (today, the Congregation for the Clergy) required recourse to the Holy See for the erection of a collegiate church. Only a Roman decree could now give life to a collegiate church and its chapter of canons, and every detail of the choir vestments of the canons came to be laid down in an apostolic indult.⁶

In the twentieth century Rome began creating honorary chapters of canons. There had long been honorary or supernumerary canons in chapters of canons. Franz Xaver Witt (1834-1888), who founded in 1868 and led for many years the German Caecilia Society and revived interest in renaissance polyphonic sacred music, was made an honorary canon of the suburbicarian cathedral of Palestrina. Likewise, his successor Franz Xaver Haberl (1840-1910) had *ad honorem* his canon's stall in choir there. Honorary canons have a stall in choir and the title and dress of a canon, but they cannot participate in chapter nor in the revenues of the chapter nor have they liturgical duties. But now entire chapters were constituted as honorary. An example is the parochial Church of San Sosio Martyr in Fractamaiore in the Diocese of Aversa,

Italy, made a collegiate church *ad honorem* in 1923. The pastor was to become the archpriest and sole dignitary of the new collegiate church and its ten curates would be the canons. The archpriest was conceded the use of a *cappa magna* in choir equipped with a muskrat (*muris pontici pellibus*) cape in winter and a red silk one in summer; the canons got for choir dress a red mozzetta and all could wear the rochet with red lining under the lace of the sleeves. Their choir duties were attenuated and the curate-canons were removable at the will of the bishop and so lacked the life tenure normal to canons.⁷

The tradition of Roman involvement in the erection of collegiate churches reached its apogee when the Holy See began in 1783 bestowing the title of minor basilica on certain distinguished churches. The title and its associated privilege arose among the distinguished collegiate churches of Rome and came to be a sort of papal “ennoblement” of a church. For the church’s canons the title brought the privilege of wearing the prelate’s rochet and the *cappa magna* in choir. The basilica *in limine* was a purely Roman type of collegiate church with purely Roman privileges. It was now being inserted into the local church and today minor basilicas with special links to the Roman pontiff are to be found throughout the Catholic world.

The canonry had begun as a local liturgical and musical function and had later become a local clerical honor. By the nineteenth century and with its culmination, the 1917 *Code of Canon Law*, the creation of chapters of canons under Canon 392 had become entirely co-opted by Rome, and the conferral of chapter dignities by Canon 396 had been reserved to the Holy See. This leads us to the second period of papal monarchy.

(To be continued)

DUANE L.C.M. GALLES

ENDNOTES

¹“Papal Musical Knights,” *Sacred Music*, 112 (Summer, 1985), p. 13-19.

²John Nainfa, *Costume of Prelates of the Catholic Church* (Baltimore, 1926), p. 112

³W. Schnyder, “Das Brustkreuz der Chorherren zu St. Leodegar in Luzerne,” *Archivium Heraldicum Suisse* 43 (1929) 182; X. Barbier di Montault, *Le costume et les usages ecclesiastiques selon la tradition romaine* (Paris, 1896) I, pp. 225, 231, 278, 389.

⁴“Canonesses and Plainchant,” *Sacred Music* Vol. 114 (Spring) 1987, p. 7-12; “Chanoinesse” 3 *Dictionnaire de Droit Canonique* (DDC) 1942) 500.

⁵One might ask *cui bono* this liturgical *drang nach Osten* in the western Church since Vatican II with the introduction into the Roman liturgy of an almost bewildering variety of texts and options transformed by ICEL. As Cardinal Bevilacqua recently pointed out at the November 16, 1994, meeting of the National Conference of Catholic Bishops, we have innocuous theological pulp with “no doctrinal content.” (See *The Wanderer*, November 24, 1994, p. 1). In the meantime the true glory of the Latin Church’s liturgy — its treasure of sacred music — goes (contrary to the injunction of *Sacrosanctum concilium*, Article 114), uncultivated and unreserved, except in the concert hall and, more recently in the case of plainchant, on the Top Ten Hit Parade. The upshot seems to have been “pulp for patrimony.”

⁶“Eglises collegiales,” in Naz, 5 DDC (1958) 233-234. Under the 1917 *Code of Canon Law*, the erection of collegiate churches was reserved to the Sacred Congregation of Rites and the erection of chapters of canons was reserved to the Sacred Consistorial Congregation (today, the Congregation of Bishops).

⁷Apostolic constitution, “Romani Pontifices,” 15 *Acta Apostolicae Sedis* (AAS) July 15, 1922), pp. 137-140.



Ss. Bambino, Ara Coeli Church, Rome, Italy

THE FIVE KEY PRINCIPLES OF GOOD LITURGICAL MUSIC

Recently Ignatius Press published a book by Monsignor Peter J. Elliot entitled *Ceremonies of the Modern Roman Rite*. To the best of my knowledge this is the first major book in English on ceremonial in the Roman rite since Father Adrian Fortescue's *The Ceremonies of the Roman Rite Described* (first published in 1917), almost certainly the first since Vatican II. According to Monsignor Elliot we "have had more than a quarter of a century in which to put into effect the liturgical reforms instituted by the Second Vatican Council. ...(Since) the Roman rite has changed and developed ... it is time to provide a practical guide to the ceremonies as the Church intends us to carry them out."¹

What is interesting about Monsignor Elliot's book is that, unlike ceremonial manuals of the past, there is an effort to integrate ceremonial directions with liturgical, theological, and pastoral explanations. Although not stated, I believe one of the reasons for this tactic is that the whole notion of ritual and ceremonial has been cast in such a negative light by progressive liturgists since Vatican II that any ceremonial manual from the outset has to tackle this anti-ritualist bias.² The main way in which Monsignor Elliot does this is by a statement and explanation of what he calls the "five key principles" of good ceremonial in the introduction to his book.

