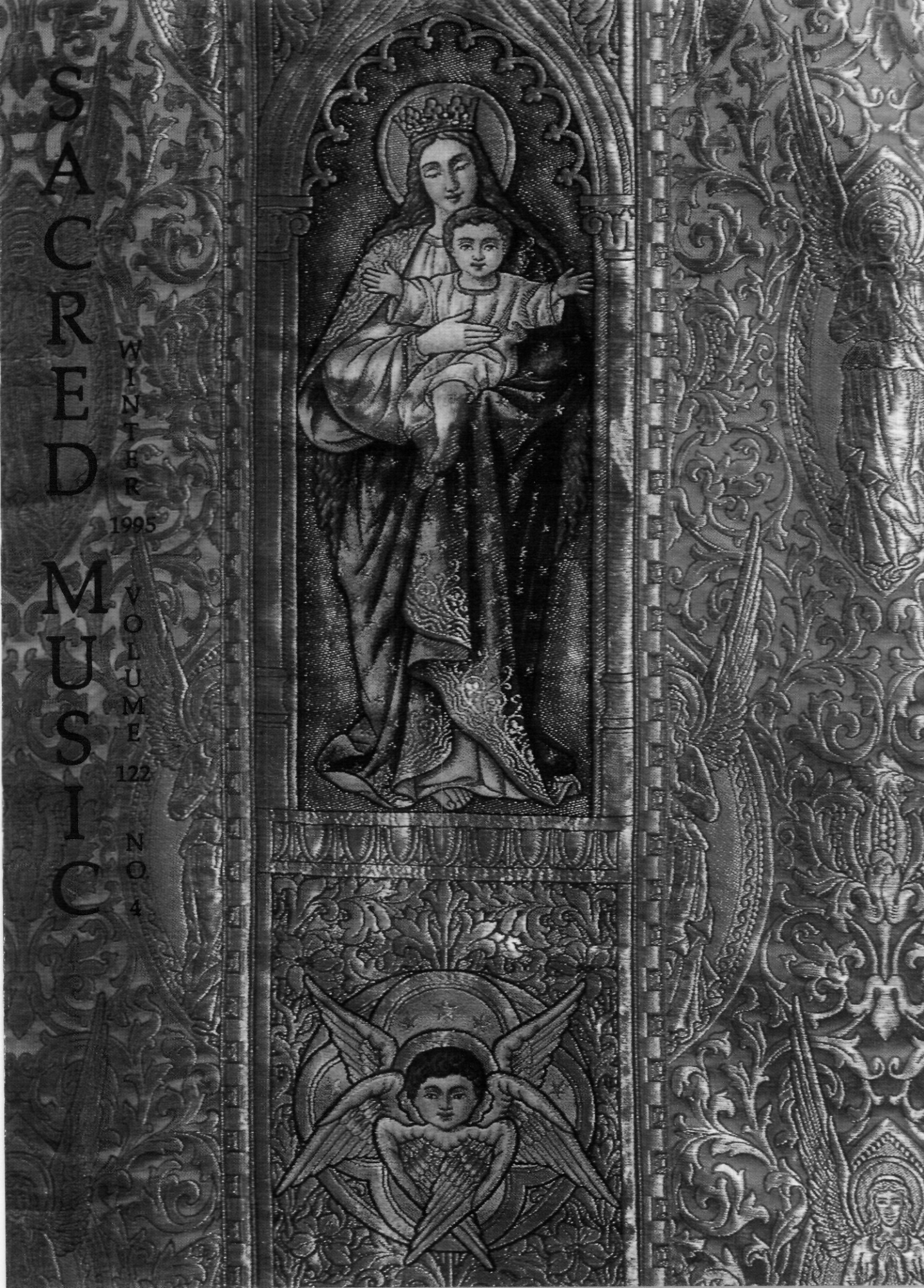

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FROM THE EDITORS
Publishers

Thirty years after the reforms sparked by the Second Vatican Council began, one must ask why those well-intentioned and hopefully begun efforts have not achieved their expected results. These initiatives in our day to bring about a renewal in church music were not, of course, by any criterion the first such movement in the long life of the Church. One can easily recall through the history of music efforts made to remove secular influences from music used in the liturgy, beginning in patristic times with the often heard cry of *nil profanum.* The great fear of Greek paganism and its connection with the aulos, the timbrel and the cithara brought many warnings in early centuries, including Clement of Alexandria. Great names such as Augustine, Damasus and Jerome are fearful of the influence of paganism coming into the liturgy from music.

Pope John XXII in the fourteenth century in his constitution, *Docta sanctorum,*was concerned about preserving the ecclesiastical modes, assuring the intelligibility of the text and the elimination of many of the novelties promoted by the Ars Nova. He made clear his ideas to the composers of the Avignon period. The Council of Trent, two hundred years later, was concerned with the polyphonic style of the renaissance, its treatment of the text and the understanding of words within the elaborate musical structure adorning them. Pius X in our own century initiated the liturgical and musical reforms that grew out of the nineteenth century romantic period and culminated in the decrees of the Second Vatican Council and the documents issued to implement the council's wishes following its close in 1965.

Through the history of the Church, most of these reform efforts were successful and in due time resulted in the desired results. Important in all reform efforts has always been the role of those who supply the music to be used: the composers and the publishers.

Great names such as Palestrina, Lassus, Nanino and Anerio come to mind for their efforts at the time of the Council of Trent to implement in practice the wishes of the council fathers. In the nineteenth century the monks of Solesmes and the Caecilian movement in Germany supplied what was needed for the "man in the choirloft" to use in carrying out the directives of the Church, especially what was ordered in the famous *motu proprio* of Pius X. Books that were not in accord with the norms were removed (and unfortunately, especially from the viewpoint of a musicologist) often destroyed.

It is apparent that three elements are necessary for the success of a reform: composers, publishers and performers. Composers need publishers. Choirs and congregations need publishers. The connection between the composer and the singer or instrumentalist is the publisher. He must encourage the composer in his art by accepting his work for publication—when it is worthy. He must supply the singers with works to perform—but only what is worthy. Thus the success of the reform rests directly on the publisher. Therein lies the element that can control the requirements of the Church for true liturgical music. The publisher, through his well-trained and rightly intentioned editors, determines what composers will write, what will be printed and offered for sale, and what will ultimately be sung and played in church. Legislation alone has never effected a reform. The decrees must be properly put into practice by musicians who know what is required: composers, publishers and performers.

Unfortunately, since the close of the Second Vatican Council, the quality of music published in this country has been for the most part incredibly bad, lacking the elements required: sacredness and art. A great deal of the responsibility for this must rest with the publishers who have allowed these things to be printed and to reach the singers in our congregations and in our choirs. One is tempted to ask the motivation of the publishers who have promoted the banalities that one finds in any church and

in most choir lofts. One is further tempted to ask what kind of monetary profits this policy has produced. One can ask what the profits have been on the sale of church music, hymnals and other liturgical materials since the close of the council. If, indeed, all profits on musical and liturgical materials had been assigned to the missionary activities of the universal Church, then truly there would have been little of the junk that inundates us today.

In times past, particularly in the reforms of Pius X, the great Catholic publishing houses of Europe and North America subsidized the reforms with money made from their publication of Bibles, catechetical materials, devotional works and general printing. The names of Herder, Pustet, Schwann, Anton Böhm and Schött in Germany come easily to mind The beautifully printed and bound liturgical books and the high quality of music published for choirs were the contribution of these firms to Pope Pius' reforms. In the United States, Benziger, J. Fischer, McLaughlin and Reilly, Pustet, Herder, Nemmers and other publishers did their part to promote the art and the holiness of true liturgical music. Theirs was an apostolate, based on love of the Church and a desire to foster good art and true liturgy as directed by the Church and its highest authority.