In reading the book I found the five key principles of good ceremonial to be so

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persuasive and so excellently stated that I thought they would apply equally well to liturgical music. In fact Monsignor Elliot himself points out that there should be a "close relationship" between music and ceremonial in the Roman rite to the point that the two are "inseparable."³ The five key principles for good ceremonial (and liturgical music) are: the centrality of God, a noble simplicity, the continuity of our tradition, fidelity to the Church, and pastoral liturgy.⁴

THE CENTRALITY OF GOD

The principle of the centrality of God to liturgical ceremonial and liturgical music should be obvious. As a matter of fact thirty-five years ago it would have seemed unnecessary to state this. Not anymore. In the years immediately following Vatican II some rather outrageous things went on liturgically and musically in our parishes. In my boyhood parish sometime in the early seventies I remember an organist playing the theme from the movie *Love Story* as a communion meditation. At about the same time I remember Bob Dylan's "Blowin' in the Wind" being used at a school Mass. Such examples could be multiplied. At any rate this give us the first thing that is needed in order for God to be central to liturgical music: a sacred text.

The texts for "Love Story" or "Blowin' in the Wind" are obviously secular. Thankfully the phenomenon of borrowing secular tunes for the use in church is not common anymore, but is this the only problem? Is God central to all or even most contemporary liturgical music? Almost from the beginning of the liturgical renewal there was a disturbing way in which God was not central to many of the texts of contemporary religious pieces.

In what Thomas Day calls "ego renewal" a fair amount of the music our congregations have sung since the late sixties has had an excessive use of the words "I," "me," and "we." To give just two examples: in "All That I Am" by Sebastian Temple the word "I" appears fifteen times on two printed pages, and "When I Sing" by Jack Miffleton has the words "I" and "me" twenty-one times on the one printed page it takes up.⁵ In a related phenomenon which Day calls the "voice of God" the congregation sings, often very casually, God's own words from Scripture using the first person singular, as if the congregation were God. An astounding feat of presumption if one thinks about it. Some examples are "Be Not Afraid (I Go Before You Always)" by Bob Dufford, "I Am the Bread of Life" by Susanne Toolan, and "Peace I Leave with You" by Gregory Norbet.⁶

Not only does the text have to be sacred but the music has to be sacred also. But what is sacred music? Is there something intrinsic to the music that makes it holy rather than profane or is it just a matter of association? (This is an interesting question, and a very important one, the full discussion of which is beyond the scope of this article.) In his *motu proprio* on sacred music, Pope Pius X wrote that sacred music should possess in the highest degree three qualities: 1) goodness of form (or artistry), 2) sanctity (or holiness), and that these two together would spontaneously produce 3) universality.

In a sense there are only two qualities that need to be discussed since the third one (universality) is said to come spontaneously when the first two are present. Artistry is a quality that can involve subjective disagreements but it is much more objective than mere taste. Based on this quality alone (or the lack thereof) entire reams of contemporary religious music could be excluded from the category of sacred music. But what about the second quality, sanctity? How can music in and of itself be said to possess this quality? Pope Pius X seems to answer this when he says that "the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with the supreme model, the less worthy it is of the temple."⁷

Perhaps a very practical demonstration of this would be to play a recording of a Gregorian chant and a recording of "On Eagles Wings" for a group of people. Do not

ask them which they like better, or which makes them feel better. Ask them which one sounds holy. If the people are honest I think that even the most ardent *Glory and Praise* devotees would have to admit that it is the Gregorian chant that sounds holy. The reason some people might prefer "On Eagles Wings" is because it stirs certain feelings they like stirred, not because it reminds them of holiness. Gregorian chant possesses that holiness that all good sacred music should have. Whether this is so because holiness is somehow intrinsic to chant, because of chant's long association with the sacred liturgy, or a mixture of both things, is a topic for another article.

NOBLE SIMPLICITY

"Noble simplicity" is one of the norms recommended during the Second Vatican Council for the revision of the liturgy.⁸ A violation of the principle of noble simplicity in the area of liturgical music would be what used to be described as "church concerts with a liturgical accompaniment at the high altar." Beethoven's *Missa Solemnis* would be an example of this. Though a masterpiece, its great length and complexity would make it less than ideal for the liturgy.

Monsignor Elliot points out, however, that in post-conciliar times "noble simplicity is unfortunately often reduced to simplicity."⁹ I would add further that simplicity in liturgy is often reduced to the level of the "simplistic." This is especially the case with much contemporary liturgical music. Lacking in nobility, such simplistic compositions merely tend to be tawdry and sentimental, lacking in originality and full of clichés.

However, as Monsignor Elliot said, "nobility means offering the best for God: noble actions, gestures, ...(and music). In this nobility we recognize that God is beautiful, that He should be adored with beauty and that our redeemed nature and our destiny are beatific."¹⁰ In my opinion, if we are truly to offer our musical best to God in the liturgy there should be a slight modification in the direction the liturgical reform has taken.

Though far more supportive of the role of choirs than many liturgists, even the official Roman directives of recent years have tended to emphasize the importance of congregational singing much more than the importance of artistic liturgical music performed by choirs. It would be nice to see more official recognition of the importance of the choir. An entire theology could be worked up based on Monsignor Overath's observation that in the *Sanctus* and especially in its eastern-rite sister prayer, the *Cherubikon*,¹¹ the liturgical choir represents the heavenly choir of cherubim, the angels who are closest to God.¹²

CONTINUITY OF OUR TRADITION

The continuity of our tradition is one of the most neglected principles in contemporary liturgy and liturgical music. It is through tradition that our Catholic people have a sense of a connectedness with past generations and thus a sense of the communion of saints. It is also through the timeless sense conveyed by tradition that Catholics have had an intimation of the timelessness of God and the heavenly liturgy that they are truly participating in at the Mass. According to Monsignor Elliot there is a "continuity between the preconciliar and postconciliar forms of the Roman rite...However, in practice we have encountered many problems since the postconciliar reform began."¹³

I think that the reason for these problems is that many influential liturgists were affected by what Pope Pius XII referred to as an "excessive and unwise antiquarianism."¹⁴ This is at root a denial of the flow of history and the organic development of tradition. Many liturgical reformers were restless men who were attempting "to begin over again by returning to the community's ancient sources." However, this resulted "in the discovery that the sources themselves are not fully relevant" to the reformers. Once this is realized "the locus of the search then shifts to contemporary culture itself."¹⁵ This would explain an irony in the views of some of

the progressive liturgists. On the one hand they seem to be extreme antiquarians favoring, among other things, the disuse of the Roman canon (Eucharistic Prayer I) on the grounds that it was not used in the early Church—scholars being able to trace it back with certitude only about 1400 (!) years. On the other hand they wholeheartedly support innovations such as female altar servers that never would have been tolerated in the early Church and are based on very contemporary concerns (viz. feminism)..

Sometimes these contradictory views come together on one issue as in the program I once saw for a graduation Mass at a Catholic college which said that there would be liturgical dance “just like in the early Church.” Apparently the writer’s assumption was that anything liturgically attractive to contemporary, “enlightened” post-Vatican II minds must have been practiced in the early Church — despite the lack of any supporting evidence. Thomas Day calls this the “dogma of the liturgical and musical parenthesis: (i.e. liturgical and musical corruption), followed by the dawning golden age...”¹⁶

According to Monsignor Elliot, within “continuity there is always development, which is as subtle a process in the liturgy of the Church as it is in the deeper understanding of her doctrinal truths. It would be very instructive to apply the Venerable John Henry Cardinal Newman’s tests for authentic doctrinal development to some practices of worship which have emerged since the Second Vatican Council.”¹⁷ It would also be instructive to see if one could demonstrate that the elaborate Gregorian propers and renaissance Masses, compositions that do not involve any congregational singing, are an example of legitimate liturgical development and not a corruption of any early “golden age” of participatory congregational music, as some liturgists would have it.

FIDELITY TO THE CHURCH

According to Monsignor Elliot, “fidelity is best understood in terms of ‘communion,’ an awareness of the nature of the Church which is favored in our times.”¹⁸ Fidelity is “a concrete sign... of communion with our bishop and of our communion with Rome.”¹⁹ On a recent trip to an African country Archbishop Foley noticed that in three separate churches the congregations sang the entire ordinary in Gregorian chant from memory. These Africans were expressing in a marvelous way not only the continuity of Catholic liturgical tradition but also a fidelity to the Church — which as Vatican II said: “steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them.”²⁰ Why cannot more American parishes express their communion with the pope in such a marvelous way?

If fidelity is a communion with the Church in the present, tradition is a communion with the Church in the past. Without prejudice to those who benefit from the provisions of *Ecclesia Dei* to celebrate according to the old rite, fidelity to the Church would ordinarily indicate observance of current liturgical law established by competent ecclesiastical authority. For example, like it or not, church legislation relating to music since Vatican II has placed much emphasis on congregational participation. Someone who kept alive the Church’s “treasury of sacred music” but did nothing to encourage congregational singing would be respecting the “continuity of our liturgical tradition” but would not be exercising “fidelity to the Church.”

We must remember that “the sacred liturgy is greater than ourselves. (Though it)...may be a human work, the result of centuries of human invention and labor,...that work has been inspired by the Holy Spirit.”²¹ The same could be said about sacred music being the integral part of the liturgy that it is. Current church legislation respects both the *nova et vetera*, the new and the old in the area of liturgical music. A true fidelity to the Church’s legislation which starts with a great respect for the Church’s musical past — inspired by the Holy Spirit as it is — will result in good new music.

PASTORAL LITURGY

This brings us to the fifth and final principle of good ceremonial which is “pastoral liturgy.” Pastoral liturgy “can only be realized when it is formed by the preceding four principles: seeing liturgy as God-centered, seeking noble simplicity, maintaining the continuity of our tradition and being faithful to the liturgies of the Church.”²² “Pastoral liturgy” does not mean doing whatever you feel like with the excuse that it is what the people want.

Similarly a true “pastoral music” must 1) have God at its center in both text and tune (i.e. it must truly be sacred music), 2) it should have a noble simplicity about it, 3) it should respect the continuity of tradition (not seeking a dramatic break with the “treasury of sacred music”), and 4) it is faithful to the Church’s legislation which seeks to respect the new and the old (*nova et vetera*). Unfortunately the term “pastoral music” all too often is merely used as “a subterfuge for poor musicianship.”²³

The issue of musicianship brings us to the question of creativity.²⁴ Is there a place for human creativity at all in worship? Since Christ effects the Eucharistic Sacrifice through the priest at Mass, the liturgy is truly the creative work of God, not man. Any expression of human creativity in the liturgy therefore should be clearly subordinated to God’s creative act. This is why there has always been a bias in favor of traditional music in the liturgy. A liturgy which has nothing but a continual succession of newly composed textual settings puts too much emphasis on human creativity. A set of traditional chants composed long ago tends to sound almost as if it had come from God, the human composer long since forgotten.