The years following the council have not seen, at least in the United States, any significant settings of liturgical texts. Publishers release innumerable choral works based on "religious" texts, some written by poets or even composers themselves, others taken from the sacred scriptures. Very few texts taken from the proper of the Mass can be found, and settings of the ordinary are almost non-existent. This does, of course, show the great attack on the Roman liturgy that was launched after the council, resulting in the near destruction of the liturgical year. Music that can be employed by all Christian sects and even in Jewish services has a greater market and sales. But where are the Catholic publishers who are concerned with the Catholic liturgy and the music enhancing it? Most of those who in the past were responsible for the needs of the liturgy have ceased to exist, forced out of business in the upheaval following the council. One wonders how great a role ICEL played in the demise of those great houses and their replacement with another brand of publisher, interested more in profit than in carrying out the wishes of the Church in its effort to maintain the sacredness and art that the fathers so wanted.

If a "reform of the reform" is in order and forthcoming, ought it not to begin with the music? Pius X began his renewal with the revival of Gregorian chant. Can we not do the same?

R.J.S.

A Parish Music Program

What should an average-size parish do about music? What does one need? How can a pastor begin?

Unfortunately, for most parishes today, church music means a few hymns at Mass, a cantor or two, an organist and possibly a combo. Music in most parishes is not an integral part of the liturgy but rather something added on. Most of those involved are volunteers, willing persons without much professional training or much instruction in what the Church (especially after Vatican II) wants musically in the liturgy. This is true as well of the clergy, especially those ordained since the council. Two words can easily describe them: willing but unknowing.

A pastor has need of two persons for his music program: a director and an organist. These must be competent musicians, graduates of college music programs or the equivalent, capable of reading music and aware of the literature from which they will select the music that will have to be produced. Preferrably these people will not have been influenced by the "liturgy courses" that are offered so widely. They must be able to judge themselves whether compositions are truly art and truly holy,

the basic requirements of all church music, choral and instrumental.

These musicians will take part in two forms of sacred music: the music for sung Mass and the music for spoken Mass. Of the two, the sung Mass is more important and should involve both a choir and the congregation. The sung Mass is concerned with the very texts of the Mass, what was called the ordinary and the proper. The spoken Mass has music fitted into the "quiet times" and may be hymns sung by the choir and the congregation or other music, both choral and instrumental (only truly sacred instruments will be allowed).

By far, the great treasury of church music (which the Vatican Council ordered to be fostered) falls into the music for sung Mass. Every age has left us its contribution to that treasure. Much of this is able to be performed only by choirs that practice. Other music, as the Gregorian chant, can to a great degree be the competency of the congregation or of a soloist. It would be the role of the competent choirmaster to determine the kinds of music he needs for the congregation, the choir and the cantors. Each of these has its role in the sung Mass. All participate actively even when they are not singing but are listening to the others. The constitution on the sacred liturgy urges composers to provide new music for choirs of all abilities, both great and small.

The spoken Mass can be adorned with music. Again, the congregation , the choir and the cantors can each do a part. They usually do not sing the texts of the Mass, although they may be done in a kind of half and half sung-spoken liturgy. Instrumental music may also find its place. But since the celebrant is usually speaking aloud, the places for choral, solo or instrumental music are very limited in the spoken Mass. This continual loud speaking limits the role of the organist too.

Does one need an expensive hymnal with a copy for each person in the congregation? No. Most hymnals have such a large number of hymns, making the book very expensive, hymns most of which a congregation will never use. Twenty or twenty-five hymns should be enough for most parishes. There should be some Gregorian chant Masses in a hymnal for use both by the congregation and the choir or cantor.

The choir needs choral editions of the Mass texts, both in Latin and in English. Much of the music found in choir lofts that has been pushed aside in the "reform" may still prove to be useful. Today, very little choral music of any value is published. The texts of the Mass are rarely set, and Latin settings are almost non-existent. We should revive the Masses of pre-Vatican Council days. They have not been forbidden or discarded. The choir can sing them as its role in a sung Mass.

Organ music according to the competency of the organist is needed, and some other instruments may also be admitted if what they play is truly sacred and the performance is good. The choirmaster must be sure that the instrumental music chosen is properly arranged for the instruments at hand, well performed, and fitting for the occasion.

A good music program in an average parish can be a success if the sung Mass is encouraged, a competent, trained director is employed at a decent wage, a good organist is engaged, and a right understanding of *actuosa participatio* underlies the thinking of the pastor and those he hires.

R.J.S.

CREATIVITY AND THE LITURGY

Something happened one Sunday at the beginning of Mass that made me think. The celebrant, a nice and well-intentioned man, was in the habit of beginning Mass by making a comment to the congregation. That particular Sunday Father said something like, "Though it is *cold* outside, I know that you come with *warm* hearts ready to praise God... etc., etc." I groaned inwardly. It was not that this trite remark was particularly worse than his usual remarks (or those of many other priests), but it put me in mind of a passage from Thomas Merton's *The Seven Storey Mountain.*

In that journal of his spiritual wanderings, Merton wrote of a visit he made to a Quaker meeting house one Sunday before he became a Catholic. Although initially impressed by the peaceful silence in which Quakers sit waiting for the inspiration of the Holy Spirit, he was disappointed when a lady (evidently believing she was inspired) got up to speak. Pulling out a snapshot of the famous Lion of Lucerne, Switzerland, she began expounding on how it exemplified Swiss courage, manliness, patience... etc., etc. Merton recalled that he left the meeting house in disgust thinking, "They are like all the rest. In other churches it is the minister who hands out the commonplaces, and here it is liable to be just anybody." My heart sank when I realized that chances are very good that a modern-day Thomas Merton would have the same or worse reaction after attending a Mass.

I do not intend to launch into a detailed criticism of the shallowness of current liturgical practice. This has been done before by commentators far more eloquent than myself. What I would like to point out, however, is that upon encountering such a liturgy a contemporary religious seeker who is both well-educated and versed in the arts (as Merton was) might conclude: "Here is a people with little more to offer me than their own uninteresting selves, which they seem more than anxious to expose through their trite turns of phrase in their creative liturgies, so dependent on the surrounding, secular culture." One of the things that is so disheartening about this is that in the past it was precisely the Mass that attracted many unbelieving intellectuals and artists who saw it (in the words of the writer/convert Paul Claudel) as "the most profound and grandiose poetry, enhanced by the most august gestures ever confided to human beings." Today however, judging from some of the more "creative" liturgies I have witnessed, our modern-day Thomas Merton would not simply leave in disgust—he would run out screaming!

Nonetheless as bad as the aesthetics of the old Mass may have been at times, the opportunities for human creativity were strictly limited and were firmly understood as being subordinate to the ultimate creative mystery being enacted by God. The problem today is that there has been a serious erosion of this understanding. What can be so disturbing about modern liturgy is that sometimes it gets to the point where it is not clear if the people and priest know what they are ultimately there for. I have been to Masses where the official text and structure of the liturgy seem to be a mere jumping-off point for a religiously-tinged social gathering/amateur talent hour.

Catholics must return to a clear, unambiguous realization that the Mass is truly the *opus Dei* (the Work of God). Since Christ effects the Eucharistic Sacrifice through the priest, anything humans do, no matter how truly creative, pales in comparison. Even the most beautiful Mass composed by the greatest composer would rate a distant second to the creative activity of God working through the simplest priest at Mass. Our position in the liturgy must be essentially Marian (i.e. receptive) to God's acting. Since it is ultimately God, not us, who "makes" liturgy, such terms as "creative liturgy" (of which some liturgists are so enamored) are self-contradictory unless the word "creative" refers to God. Only after Catholics have returned to this fundamental understanding of the relationship between human creativity and the liturgy can we talk seriously about a liturgical renewal.