In this regard the Roman rite has been traditionally more liberal in comparison to most of the eastern rites. Alongside Gregorian chant there has been a five hundred year long tradition of newly composed settings of the ordinary. This balancing of tradition and creativity in the liturgy of the Roman rite collapsed after Vatican II for several reasons. The first reason was an almost complete break with the musical tradition of the Roman rite because of the demand for total vernacularization. The musical void that resulted was filled by many amateur song writers who wrote music that had no connection with tradition but was based upon popular forms and was simplistic, not nobly simple. Secondly, Vatican II coincided with a time in western culture (the 1960’s) that was characterized by an antinomian spirit and the trickling down to the masses of the agnosticism that had been brewing among western intellectuals for years. This would explain why Catholic liturgical music since that time has not been faithful to the Church’s legislation or centered on God.

One of the reasons for a fixed, traditional liturgy and liturgical music is precisely to give ordinary people *something* to offer to God and beyond that, something far more noble than most could concoct on their own. Giving people too much freedom to “do their own thing” in the liturgy has not resulted in good music (or liturgy) because as Flannery O’Connor once observed, “freedom is of no use without taste.” But what about continuing the great “treasury of sacred music?” There are great composers alive today as there were in the past; what can be done to get them to write for the liturgy?

In my opinion two things should be done. First, the heavy, almost exclusive, emphasis on congregational singing must be modified. Congregational singing is fine and should be encouraged, but there is only so much artistic challenge that a congregation can provide for a talented composer. If composers such as Palestrina, Mozart, or Bruckner were required to include the congregation in all of their liturgical compositions we simply would not have the “treasury of sacred music” that the council spoke of. Secondly, something has to be done about the quality of the vernacular translations. According to Monsignor Francis Schmitt the current vernacular translations do not attract composers of merit because they lack the “poetic verbalization basic to song” and that, with ICEL’s emphasis on a constant updating of texts, there is no “finalization of texts”²⁵.

Monsignor Elliot ends the introduction to his book with a paean of praise to the “evangelizing power of noble Catholic worship:”

When Augustine was enraptured by the Christian chant in Milan, when the pagan princes of the Rus stood awestruck among the glorious Byzantine rites of Hagia Sophia, when Newman and countless others who followed his path were moved by the stately pace and mystery of the Mass, they were all changed, and with and through them the Church was changed. How much greater should be that evangelizing power of Catholic worship now that we have the more accessible liturgical forms of our times. How much more powerful can be the evangelizing attraction of these forms when our ceremonial presents those seeking God with the grace, mystery, and beauty of our living traditions.²⁶

He goes on to say that “now is the time to develop the splendor and glory contained in the living traditions of Catholic worship. Now is the time to bring forth treasures old and new.”³⁴ And this is true for liturgical music as well as liturgy, but we must first have a true “reform of the liturgical reform” and it should be based on Monsignor Elliot’s five key principles: the centrality of God, a noble simplicity, the continuity of our tradition, fidelity to the Church, and pastoral liturgy.

KURT POTERACK

ENDNOTES

¹ Msgr. Peter J. Elliot, *Ceremonies of the Modern Roman Rite* (San Francisco: Ignatius Press, 1995), p. 1 (no. 1).

² For an explanation of the emergence of this anti-ritualist bias among liturgists after Vatican II, see Prof. James Hitchcock’s *The Recovery of the Sacred* (New York: The Seabury Press, 1974).

³ Elliot, p.6 (no. 18).

⁴ Elliot, p. 2 (no. 4).

⁵ Thomas Day, *Why Catholics Can’t Sing* (New York: Crossroad, 1994), p. 61.

⁶ Day, pp. 64-66.

⁷ Cf. Pope Pius X, *Tra le Sollecitudini*, no. 3.

⁸ Cf. Vatican Council II, *Sacrosanctum Concilium*, no. 34. “The rites should be distinguished by a noble simplicity; they should be short, clear, and unencumbered by useless repetitions; they should be within the people’s powers of comprehension, and normally should not require much explanation.”

⁹ Elliot, p. 4 (no. 12).

¹⁰ Elliot, pp. 3-4 (no. 10).

¹¹ “Let us, who mystically represent the Cherubim and sing the thrice holy hymn to the quickening Trinity, lay by at this time all earthly cares; that we may receive the King of Glory, invisibly attended by the angelic choirs. Alleluia.”

¹² Johannes Overath, “The Meaning of Musica Sacra and its Nobility: Reflections on the Theology of Church Music:” in *Crux et Cithara*, ed. R. Skeris, (Altötting: Verlag Alfred Coppenrath, 1983), pp. 73-84.

¹³ Elliot, p. 6 (no. 16).

¹⁴ Cf. Pope Pius XII, *Mediator Dei*, no. 82.

¹⁵ Prof. James Hitchcock, *The Recovery of the Sacred* (New York: The Seabury Press, 1974), p. 62.

¹⁶ Day, p. 99.

¹⁷ Elliot, p. 7 (no. 19).

¹⁸ Elliot, p. 9 (no. 25).

¹⁹ Elliot, p. 9 (no. 25).

²⁰ Cf. Vatican Council II, *Sacrosanctum Concilium*, No. 54.

²¹ Elliot, p. 9 (no. 26).

²² Elliot, p. 11 (no. 31).

²³ M. Francis Mannion, “Concert Masses: A Reply,” *Liturgy* 80, vol. 19, no 6 (August-September 1988): 10-11.

²⁴ Monsignor Elliot deals with the issue of creativity in nos. 32-36.

²⁵ Monsignor Francis Schmitt, *Church Music Transgressed* (New York: Seabury Press, 1977), p. 59.

²⁶ Elliot, p. 13 (no. 37).

²⁷ Elliot, p. 13-14 (no. 38).

REVIEWS Magazines

SINGENDE KIRCHE. Vol. 42, No. 3, 1995.

The dominant theme of this issue is the pipe organ. Roman Summereder writes on the various organs associated with Johann Nepomuk David, whose centenary birthday is November 30, and Edo Skulj has an article on Francisek Ksaver Krizman (1726-1795), who is acclaimed as the greatest organ builder of the 18th century, not only in the Austrian empire, but beyond. A detailed study of his life and the organs he built include examples in the cathedral of Ljubljana and other churches in that Slovenian city. Erich Benedikt writes on the old organ in the Viennese church that when it was built was the suburb of Lichtental. A report on the music sung in the major churches of Austria and news of various concerts throughout the land, and programs of the music broadcast on radio occupy a large portion of the issue. Information on various jubilees and birthdays, as well as news about new organs and various diocesan musical events conclude the issue.

R.J.S.

NOVA VISTA DE MUSICA SACRA. Vol. 21, No. 75, July, August, September 1995.

In a philosophical manner, A. Az. Oliveira examines music as a means of communicating with God. He studies our western civilization and its writers from Augustine to Igor Stravinski, Richard Strauss, Pablo Casals and Paul Claudel. Short summaries of church music periodicals from around the world and fifteen pages of music for Portuguese texts conclude the issue.

R.J.S.

CAECILIA (Alsace). Vol. 104, July-August-September 1995.

This issue is filled with the usual practical information designed for choir directors and organists including sample music in French. Given the magazine's usual bent, the article "Nous avons chanté du 'Gregorien!'" (note the exclamation point) is all the more remarkable for its subject and enthusiasm. It tells of a Mass on June 18, in the cathedral of Strasbourg, during which a Gregorian schola alternated with the congregation. One member of the congregation was quoted as saying, "This liturgy was a real festival." The article, which comments on how to sing chant today, is followed by another on how to accompany Gregorian chant. Perhaps the Catholic Church will catch up with the rest of the world in its re-discovery of chant!

V.A.S.

UNA VOCE (France). No. 183, July-August 1995.

The lead article in this issue, which is a translation into French of a work by Eric M. de Saventem, presents a retrospective and perspectives for Una Voce in Europe. It quotes a French philosopher, Jean-Marie Paupert, who reminds the reader of the Latin saying: *Lex orandi, lex credendi et lex vivendi*. His conclusion is that the deficit in the faith and the life of Christians comes from a deficit in the liturgy. The author is discouraged about the real changes that have taken place in the Church since the beginning of the pontificate of John Paul II and believes that we are a long way from a definitive victory over a non-Catholic mentality which he finds in the institution of the Church. He states that the way to recognize the true Catholic Church is through a faithfulness to the classical liturgy and to the successor of Peter.

The issue also contains an interesting article on apparitions of the Blessed Virgin Mary as reflected in art. It deals with the great apparitions of the nineteenth and twentieth centuries, illustrations of the miracles of the Virgin and Marian apparitions in the iconography of the saints. The article supplements a new book by Yves Chiron, *Enquete sur les apparitions de la Virge* (Paris: Perrin -Mame, 1995) which is reviewed in this issue.

Two new movements of young people who are dedicated to the promotion of the traditional Latin liturgy have recently been founded in France. One is called *Oremus*. The other which was founded by the same people is the Centre international des études liturgiques. This group recently held a conference near Gap in the French Alps.

V.A.S.

UNA VOCE (France). No. 184, September-October 1995.

A contributor comments on how hard it is to find a way to go to confession in France. Private confession has been replaced by communal penance services. A short article with the title "Cardinal Ratzinger: 'The Reform of the reform' is a necessity" is a translation of what appeared in the July-August 1995 *Una Voce Korrespondenz*. The cardinal emphasizes that his first preoccupation is that the liturgy be centered on God, and that it keep its sacred character of the adoration of God, instead of being considered above all an assembly of human beings. He does not advocate an overthrow of the current situation, but calls for a period of calm and peace in the liturgical area as well as a process of growth which would lead one day to a reform of the reform. Once again the issue contains an analysis of Gregorian chant and its interpretation with the note that these articles have appeared regularly for ten years! *Una Voce*

will sponsor a conference in Strasbourg on March 29, 30, and 31, 1996. It will deal with our right to beauty in the liturgy and is inspired by a quotation from St. Pius X: "I want beauty to serve as the basis for the prayer of my people." Participants will include philosophers, canonists, historians and liturgists.

V.A.S.

Books

The Messiaen Companion edited by Peter Hill, Amadeus Press, 133 S. W. 2nd Avenue, Portland, Oregon 97204-3527. 1995. 584 pp., 11 photos, 139 musical examples. Hardcover: \$49.95 plus \$6.50 shipping; paperback: \$24.95 plus \$5.50 shipping.