Santa Inez, California

A SURVEY OF THE HISTORY OF CAMPANOLOGY IN THE WESTERN CHRISTIAN CULTURAL TRADITION

BIBLICAL TIMES TO 1500

Little mention is made of bells in sacred scripture. What references there are deal with either hand bells or ornamental bells of the crotal[1] variety which were attached to the robes of the high priests.[2] The earliest use of bells in the liturgy probably dates back to the first centuries A. D. As a cultural carry-over from pre-Christian times, crude handbells were often used to ward off evil spirits.[3] Small bells have been found in Roman catacombs. Scholars surmise these were intended either to protect the soul of the departed on its trip through the under-world, or to protect the souls of the living who were visiting the spirit-laden catacombs. Such small bells were also used by hermits in the desert to chase away the spirits of temptation.[4]

Bells are again noted in the fifth century when Irish monks carried forged iron bells with them as they traveled through Europe. The terms *signum, campana, nola,* and *clocca* are encountered in the literature of the times, all of which have generally been translated as "bell." Gregory of Tours (c.585) speaks of *signa* which are struck or shaken before church services and to rouse monks from their sleep; Bede in England speaks of *campana* in Northumbria (c. 710) and an early biography of St. Columbkill (written c. 685) speaks of *clocca.*[5]

The *signa,* from the Latin for signal, while interpreted by many scholars to mean a metal bell, could also refer to large suspended wooden boards known as semantrons which are still part of the tradition of some Eastern Orthodox sects. The *clocca* or clagan were early handbells which were made of forged metal, bent into shape and riveted together to form a "cow-bell" shaped instrument which could easily be

carried by the monks as they traveled. The Latin terms *nola* and *campana* are derived from the city of Nola and the region of Campania respectively which had been centers of bronze production from pre-Christian times.[6]

The Benedictines of Italy are credited with western civilization's first cast bronze bells dating to the end of the sixth century, and the use of bells is encountered in the Rule of St. Benedict (c. 540.) They in turn spread this craft in their own travels throughout western Europe. In both cases these bells were used as signals, both for religious (divine office, Mass, the Angelus,[7] death knells,[8] etc.) as well as secular purposes (fire, attack, military victory, etc.[9]) Medieval beadsmen traveled through parishes announcing their presence by ringing a handlebell, thus soliciting their "professional services" of offering prayer for departed loved ones.[10]

Several liturgical practices concerning bells were developed during the middle ages. These included the installation of a bell on the outside wall of the church which could be rung from the sanctuary to announce the approach of the canon of the Mass. This quite naturally was given the name of *Sanctus* bell.[11] With the introduction of the elevation of the Host in the thirteenth century, the giving of a signal was necessitated due to the construction of rood screens and similar architectural details which often blocked the faithful's direct view of the altar. A small handlebell was officially introduced for this purpose in the fifteenth century which is still contained in the official ritual (although it is a rule oftentimes today honored in its breach).[12] In the secular realm traveling street musicians wandered the continent accompanying their songs with quaint instruments. The *ménestreel avec les cloches* carried eight or ten bells as part of his act.[13]

Different sizes/pitches of bells were used for different purposes. Pope Stephan II (752-757) ordered the installation of three bells of different sizes to be installed in a campanile at the old St. Peter's Basilica in Rome. As the art of casting developed, these various bells were reshaped with an eye towards aligning their own internal harmonic relationships as well as the respective harmonic relationships with other bells in the peal.

By the eighth century, bells and bell towers had become an essential part of any chapel or oratory. Bell casting, originally a craft practiced strictly by members of religious orders, was taken up by itinerant craftsmen who traveled from town to town as their talents were needed, often founding the bell adjacent to the tower which was to house the instrument. Significant bell collections dating from the twelfth through fourteenth centuries include the campaniles in Pisa, Florence, and at St. Mark's Cathedral in Venice.[14]

As tuning technology improved and multiple bells began to be used as part of tower clocks, those tradesmen who had mastered this sophisticated area of the art were in greater demand and were often able to establish permanent places of business, particularly if the area also required their skills to cast another related product- cannon.

1500 TO 1880

Carillons originally developed as an adjunct to tower clocks.[15] The bells used to sound the hour were augmented by other smaller bells which, when tuned, allowed for a short *voorslag* or "warning tune" to be played before the actual hour strike to attract the attention of the public so they would not lose count of the strikes when they began. More and more bells allowed more and more sophisticated tunes to be played. The first carillon keyboard, for a nine-bell instrument, was installed in the west Belgian town of Oudenaarde in 1510, followed shortly by the instruments at the Cathedral of Our Lady, Antwerp, in 1541 and the city belfry, Ghent, in 1553.[16]

Carillons reached their high point of development in the seventeenth century with the sophisticated bell founding in The Netherlands and Belgium by the Hemony brothers,[17] by Pieter van den Gheyn and his family, and by the Dumery family. The Hemonys alone cast more than 50 carillons including the legendary instrument at

Saint Rombout's Cathedral in Mechelen and the original instruments at the city belfry in Bruges, the "New Church" in Delft, the "Domkerk" in Utrecht, and most of the original bells in s'Hertogenbosch's magnificent Saint Jan's Cathedral. The Hemony brothers, originally itinerants from Lorraine, first discovered the necessity of properly controlling both the profile and the thickness of a bell's wall so as to develop properly the five common partials of a bell's harmonic signature.[18] Instead of haphazardly scraping or chiseling the interior of a bell, they placed their instruments on a lathe so that the removal of metal would be uniform around the entire interior of the bell.[19] Good businessmen as well as craftsmen, they took advantage of a boom economy in the Low Countries and the resulting high demand for municipal carillons, and settled in Zutphen in central Holland.

While some of the Hemony installations are still in existence, many fell to the ravages of the multiple wars which have savaged the Low Countries; e.g., the religious wars of the seventeenth century, the Napoleonic war, and the First and Second World Wars. In some cases these historic instruments have been recast three times. The Reformation saw the wanton destruction of many Catholic churches and monasteries along with their tower bells. Also victims of the persecution and dissolution were collections of ancient sacring bells, handbells of various sizes and pitches used for various purposes in Catholic institutions, which were destroyed as "superstitious ornaments."[20]

While the craft of tuned bell founding declined after the death of the Hemony brothers, a century later Andreas Josef van den Gheyn (1727-1793) improved the method of tuning and created 23 carillons, some of which were touted to have excelled over the Hemony instruments.[21] His brother, Matthias van den Gheyn (1721-1785), the bell master of Louvain in the eighteenth century, wrote that era's most significant body of repertoire for the carillon. Unlike many other composers of music for the carillon, his works are specifically tailored to the needs of the instrument, taking into consideration its peculiar decay and timbre properties. Other significant composers from this time were Joannes de Gruytters (1709-1772) and André DuPont (circa 1720- circa 1772).

Owing to unsettled and competing tuning standards in the musical world in general and to the fact that tuning secrets usually died with the founder, with few exceptions the art of carillon construction in the Low Countries suffered a significant decline. By the middle of the nineteenth century, the carillon was relegated to the category of a folk instrument, beneath the dignity of most "classical" musicians and their upwardly mobile patrons. The very physical nature of playing technique militated against its acceptance as a concert instrument in many musical circles.[22]

During this time, elsewhere on the continent, significant single bells and peals were installed in major cathedrals and basilicas including the original seven-ton bell at St. Stephen's Cathedral in Vienna;[23] a twenty-two ton bell at Sacré Coeur, Paris; a bourdon bell eleven feet in diameter at Notre Dame in Paris; and the great seventeen-ton bell at Saint Peter's Basilica in Rome.

ADVANCEMENTS IN MECHANISM AND TUNING

On the European mainland, it was not until the Belgian performer, technician, composer, and promoter Jef Denyn[24] began his multi-faceted crusade that the art of building and performing on the carillon was resurrected from its half century-long sleep. Because of lack of interest, many of the instruments in the Low Countries had been allowed to reach unplayable conditions. Denyn aggressively promoted technical and artistic advances in design and construction, particularly in the playing mechanism.[25] He also instituted formal concerts which had the effect of raising the status of the carillon from a folk instrument to a concert instrument. Thousands of persons would come for his Monday evening concerts, reputedly requiring the railroad authorities to add additional coaches to their trains. He was also the driving force behind the establishment of the Belgian Royal Carillon School, the first school

devoted to systematic instruction in campanology and carillon performance.[26]

Because the playing of tower bells in harmony was not part of the English tradition, the first primitive British carillon was not installed until 1868 in St. Botolph's Church in Boston, England,[27] and it was not until the end of the nineteenth century that research was again done into the lost art of tuning, in this case by the English amateur scientist and clergyman, Canon A. B. Simpson. His ideas were taken up by the Taylor foundry of Loughborough, England, who were also simultaneously engaged in similar research in the latter part of the nineteenth century. Among this company's most significant installations was the 1915 carillon in Saint Colman's Cathedral in Cobh, Ireland.[28] Along with their compatriot firm, Gillett & Johnston of Croydon, they once again provided tuned bells for carillons of significant size and quality.