The first major study of Messiaen since his death in 1992, this collection of essays contains a great volume of information about the man and his works. One of the truly great composers of the 20th century, his life is conveniently divided into two parts with the year 1950 as the middle mark. The editor makes this the order of his study. Messiaen throughout his life had an extraordinary interest in birds and their songs, and he had a great interest in the study of theology. He was a sincere and convinced Catholic all his life, acting as organist at La Trinité in Paris even in his old age. Thus it is surprising that he wrote little or no church music. His sole published liturgical choral work, written in 1937, is a motet, *O sacrum convivium* for mixed choir, *a cappella*. He has also a Mass scored for eight soprano parts and four violins. The great organ pieces tower above all his sacred work: *Apparition de l'église éternelle*, *l'Ascension*, *La Nativité du Seigneur*, *Messe de la Pentecôte* and *Méditations sur le mystère de la Sainte Trinité*.

Twelve scholars have contributed essays to this volume, viewing every aspect of the composer. While any study of Messiaen's musical theory must be technical and complex, there is much in the book that is more easily approached by the lay reader. The fund of information assembled extends from treatments of the man, the musician, the teacher and the composer to analyses of his works. The organization of the volume into many essays makes it possible to read with some selection and preference for subjects.

This is truly a scholarly work, authored by writers of authority and distinction. The appendices are of great worth, especially the bibliography of his works and works written about Messiaen. The specifications of the pipe organ in La Sainte Trinité in Paris are valuable, and a chronology of his life and works is useful in reading the book.

All libraries must have this book, and serious musicians and lovers of Messiaen's music will find it informative and interesting reading.

R.J.S.

Catholic Church Music in Ireland, 1878-1903. The Cecilian Reform Movement by Kieran Anthony Daly. Four Courts Press, 1995. 189 pp. Softbound, \$25.00.

Following centuries of persecution and the horrors of the potato famine, one would hardly expect that there would be much concern directed toward music in a country just emerging from slavery and poverty into freedom and some prosperity. In fact, very few would have known that there was any church music in Ireland at all except for the presence of Heinrich Beverunge on a picture of the members of the Vatican commission on Gregorian chant. He represented the English-speaking nations, but most people did not know him or that he was the professor of church music at the great Irish seminary of Maynooth.

This small volume attempts to establish the place of Ireland in the mainstream of reform in church music that was widespread across Europe in the 19th century. There is a good summary of that movement with information on activity in Germany, France and also the United States. A chronicle of the American scene, which was centered in Milwaukee, Cincinnati and the German triangle in the Midwest, makes interesting reading about the men and activity that are the foundation of the American Society of Saint Cecilia and its publication, *Caecilia*, now known as *Sacred Music*.

The Irish Society of Saint Cecilia published a journal, *Lyra Ecclesiastica*, which is the chief source of the study of music reform in those years. Interestingly the Irish bishops were very supportive of the music reform movement. It also showed the great effort by the Irish reformers to liberate themselves from the dominating German influence that the Caecilian movement was in all parts of the world. Because it began in Regensburg and since the important composers contributing to the movement were mostly German, this was to be expected, especially in Ireland where the number of well-trained and competent musicians, teachers and composers who could offer leadership was minimal.

This book should be of interest to those who were active in church music in the United States before the Second Vatican Council, and for those as well, whose knowledge of those days is not great. It is interesting reading and filled with information about how to mount a reform. Is this not especially valuable for those who wish now to

"reform the reform?"

The book is available in the United States from ISBS, 5804 N.E. Hassalo St., Portland, Oregon 97213-9918.

R.J.S.

Organ

Thirty-Two Free Harmonizations of Familiar Hymns for Organ by Peter Pindar Stearns. Harold Flammer Music, distributed by Shawnee Press, Inc. \$8.50.

This fine group of hymn settings contains four-part harmonizations of a single stanza of familiar hymn tunes. Many of the harmonizations can be played on manuals alone, but the use of occasional pedal in the bass will simplify voice-leading. Each harmonization is straightforward, tonal and traditional. These pieces are suitable for congregational accompaniment, or as hymn introductions and interludes.

Holy Night—More Classic Carols for Organ arranged by Robert Lau. Harold Flammer Music, distributed by Shawnee Press, Inc. \$8.50.

It can be difficult to find easy and interesting organ arrangements of the more common Christmas carols. This collection contains settings of "Still, Still," "Away in a Manger," "He is Born," "Joseph, Dearest Joseph Mine," "Bring a Torch, Jeanette, Isabella," and "O Holy Night." All six are moderate in length and are written in a four-part homophonic style for manuals and pedal.

These pieces are quite simple to play, yet they all have fresh, well-written accompaniments that remain faithful to the nature of the carols. The entire group is suitable for liturgical use. This book is certainly a worthwhile addition to the Christmas repertoire of both student and professional organists.

Sinfonia by Johan Helmich Roman, arranged by Roland Forsberg. *Two Noël's* by Louis-Claude Daquin. Edition Reimers, distributed by Theodore Presser Co. \$14.00.

These three pieces have been combined under a single cover because both composers were born in the year 1694. Louis-Claude Daquin was known as one of the great French *Noëlistes* of the eighteenth century, in addition to being a celebrated keyboard virtuoso. Johan Helmich Roman was a Swedish orchestral composer with no known connection to organ composition.

The two Noël's published in this volume are written in the *galant* style for two manuals, with couplets increasing in figuration, and with ornamentation to be added by the performer.

Their light, charming, and colorful nature favors recital performance.

Sinfonia is a transcription of the orchestral *sinfonia* in A major (IB26). It is a three-movement piece scored for manuals and pedal in a classical homophonic style, more formal in structure and serious in character than the Noël's.

All three pieces are easy to read and to perform. This edition offers a fine representation of musical styles of the period.

Six Little Partitas—Book I (Advent/Christmas/Epiphany) and Book II (Lent/Easter/Pentecost) by James Woodman, Thorpe Music Publishing Co., distributed by Theodore Presser Co. \$8.95 per volume.

This two-volume set contains seasonal partitas scored for manuals only (pedal is optional). Book I includes partitas based on the hymn tunes "O Come, O Come, Emmanuel," "Lo, How a Rose E'er Blooming," and "How Brightly Shines the Morning Star." Book II contains partitas based on "Aus der Tiefe Rufe Ich," "At the Lamb's High Feast We sing," and "Veni, Creator Spiritus."

Each partita generally consists of four brief, separate movements which can be played in any combination. The musical style is tonal with transparent voicing. The hymn melodies, if not prominent, are evident within the musical texture. These pieces are highly suitable for liturgical use, particularly since they can be effectively performed on a small, one-manual organ. Although quite easy to play, these partitas nevertheless offer a wealth of stylistic diversity, development and musical interest.

Variations on a Theme by Haydn by Johannes Brahms, arranged by Lionel Rogg. United Music Publishers, Ltd., distributed by Theodore Presser Co. \$19.95.

This piece is a transcription of the Brahms orchestral and two piano variations of the *St. Anthony Chorale* (Op. 56a and 56b). It contains the chorale, eight variations, and a lengthy finale. The score has a fully integrated pedal line and some dense passagework, but the composition is not overly technical. Manual changes are simplified and contrasts between variations would be enhanced through use of a three-manual organ, but an effective performance can be achieved with two manuals. Through the artistry of Lionel Rogg, this much-loved composition has been beautifully adapted to performance on the organ.

MARY ELIZABETH LE VOIR

OPEN FORUM

Marie DuCote Roy

A great lover of the Church and a life-long patroness of its liturgy and sacred music, Mrs. Roy will be remembered by many across the land for her wonderful smile and her beautiful personality. Affectionately known as "Miss Marie," she was indeed a gracious, southern lady, and perhaps in her day, a real southern belle. She died a year ago, on November 1, 1994, the feast of All Saints.

She was born November 7, 1902, to Dr. Joseph DuCote and Norma R. LeMoine of Cottonport, Louisiana. She attended Saint Vincent's Academy in Shreveport and later Sophie Newcomb College in New Orleans. She married Lewis Roy in 1921 and had five children.

Mrs. Roy was very active in church music, especially at her home parish, Saint Joseph's Church in Marksville. She established the Saint Cecilia Chorale with members from various parishes in central Louisiana. One of her great interests was the annual church music workshop at Boys' Town, Nebraska, which she first attended in 1957. There she studied organ with Flor Peeters, Jean Langlais, Paul Manz and Paul Koch. In 1974, she made a musical pilgrimage to Europe with the Twin Cities Catholic Chorale and the Dallas Catholic Choir, visiting Rome, Austria and Germany, and culminating at the Sixth International Church Music Congress in Salzburg.

She received the papal decoration, *Pro Ecclesia et Pontifice*, given for her "sterling qualities as an exemplary Catholic." She served God through music. Saint Joseph's Parish honored her with a special Mass and celebration on "Marie Roy Day," January 25, 1989.

She is survived by two sons, J. Donald Roy and L. Peter Roy III, both of Bunkie, Louisiana, and two daughters, Norma E. Roy and Mollie R. Landaiche, both of Baton Rouge, 22 grandchildren and 31 great-grandchildren.

She was buried in Saint Joseph's Mausoleum in Marksville following the Mass celebrated by her grandson, Father Sheldon Roy. R.I.P.

R.J.S.

Midwest Conference on Sacred Music

Dedicated to Saint Charles Borromeo as a great liturgical reformer following the Council of Trent,

the Second Midwest Conference on sacred music was a great success. It met at the motherhouse of the Poor Handmaids of Jesus Christ in Donaldson, Indiana, with nearly one hundred church musicians in attendance. The opening address was given by Monsignor Richard J. Schuler, who pointed out that the failure of the liturgical reforms in our day is due chiefly to a loss of reverence, dignity and sanctity that has brought about a loss of faith.

Father Lawrence Heiman, CPPS, of Saint Joseph's College in Rensselaer, Indiana, prepared the participants who sang Mass II and other Gregorian pieces at the concelebrated *Missa cantata* in the beautiful gothic chapel. Father Heiman gave a history of the development of chant through the ages of the Church, and Father Edward McKenna of Chicago spoke of his vocation as a priest and as a musician. Mary Oberle Hubley, organizer of the meeting, spoke on contemporary hymns and music composed for the liturgy. Her talk was entitled, "Stones instead of Bread." She pointed out how unsuitable much of today's output is, not only from musical inadequacies, but especially from the texts which often are heretical. "Spirituals, ethnic songs and 'gospel' songs are clearly unsuitable because of their heavy association with much that is alien to our Catholic tradition." In particular the works of Marty Haugen were given unfavorable criticism. Also present for the conference were Monsignor Charles N. Meter who spoke on the early years of church music in this country, Father Stanley J. Rudcki of Chicago, E. Michael Jones of South Bend, Indiana, editor of *Fidelity*, Monsignor Joseph Mroczkowski of Chicago, Father Franz W. Jordan of Racine, Wisconsin, Father Stephen Sommerville of Toronto, Canada, and Father Fred J. Nietfeld of Lauderhill, Florida.

Plans for the third annual conference, scheduled for September 26-28, 1996, are underway. Invited to be present is Bishop Fabian Bruskewitz of Lincoln, Nebraska.