CHANGE RINGING

The practice of campanology followed a different direction in England where it evolved into the art of change ringing.[29] During the thirteenth century the first guild of bell ringers was established at Westminster. At this time many parish churches had a peal of two or three bells while larger churches and monastic establishments had up to eight.[30] During the early reformation the "whole wheel" apparatus, which allowed a bell to be fully rotated, was introduced and thus allowed for change ringing to mature fully.[31] An entire industry developed around ringing within the Anglican Church. The lay ringers established themselves in their parish towers, formulated their own sets of rules, set their own fees, and supplied their own kegs of ale within the tower confines. Their jealous "turf" guarding often ran as far as limiting access to the tower, even to the exclusion of the parish priest.[32]

The art of ringing gradually evolved upward from a remunerative vocation to an avocation with the establishment of ringing societies many of which are actively engaged throughout England in both performance and training.[33] As of 1990, more than 5000 English parish churches had bells capable of change ringing, 108 of which had more than four bells apiece.[34] Significant rings include the Anglican cathedrals in Exeter, Liverpool, London, and York.

From the time of the reformation until the middle of the nineteenth century, bellringing in England was the exclusive province of the established Anglican Church. Even after the draconian Elizabethan restrictions against "papists" and other "non-conformers" were lifted by the Stuarts, Catholic churches were still forbidden to ring bells for nearly 300 years until the restoration of religious rights statutes were passed in the 1830s. Since that time, however, a significant number of large installations has been made in English Catholic churches including eight-bell rings in the cathedrals in Birmingham, Leeds, and Sheffield[35] and in five churches in Ireland.[36]

HANDBELL RINGING

The nineteenth century also saw the establishment of organized handbell ringing as a social activity in England. Originally an outgrowth of the use of the "practice bells" owned by churches for the convenience of their change ringers, handbells were purchased by independent societies for the purpose of concert performances. Groups from various towns competed for prizes in prestigious annual events, eventually leading to the formation of "bell orchestras" and performances for no less than royal functions.[37]

The English exported handbell ringing across the Atlantic but the importing agent was none other than P. T. Barnum. In 1844, he hired the Lancashire Bell Ringers but dressed them in outlandish costumes and billed them as the "Swiss Bell Ringers" in their tour across the United States.[38] Handbell ringing remained essentially a curiosity in America until the second quarter of the twentieth century when the growing interest among east coast schools and church groups coalesced to form the New England Guild of Handbell Ringers. A westward move of interest led to the

formation of a national group in 1954, The American Guild of English Handbell Ringers.[39]

BELLS IN NORTH AMERICA

The oldest English-cast bell in the United States is thought to be in the courthouse in Barnstable, Massachusetts, dated 1675. Ten years later, William Penn imported a bell into Philadelphia which was finally hung in the town hall in 1705. The first set of cast bells, a peal of eight, was installed in Christ Church, Boston, in 1744.

On the west coast of America, the Mission of San Luis Rey had a peal of eight bells of Castilian manufacture. Other notable installations included the San Gabriel Mission, and the Mission at San Juan Capistrano,[40] which most recently has had a new peal of eight cast bronze bells installed in the adjacent Saint John of Capistrano Church by the Verdin Company.[41]

Early American bell founders included Paul Revere who, when not inspecting church towers for lanterns, cast bells for them in Boston. Bells for peals and chimes were cast by numerous foundries in the United States, significant among them being the Holbrook Foundry and the Blake Bell Company of Boston;[42] the Van Duzen Company of Cincinnati;[43] the C. S. Bell Company of Hillsborough, Ohio; the Gardiner, Campbell & Sons firm of Wisconsin[44]; and the McShane Foundry in Baltimore.[45] In New York State two separate Meneely companies, one located in Watervliet, the other in Troy, were the successors in interest to the Hanks family concern, the first bell founders in the United States.[46] The Watervliet firm took up modern tuning methods and produced several carillons.[47] The Troy firm prided itself in its "virgin castings" which were claimed never to need tuning after being cast.

In the middle to late nineteenth and early twentieth centuries, as the churches of various denominations in United States cities became more established in their communities and grew in financial strength, many competed with each other in terms of conspicuous consumption. The biggest churches, the tallest towers, and in many cases the finest sounding chimes became ends in themselves as they attempted to draw additional parishioners to their particular edifice. In place of the single bell calling their congregations to worship, chimes were installed which played entire hymn tunes as beckoning agents of their parishes.[48] Hundreds of chimes, usually ranging from between eight and fourteen bells, were installed. Most of them came from either one of the two New York Meneely foundries or from the McShane foundry of Baltimore. A few of these instruments were the philosophical as well as actual bases of subsequent augmentation to full carillon installations.[49]

There is controversy as to when the first true carillons reached North America. A French instrument by Bollée et Fils was installed at the University of Notre Dame in 1856. This instrument had 23 bells, but they were poorly tuned and only playable from a non-standard keyboard or by an automatic mechanism.[50] The same company installed a similar forty-three bell carillon at Saint Joseph Cathedral in Buffalo, New York, in 1887.[51] Another early contender for the title was Holy Trinity Church, Rittenhouse Square, Philadelphia, where in 1883, the Belgian firm of Van Aerschodt installed a 25-bell instrument. A number of sources claim that the first North American instrument, unquestionably qualifying for the term carillon, was installed at the Metropolitan Church in Toronto in 1922 by Gillett & Johnson of Croydon, England.[52] A ten bell chime from Taylor was installed at Iowa State College (now Iowa State University) in 1899.[53] In subsequent years this instrument has been significantly augmented up to its present size as a carillon of 50 bells. In 1922, a 25-bell carillon was installed by the Taylor Company at Our Lady of Good Fortune Church in Gloucester, Massachusetts.[54]

In the early twentieth century, the books and public speaking of William Gorham Rice,[55] a career government administrator by profession, coupled with the financial resources of John D. Rockefeller, Jr., and others, gave birth to a growth era in interest and construction of new chimes and carillons in America.[56] Many instruments were

installed on college campuses, public parks, in church towers, and even atop skyscrapers.[57] Between 1922 and 1940, most of these instruments came from Britain from either the Taylor concern (eighteen instruments) or from Gillett & Johnson whose twenty-four contemporary instruments included the world's two largest carillons located, respectively, in Riverside Church, New York (now, after substantial modification, having seventy-four bells and a bourdon weighing in excess of 40,000 pounds) and Rockefeller Chapel at the University of Chicago (which, with its original seventy-two bells including a 37,000 pound bourdon, gives it claim to the title of the world's largest single carillon installation).

During this same time period the Guild of Carillonneurs in North America was founded to advance the art of carillon playing in Canada and the United States. In 1939, the University of Michigan introduced the study of carillon into its degree program under the direction of the renowned campanologist and carillonneur, F. Percival Price.[58]

Unlike their European counterparts, the new American carillons were unique in that each was comprehensively planned as an individual entity. As many bells as possible were cast simultaneously and were carefully matched to give a smooth, unbroken tonal cohesiveness from one end of the range to the other.[59] Similarly the supporting structures, keyboard and connecting linkage were all carefully planned to achieve evenness in the playing action and, with a resulting reduction of the keyfall for both manual and pedal keys, an increased responsiveness to the player's touch.[60] Significant North American installations made during the inter-war period included the Peace Tower at the Houses of Parliament, Ottawa, Ontario; the Singing Tower at Bok Tower Gardens, Lake Wales, Florida; Grace Episcopal Cathedral, San Francisco, California,[61] House of Hope Presbyterian Church in Saint Paul, Minnesota; Cathedral of Christ the King in Hamilton, Ontario; and the University of Michigan at Ann Arbor in 1936.