MARY OBERLE HUBLEY

NEWS

The Collegium Cantorum of the University of Dallas, which specializes in 16th century Latin polyphony, continues to sing an extensive repertory both on campus and in several tours, including one to Rome for the dedication of a new facility for study abroad. Marilyn Walker is founder and conductor of the ensemble.

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A conference on Latin liturgy and Gregorian chant was sponsored by the Cathedral of St. Mary of the Assumption and the Latin Liturgy Association in San Francisco, California, November 18, 1995. Reverend James Aylward and Monsignor Steven Otellini spoke about the Latin collects and their translation. Christoph Tietze, music director and organist at the cathedral, addressed the question of accompanying Gregorian chant, and Monsignor Richard J. Schuler spoke on "What Makes Music Sacred?" William Mahrt of Stanford University spoke on "The Beauty of Gregorian Melodies." A sung Mass in Latin was celebrated by Archbishop John R. Quinn

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Graham Farrell played a recital of Spanish organ music from the 13th to the 20th century, at Trinity Church in Lime Rock, Connecticut, October 28, 1995. Among the composers whose works were performed were Juan de Encina, Miguel de Fuenllana, Enrique de Valderrábano, Antonio de Cabez'n, Juan Cabanilles, Antonio Soler and José Lid'n. Farrell's own composition, *Las Cántigas de Santa María* in two parts, was also on the program.

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The William Ferris Chorale opened its 24th subscription series with a concert at Mt. Carmel Church in Chicago, Illinois, December 1, 1995. The program included works of renaissance masters. Philippi de Monte's *Ne timeas Maria*, and compositions by Victoria, Sweelinck, Gallus and Daquin were among them.

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The Church of Saint Louis, King of France, in Saint Paul, Minnesota, announced its *Musique de Saint Louis* concert series for 1995-96. Works scheduled include Lassus' *Lagrime di San Pietro*, Dvorak's *Mass in D*, Monteverdi's *Marian Vespers 1610*, and Palestrina's *Missa Ave Maria*. Choral ensembles participating in the series are the University of Minnesota Concert Choir, the choir of Gethsemane Episcopal Church, the Gregorian Singers, Saint John's Boys Choir from Collegeville and the choir of Saint Louis Church. Directors are John Duffy, Kathy Saltzman, James Frazier, Monte Mason, and Brother Paul Richards, O.S.B. Father Paul F. Morrissey, S.M., is pastor.

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The Midwest Conference on Sacred Music, meeting at the Ancilla Domini Motherhouse of the Poor Handmaids in Donaldson, Indiana, presented its 1995 Charles Borromeo award to Monsignor Richard J. Schuler "in gratitude for his many years of leadership as editor of *Sacred Music* and as president of the Church Music Association of America." The presentation was made by Monsignor Charles N. Meter of Chicago. The

conference was organized by Mary Oberle Hubley.

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Cantores in Ecclesia of Portland, Oregon, continue to sing a vast repertory of renaissance music at the Church of Saint Patrick each week. During July and August they performed music by Palestrina, Lassus, Ockeghem, Croce and Victoria. Dean Applegate is director, and Fr. Frank Knusel is pastor and celebrant of the Latin liturgy. A trip to England is scheduled for November, with performances in Westminster Cathedral and the Brompton Oratory in London and in the cathedrals of Arundel, Ely and Winchester as well.

R.J.S.

CONTRIBUTORS

Amy E. Guettler is a recent honors graduate of Christendom College in Virginia. She is teaching music at Sacred Heart Cathedral in Pensacola, Florida, as she continues her graduate studies in church music.

Kurt Poterack has a Ph.D. from Michigan State University with a concentration in composition. He is currently teaching music theory at Lansing Community College.

Duane L.C.M. Galles has degrees in both canon and civil law, having studied at William Mitchell College of Law in Saint Paul, Minnesota, and at Ottawa University in Ontario.

Christopher V. Mirus is a student at Christendom College, where he is studying theology under the direction of Father Robert A. Skeris and Gregorian chant with Theodore Marier.

EDITORIAL NOTES

Renewals and Subscription Rates

The cost of *Sacred Music* has been the same since 1975 when it was set at \$10. Since then the price of postage and the cost of paper have risen dramatically and often. We are no longer able to sustain the publication of our quarterly journal at the price of \$10, even with all services connected with editing the magazine being totally volunteer. The contributors, the reviewers, the treasurer, the computer experts, all the proof-readers, the list-keepers for payments and all the editors—everyone, without exception, works for nothing. Nothing, except a true love of the Church and its sacred music..

Our only costs are the printing and mailing, and those have gone up.

Therefore, as announced in the last issue, we must increase our subscription rates. Beginning with Volume 123 (1996), the yearly subscription rate will be \$20. The so-called "voting membership" will be eliminated, and the student rate will be \$10. Single copies will be \$5, plus postage. These are US dollars.

In making your renewals, please remember these changes.

Change of Address

If we are using an expired address for you, you do not get the magazine. The post office returns the envelope with that incorrect address to us, having trashed the magazine, and then to boot, charges us \$.35. When we try to replace the issue for you, we find we must pay postage of \$1.24 and supply another magazine. There is little wonder that we must raise our rates.

We are asking you to keep your address current with us. The forwarding notice you give your own post office is valid only for a limited time. Send us the new address, along with the old one, and supply, if possible, the nine-digit zip code. To find you in our lists, we need your zip code.

If you have any new subscribers, send us the information. We welcome new readers!

R.J.S.

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Richard J. Schuler, editor.

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