BELLS IN WAR

Both World Wars had deleterious effects upon the carillons in the Low Countries. Much of the damage in the First World War was due to the actual destruction of the buildings housing the carillons. In Belgium, the whole towns of Ypres, Courtrai, Alost, Furnes, and Louvain were among the many which virtually disappeared in the exchange of heavy fire. In all, eleven carillons were destroyed in Belgium; four by requisition by German troops and the remainder lost along with the destruction of their housing structures.[62] Most were rebuilt, many in exactly the same style as their destroyed predecessors.

On the continent, the damage in the Second World War was primarily due to the removal of the bells by the German occupation forces after their invasion in 1941.[63] In July of that year the German authorities issued an order that all bells and carillons were to be confiscated. The Belgian Catholic bishops issued a collective letter to General von Falkhausen in which they strongly protested the order.[64] In February 1943, a modified removal order was implemented which was supposed to have allowed at least a single bell to remain in every church. The bishops filed a second letter of protest in March of 1943.[65] Despite their objections, the Germans used forced Belgian labor to remove and export the bells. Out of more than 5000 bells so removed, after the war about 800 were located and returned from Germany.

In England the German Luftwaffe destroyed numerous churches and their bells during the Blitz of London as well as the bombing of Coventry, Manchester, Liverpool, Birmingham, and other industrial cities. Saint Mary-le-Bow in London[66] and Coventry Cathedral were only two of the more than 20 edifices housing significant rings which were reduced to rubble.[67] In Germany, a miracle spared Cologne Cathedral and its five bell peal from Allied bombing.

POSTWAR DEVELOPMENTS

Since World War II, the Paccard Company of France and Petit & Fritsen of Holland have continued to cast fine tuned bells. In 1947, the Eijsbouts concern of the Dutch town of Asten, which had previously limited its business to the installation of clocks and bells, began to cast its own bells. The firm also pioneered in the use of electronic tuning devices and has also done significant research into bell acoustics which have resulted in several innovations. In Germany the firm of Schilling in Heidelberg has cast carillons including the sixty-two bell instrument at Saint Joseph Church just outside of Bonn.[68]

The major continental companies joined with the Taylor Company of England to compete for the large post-war American market for carillons. Most have entered into successful business relationships with American companies for the distribution and installation of their bells. Until the recent appearance of Meeks, Watson & Co. of Georgetown, Ohio, the European foundries had essentially no competition from any North American foundry for chime and carillon bells since the Meneely-Watervliet firm ceased production.

Post-war additions bring the total number of carillons in North America to over 200.[69] Significant recent installations include the the Oratory of Saint Joseph in Montreal, Quebec; the National Shrine of the Immaculate Conception[70] and the Episcopal Cathedral of Saints Peter and Paul in Washington D. C.; the Cathedral of the Assumption, Louisville, Kentucky; Saint Mary's of the Plains College, Dodge City, Kansas; Saint Mary's Seminary, Houston, Texas; and Marquette University, Milwaukee, Wisconsin

There are now also thirty-three rings in North America, the most recent being an eight-bell ring installed in Stella Maris Catholic Church on Sullivan's Island, Charleston, South Carolina. Interest in change ringing led to the establishment of the North American Guild of Change Ringers in 1972.

The growth of carillons in the Low Countries has been explosive, going from a post-war total of about 100 to nearly 500 today.[71] Many of these new instruments are not manually playable, now being controlled electronically by way of tape or computer memory. With this development, the Guild definition notwithstanding, this segment of the "carillon" industry has come full circle back to being automatic instruments. Like Handel and Mozart before them, some contemporary composers are again writing compositions which, not being restricted by the "limitations" of human playing, offer possibilities in a different performance genre; i.e., modern "hour music," unachievable with the use of only two arms and two legs.[72]

Contemporary composers and arrangers who have specialized in compositions and arrangements in the traditional genre of composition include Staf Nees (1901-1965), Frank Percival Price (1901-1985), Leen`t Hart (1920-1992), Emilien Allard (1915-1976), Ronald Barnes (1927-), Johan Franco (1908-1988), Albert Gerken (1937-), Roy Hamlin Johnson (1929-), Milford Myhre (1931-) and Gary White (1937-). Samuel Barber, Nino Rota and Gian Carlo Menotti, while better known for their orchestral and operatic output, also made significant contributions to the carillon repertoire.[73] Recently, repertoire is being made more widely available from a larger number of sources including the Guild of Carillonneurs in North America, the University of Michigan and both the Belgian and Dutch national carillon schools.

RULES AND PRACTICE IN THE CATHOLIC CHURCH

Going back to ancient times, a rite has existed for the solemn blessing[74] of a bell in which the bell was dressed and decorated, anointed, incensed, named, and blessed. Seven psalms were said or chanted after which the bishop would mix salt with holy water and recite prayers of exorcism, making special reference to "the evil influences of the air — the phantoms, the storms, the lightning — which threaten the peace of

devout Christians who come to the church to sing the praises of God."[75] The bell's interior and exterior were then washed with the salt water and dried during which time another six psalms were chanted. The bell was then anointed with the oil of the sick in seven locations on its exterior, and with holy chrism in four locations on its interior. During the unctions the following prayer was said: "May this bell be + hallowed, O Lord, and + consecrated in the name of the + Father, and of the + Son and of the + Holy Ghost. In honor of Saint (patron saint's name), peace be to thee." Incense and myrrh were placed under the bell so that the smoke arising would fill the cavity of the bell. A short prayer was recited followed by the reading from the gospel concerning Martha and Mary.[76]

Canon law, effective before the 1917 codification, assumed that a cathedral would have at least five bells, a parish church two or three, and an oratory was limited to one. Strict prohibitions existed concerning the use of consecrated bells for secular purposes, especially executions! It also placed the jurisdiction of church bells squarely within the powers of the clergy.[77] The 1917 Code of Canon Law continued many of the same regulations.[78]

The former canonical provisions dealing with the use of bells have been deleted from the 1983 Code, and the only mention of bells in the General Instruction of the Roman Missal is as to their use before the consecration and at the elevation of the Sacred Species.

In 1958, Cardinal Cicognani, the prefect of the Sacred Congregation of Rites, authored a document under the direction of Pius XII which summarized the then present norms of liturgical practice as set forth in Pius X's *motu proprio, Tra le Sollecitudini,* Pius XI's apostolic constitution, *Divini cultus,* Pius XII's own encyclical, *Musicae sacrae disciplina,* and several other shorter documents. Section G, paragraphs 86 to 92, summarized the requirements for the sacred use of bells. These included a requirement that bells be solemnly consecrated prior to use and thereafter treated as sacred objects. Carillons were specifically allowed in church towers but with a strict prohibition against their liturgical use. They were not allowed to be consecrated but could only be given a simple blessing. Only cast bells were to be allowed to serve as church bells. It was strictly forbidden to use "any machine or instrument for the mechanical or automatic imitation or amplification of the sound of bells." This specifically did allow the use of electronic substitutes for carillon, (i.e., performance) purposes.

Canon 1169 of the 1983 Code of Canon Law, by way of reference to the Roman ritual, formerly reserved to bishops the right to perform the blessing for any bell to be used in a church or oratory[79]. The older Roman ritual also contained additional rites for the blessing of a church bell designated for a church that is merely blessed or for an oratory[80], a blessing of molten metal for a bell[81], and a simple blessing of a bell not designated for a church or oratory.[82] The former rite when conducted by the local ordinary was contained in the *Pontificale Romanum*

The now simplified ritual is presently contained in the *Book of Blessings*[83] which is the current English translation of the latest edition of the Roman ritual. Specific directions for the rite when performed by the bishop are now contained in the *Ceremonial of Bishops,*[84] replacing the *Caeremoniale Episcoprum* 1886.

CONCLUSION

Bells have come to be an integral part of the western Christian cultural and liturgical traditions. Down through the centuries to the present day they wake us, call us, remind us, and on occasion warn us. They are capable of leading us into joyful celebrations, joining us in our mournful laments, and otherwise externalizing our strongest and most deeply felt emotions. Even the individual with the most casual acquaintance with his or her church will identify closely with the bells of Christmas, the peal of the wedding and the toll of the funeral cortege.

While in the United States carillons developed largely outside the Catholic

tradition- a function of the cultural history, socio-economic level and cultural priorities of most Catholic immigrant parishes in the late nineteenth and early twentieth country- the bell in the small parish steeple and the peal or chime in the large church and cathedral tower served the practical needs of the Church's growing flock. As the cultural maturity of the Church's membership continues to increase, one can only hope that the artistry of fine bells, bell collections, and bell performance will be increasingly appreciated by clergy and laity alike.

RICHARD J. SIEGEL

NOTES

[1]A *crotal* bell is a small, often decorative instrument, which is formed by bending a piece of metal into a circular shape, inserting a small pebble or other similar object, and then further bending the metal sufficiently to keep the pebble within but leaving slits in the object. A sleigh bell is such an instrument.

[2]Exodus 28:33-34, 39:23-24, Eccl. 45:10.

[3]For further information see: Jo Thompkins, "Bells and Religion," *The Bell Tower*, Volume 53, No. 2, March-April, 1995.

[4]Percival Price, "The Uses of Church Bells," *Bulletin of the Guild of Carillonneurs in North America* (herein after referred to as GCNA *Bulletin*,) Volume XXXIV, 1985, p. 7 -12. Herein after cited as *Uses*.

[5]"Bells" in *The Catholic Encyclopedia*, (Robert Appleton Co., New York, 1907), p. 419-420. Herein after cited as *CEII*. See also: *Uses*, op. cit., pp. 7-12.

[6]Price, Percival, *Bells and Man*, p. 78, (Oxford University Press, Oxford, 1983,) herein after cited as *Price*. See also F. Percival Price, "Handbells from Earliest Times," *Overtones*, May-June, 1973, also Joan Shull, Ed., *Overtones Magazine, 1955- 1986*, (a compilation of excerpts from thirty-two years of back issues published by the American Guild of English Handbell Ringers, Inc., herein cited as *Reprint*,) 1986, pp. 22 -37.

[7]The celebration of the Angelus was a gradually evolving devotion with the evening prayer begun in the thirteenth century, the morning prayer in the fourteenth century, and the midday devotion begun in the fifteenth century. *The Catholic Encyclopedia for Home and School*, (McGraw-Hill, New York, 1965,) S.v. "Bells" by John B. O'Connor. Herein after cited as *CE III*.

[8]In England both the "passing bell" and the "Nine Tailors" were traditions which developed during the middle ages. The "passing bell" was rung while the person was *in extremis*, while the "Nine Tailors," made famous by author Dorothy Sayres's book of the same name, was only played upon the actual death of an individual. This latter convention involved the sounding of a large bell a certain number of times- nine for a man, six for a woman, three for a child- followed by additional strikes, one for each year of their age. In this manner deaths were immediately and efficiently announced to all within hearing distance of a town or village. The term "tailor" is a corruption of the word " teller" and is the source for the expression "nine tailors makes a man." John Camp, *"Discovering Bells and Bellringing,"* Third edition, (Shire Publications Ltd., Buckinghamshire, England, 1988,) p. 39. Herein after cited as *Bellringing*.

[9]The practice of ringing a curfew bell dates back to ordinances requiring the covering of all fires over night as a safety precaution. This *couvre feu* (French for *fire cover*) regulation was carried over into England with the Norman invasion of 1066.

[10]Trevor S. Jennings, *Handbells*, (Shire Publications, Buckinghamshire, England, 1989) p. 9, herein after cited as *Handbells*. See also Frederick Sharpe, "The Early Uses of Handbells," *Overtones*, July, 1958, *Reprint, op. cit., p. 12.*

[11]*CE III*, op. cit.

[12]See also Joseph Jungmann, *The Mass of the Roman Rite*, Vol. II, translated by Rev. Francis Brunner, (Four Courts Press, Ltd., Dublin, 1955, reprinted by Christian Classics, Inc., Westminster, Md.,) p. 131.

[13]F. Percival Price, *The Carillon*, (Oxford University Press, London, 1933) herein after cited as *Price, Carillon*, p. 9.

[14]This campanile was originally built in 900, rebuilt in 1329 and again in 1512. It had a collection of five bells, each serving a specific purpose. The largest bell was named "Marangona," a Venetian idiom for "worker," and was tolled morning and evening on weekdays. The smallest bell named "Maleficio" announced death sentences. "La Nona" rang to announce the service of *Nones* (prayer at about 3:00 P.M.) "Pregadi" summoned senators to the Doge's Palazzo. The last bell "La Trottiera" was used until the fourteenth century to call magistrates to the palace, presumably on horseback. Alberto Giulio Bernstein et al., *Venice*, translated by Anthony

Roberts, (Alfred Knopf, Inc., New York, 1993), p. 248. After its spectacular collapse into St. Mark's Piazza, it was yet again rebuilt in 1905-1911. The only surviving bell, the "Marangona" was rehung in the new tower along with replacements for the four bells destroyed.

[15]In the days before wrist watches, the only way for the common man (and common woman) to tell time was by way of a signal from a centrally located point. Church and civic towers were utilized for placement of "hour bells" which served this purpose as early as the first half of the fourteenth century. Brian Swager, *A History of the Carillon: Its Origins, Development, and Evolution as a Musical Instrument*, (Doctoral Dissertation, Indiana University, 1993) herein after cited as *Swager*, p. 3.

[16]For further information on the development of the carillon keyboard see: Leen't Hart, "Development of Carillon Consoles," *GCNA Bulletin*, Volume XVI, No. 1, 1965, pp. 47-48. Note that Price awards pride of place to Antwerp as the first carillon with a keyboard and dates this development to about 1480. Price, *Carillon*, op. cit., p. 15.

[17]The Hemonys also supplied carillons to Stockholm, Hamburg, Mainz and Darmstadt. William G. Rice, *Carillons of Belgium and Holland*, (John Kane Co. New York, 1914) herein after cited as *Belgium & Holland*, p. 94.

[18]The tone of a bell, as is the case of other musical instruments, is actually a composite of numerous partials, i.e., a fundamental tone and various overtones. But a bell's partials are more similar to its percussion-instrument cousins (which have a non-regular overtone series) than to wind or string instruments (which both have an overtone structure based on a regular mathematical multiple of the fundamental's frequency).

The "Flemish" tuning process, used for bells intended for a carillon, involves setting the pitch of five partials: the "fundamental" tone, the "hum" tone (an octave below the fundamental), and three upper partials; the minor third, perfect fifth and octave above the fundamental. The presence of a strong minor third partial gives a tuned bell its characteristic tone color.

[19]*Swager*, op. cit. p.19.

[20]*Handbells*, op. cit., p. 10.

[21]*Holland*, H. Constance Hill, (Fielding Worldwide, Redondo Beach, CA, 1994) p. 66.

[22]The nineteenth century director of the Brussels Music Conservatory, François-Joseph Fétis, in describing a contemporary carillon concert, stated "So violent is the exercise of both arms and feet that it would be impossible for the artist to keep all his clothes on. He takes off his jacket, rolls up his sleeves, and despite these precautions, he is soon sweating all over. The rigors of his job force him sometimes to continue this hard exercise for a whole hour, but it is always only with the greatest effort that he reaches the end. It is also rare for a carillonneur not to have to go to bed after having accomplished this long and arduous task." Quoted by André Lehr, *The Art of the Carillon in the Low Countries*, (Lanoo Printers and Publishers, Tielt, Belgium, 1991) hereinafter cited as *Lehr*, p. 216. Even today some male carillonneurs are known to strip down to their shoes and a pair of gym shorts for summer performances.

[23]A newer 44,000 pound bell was installed in 1951. *Bells: Their History, Legends, Making and Uses*, Satis N. Coleman, (reprint by Greenwood Press, Westport, Conn 1971., originally published in 1928 by Rand McNally & Co., Chicago) herein after cited as *Coleman*, p. 273.

[24]Dr. Swager gives significant treatment to the importance of Denyn in an entire chapter ("Jef Denyn: Catalyst for a New Carillon Tradition") of his dissertation. *Swager*, op. cit. pp. 44 - 62.

[25]In a co-relevant development, in 1919 the Nederlandse Klokkenspel-vereniging was established to set standards for bells cast in The Netherlands. Stanley Sadie, Ed., *The Grove History of Musical Instruments*, (London, Macmillan,) S. v. "Carillon," by Percival Price, herein after cited as *Grove, Instruments*.

[26]Denyn's improvements to the linkage mechanism of carillons allowed for new playing techniques to be developed, primarily by Denyn himself. This style of playing, particularly the use of *tremolando*, was passed down to his students at the Belgian Carillon School and were the beginning of a genre of carillon performance practice, not uniformly admired, particularly by their neighbors in The Netherlands.

[27]This carillon has since been removed and melted down to increase the size of the ring in the tower.

[28]Other Catholic churches in the British Isles possessing carillons include the Church of Our Lady of the Rosary in Saltly, the Church of Lowe House in Lancashire, Saint Patrick Cathedral in Armagh, and Saint Nicholas Church in Aberdeen.

[29]The English "exercise" of ringing involves a specially adapted bell assembly which allows the bell to be swung approximately 200 degrees (slightly more than half way around) either side of its normal hanging position. The actual operation involves a collection of bells known as a "ring" mounted so that they are capable of being swung separately, one ringer per bell. A "slider" and "stay" assembly attached respectively to the lower bell frame and to the swinging carriage assembly keeps each bell from completing its 360 degree turn, stopping the bell and allowing it to come to rest in a slightly off-centered upside down "set"position. Beginning from this "set" position, a ringer pulls a rope wound upon a large circular wheel attached to the rotating head stock assembly. Sufficient force is exerted to bring it off center, down and around,

and then on up to its next "set"position on the opposite side. The process is repeated for the next stroke in the opposite direction.

The particular "change" being rung depends on the number of bells in the ring and by the particular formula used to select which bells will play in which order. These formulas are established by groups of "rows" wherein every bell in the "ring" is rung once before any other bell rings again. While these formulas are complicated, all follow the following three basic rules; 1) The sequence must start and end with the bells being played in order of pitch, top to bottom; 2) No ordering of the bells may occur more than once in the sequence; 3) Between any pair of adjacent rows no bell should move more than one position in playing order. Ron Johnson et al, *An Atlas of Bells*, (Basil Blackwell Ltd., Oxford, England, 1990) p. 10, herein after cited as *Atlas*.

Further information on learning to ring the various methods can be found in E. S. & M. Powell, *The Ringers' Handbook, Sixteenth edition*, A. A, Sotheran Ltd., Redcar, Cleveland, England, 1993. See also: John A. Harrison, *Ringing Skills*, Central Council of Church Bell Ringers, Guildford, Surrey, England, 1993.

Noted author and campanologist Frank Percival Price notes that these diatonic permutations foretold Schoenberg's chromatic tone-rows by several decades. See: "Bells and Music," GCNA *Bulletin*, Vol. XIX, No. 1, April 1968, p. 29. See also Joan Shull, Ed., *Overtones Magazine*, 1955-1986, *Overtones, Reprint*, op. cit., p. 551 - 587.

[30]John Camp, *Bell Ringing* (David & Charles, Newton Abbot, England, 1974) herein after cited as Camp, p. 14.

[31]In the early seventeenth century Fabian Stedman, a Cambridge printer with an interest and talent for both bells and mathematics, performed calculations upon the possible permutations in ringing order for rings of various numbers of bells. He published several works setting out various rules and procedures enabling the orderly performance of extensive "exercises" without the need for someone to call out changes in playing order during the performance. These "methods" as they have come to be known have been further developed through the years. Performances of 5,000 or more changes are known as "peals" and successful performances of such are made of note in the weekly publication, *The Ringing World*, published by the Central Council of Church Bellringers in London. *Bell Ringing*, op. cit., pp. 9 - 10.

[32]The drinking, swearing and other concomitant carousing within the towers of England was finally brought under control through the reforms ushered in by the "Oxford Movement" in the middle of the nineteenth century. Interesting solutions included the actual removal of ringing room floors so that the ringers were required to ply their craft from the center aisle of the church! For further information on this curious topic see *Bell Ringing*, op. cit., pp. 16-28.

[33]Notable among these organizations are the Ancient Society of College Youths, founded in 1637, which still rings upon invitation for the nobility, and the Royal Society of Cumberland Youths formed in 1747. Membership in both organizations is by invitation only as "ringing on state occasions at Westminster Abbey or St. Paul's does not allow for any mistakes!" *Bell Ringing*, op. cit., pp. 7-8.

[34]*Atlas*, op. cit., p. 5.

[35]*Atlas*, op. cit., p. 34.

[36]The Church of the Immaculate Conception in Wexford, Mount Saint Alphonsus Monastery in Limerick, and the Church of Saint Augustine and Saint John in Dublin have rings of ten bells built between 1862 and 1895. The Cathedral Saint Mary Magdalene in Cork and the Cathedral of the Assumption in Thurles both have rings of eight bells, neither of which are currently operational. *Atlas*, op. cit., pp. 168 and 233.

[37]*Handbells*, op. cit., pp. 26-27.

[38]See Willard H. Markey, "The First American English Handbells," *Overtones*, July-August, 1985, *Reprint*, op. cit., pp. 65-66.

[39]Richard Lehman authored a 1991 master's thesis for the University of Wisconsin-Milwaukee entitled "A Back Ring: A History of Handbells in America" which chronicles the development of this art in the United States. A synopsis of this article was published in *Overtones*, Vol. 42, No. 1 (January-February, 1996.) See also Joan Shull, "AGEHR: The Beginning," *Overtones*, Vol. 42, No. 1, (January-February, 1996). See also Frederick L. Fay, "The Development of Handbell Ringing in the U. S. A.," *Overtones*, October, 1964, *Reprint*, op. cit., pp. 104-105.

[40]Coleman, op. cit.,p. 268.

[41]In a mixing of technologies, the mission building itself recently installed a Maas Rowe electronic instrument.

[42]*That Vanishing Sound*, L. Elsinore Springer, (Crown Publishers, New, York, 1976) p. 48. Other foundries of note included Hobart of Abington, MA, Fulton of Pittsburgh, Stukstede & Brothers of St. Louis, Buckeye of Cincinnati, and Bevins of Easthampton, CT. See also: Eric Hatch, *The Little Book of Bells*, (Hawthorn Books, New York, 1965) p. 83.

[43]In 1895 the VanDuzen company cast the largest bell ever manufactured in the United States for Saint Francis DeSales Church in Cincinnati. The bell weighs over 27,000 pounds and is still in operation.

[44]Among the bells cast by this firm were the five-bell peal installed in 1897 at Saint John's Abbey in Collegeville, MN.

[45]Among the bells cast by this foundry were the original three bells founded in 1913 for the Church of Saint Agnes in Saint Paul, MN. This peal has since been augmented by the Verdin Company in honor of the parish pastor, Msgr. Richard J. Schuler.

[46]See the significant article of William DeTurk on this subject contained in the *Bulletin of the Guild of Carillonneurs in North America*, Vol. 27, (1978) pp. 30-61.

[47]Among the many installations by this company was the peal donated by George Cardinal Mundelein to the major seminary which now bears his name.

[48]See Price, op. cit., pp.205-207. See also *Uses*, op. cit., p. 11 where Price indicates that nineteenth century American church tower construction oftentimes was not substantial enough to sustain the lateral thrusts inherent in change ringing. The solution was the installation of dead-hung bells.

[49]Significant chime installations were made in a number of the Catholic cathedrals as well as in larger parish churches. These include the Cathedral of the Immaculate Conception, Denver; Saint Joseph Cathedral, Hartford; Cathedral of the Immaculate Conception, Springfield, IL; Cathedral of the Blessed Sacrament, Detroit, MI; Cathedral of Saint Andrew, Grand Rapids, MI; Cathedral of the Immaculate Conception, Kansas City, MO; Saint Helena's Cathedral, Helena, MT; Cathedral of the Sacred Heart, Newark, NJ: Saint Patrick's Pro-Cathedral, Newark and Cathedral of Saint John the Baptist, Paterson, NJ; Cathedral of the Immaculate Conception, Albany and Saint Patrick's Cathedral, New York, NY; Saint Peter in Chains Cathedral, Cincinnati, OH; Saint Peter's Cathedral, Philadelphia, PA; Saint Peter Church, Danbury and Saint Joseph Church, Winsted, CT; Saint Steven's Church, Valrico, FL; Saint Joseph Church, Macon, GA; Saint Mary Assumption Church, Iowa City; IA; Holy Name of Jesus and Sacred Heart of Jesus in New Orleans, LA; Saint Joseph, Lewiston MN; Saint Mary's College, Emmitsburg, MD; fifteen parish churches in Massachusetts; five parish churches in Michigan; five parish churches in Minnesota; Saint Paul's Church, Vicksburg, MS; Saint Louis Priory, Creve Coeur, and Visitation of the Blessed Virgin, Kansas City, MO; seventeen parish churches in New Jersey; twenty-six parish churches in New York State; Our Lady of Grace in Greensboro, NC; eight parish churches in Ohio; six parish churches in Pennsylvania; Saint Mary's Church and Saint Michael the Archangel Church, Providence, RI; and Saint Anthony's Church, Hereford and Saint Vincent DePaul Church, Houston, TX. Information on chime locations was furnished by Carl Scott Zimmerman who has prepared an extensive data base on all bell collections throughout the world which contain eight or more bells. This information is regularly published under several titles including *Carillons of the World*, and *Carillons of the Americas*. Mr. Zimmerman prepared a custom extract listing all bell collections held by Catholic churches in North America specifically for the preparation of this article. His generous assistance is again noted.

[50]Pope John Paul II, in an address in 1992, recognized the Notre Dame instrument as "...America's oldest carillon.." Quoted by Swager, op. cit. p. 92. While the present pope is a man of many talents, he has never been reputed to be a campanologist. And while no information is given as to the identity or nationality of the pope's speech writer for this occasion, one senses perhaps the presence "of a wee bit of the fightin' Irish." The pope's opinion is also shared by noted carillonneur James R. Lawson. See "North America's First Carillon," *GCNA Bulletin*, Vol. XXXV, 1986, pp. 19-22. Lawson admits, however, that the instrument did not meet the current GCNA definition for qualification as a carillon at the time of its installation. However Percival Price, when discussing nineteenth century attempts to find the lost art of bell tuning, states "Two French bell-founders showed that they had not found it when they produced carillons in which out-of-tune bells were attached to a new type of keyboard which proved unplayable. Three of these carillons came to this country: two to city churches and one to a college campus. The two in city churches were soon put in storage." *Uses*, op. cit., p. 11.

[51]In 1915, all but two of the bells were moved to the "new" St. Joseph Cathedral. In the 1920s structural problems required that the bells be removed and placed into storage in the cathedral's crypt. In 1977 this "new" cathedral was demolished after structural problems caused the building to be abandoned and the "seat" of the diocese was moved back to the original cathedral building. With the exception of two of the bells which found other homes in the Buffalo area, the fate of the remaining bells is still officially a mystery. According to a diocesan source, these bells were to have been moved back to the original building in 1977, but for some reason disappeared. Other sources indicate that the bells were stolen over the course of time.

[52]For further background on this subject see Ronald Barnes, "The North American Carillon Movement," *GCNA Bulletin*, Vol. XXXVI, 1987, pp. 20-36. Herein after cited as Barnes. See also: Stanley James, " The Metropolitan Church Carillon, Toronto," *GCNA Bulletin*, Vol. III, No. 2, May, 1949, p. 23-24.

[53]H. Wiley Hitchcock and Stanley Sadie, Eds., *The New Grove Dictionary of American Music*,

(Macmillan Press, London, 1986,) S.v. "Bellringing." This chime was significant as it was the Taylor Foundry's first to utilize the new "re-discovered" method of tuning espoused by Canon Simpson. See also: Brian Swager, "Profile: Iowa State University", *The Diapason*, April, 1995. Note that Dr. Swager pens a scholarly and informative monthly column in *The Diapason* titled "Carillon News."

[54]This instrument has since been augmented to thirty-one bells. See: Martin A. Gilman, "Our Lady of Good Voyage Church Carillon, Gloucester, 1922-1972," *GCNA Bulletin*, Vol. XXIII, November, 1972, pp. 37-43.

[55]The effects of Rice's writings, now considered dated and folksy, can hardly be overestimated. GCNA archivist William DeTurk has authored a substantial article on Rice which is found in volume XXXIX of the *GCNA Bulletin*, 1990 (herein after cited as DeTurk.) This article points out that until Rice's first book on the subject, *Carillons of Belgium and Holland*, published in 1914, no other book on the subject was available in any language on either side of the Atlantic. Noted author and former Princeton University carillonneur, Arthur Lynds Bigelow, has stated that "It is safe to say that Rice's books did more for the carillon in the New World than anything before or since...With characteristic American enthusiasm, they (tourists) too carried home the story of the singing towers of the continent and awoke the desire to bring such instruments to their own belfries." Arthur L. Bigelow, *Carillon, An Account of the Class of 1892 Bells at Princeton with Notes on Bells and Carillons in General*, Princeton N.J. 1948, (herein after cited as Bigelow, *Carillon*), p. 62. See also Willy Godenne, "An Appreciation of William Gorham Rice," *GCNA Bulletin*, Vol. XXIX, 1980, pp. 33-43.

[56]This same combination was also largely responsible for the initial support and financing of the Belgian Carillon School founded in 1922 under the direction of noted composer and carillonneur Jef Denyn at Mechelen, Belgium.

[57]See: Milford Myhre, "The Development of the Art of the Carillon in North America," *GCNA Bulletin*, Volume XXIII, November 1972. William DeTurk also chronicles the rapid growth in both interest and installations. " In just three years (1922 to 1925) North America went from no carillons to ten carillons. In just ten years, there were thirty-five carillons, including the three largest carillons in the world. In nineteen years, despite the Great Depression, there were fifty-one carillons, including the five largest carillons in the world. And so this story continued." DeTurk, op. cit., p. 21.

Percival Price has commented about the unique character of this revolutionary proliferation. The European foundries thought they were exporting a Low Country- type of carillon, the Americans thought they were getting a glorified chime, and the American carillonneurs were either entirely unfamiliar with traditional carillon repertoire or found it to be inappropriate to the instrument's new surroundings. The new repertoire they created demanded refinements in both tuning and action, all of which combined to result in a true renaissance for the carillon. *Uses*, op. cit., p. 12.

[58]Frank Percival Price was to the scholarly study of bells and carillon what Denyn and Rice brought to the general interest of the same subjects. A native of Canada, Price was an award-winning composer in multiple genres as well as the leading author of scholarly studies in all areas dealing with bells and their use. Milford Myhre believes Price to be "...the person who has contributed the most to carillon composition, in addition to doing the greatest amount of research into all aspects of campanology." *GCNA Bulletin*, Vol. X, No. 2, October, 1957, p. 20. See also Milford Myhre, "A Tribute to Percival Price," *GCNA Bulletin*, Vol. XXXV, January, 1986, p. 25.

[59]Barnes, op. cit. at p. 21. For technical information on scaling of bells see: T. Rossing and R. Perrin, "Vibrations of Bells," *Applied Acoustics*, 20 (1987) pp. 41-70 at pp. 65-67.

[60]Barnes, op. cit. at p. 21.

[61]While this instrument has beautifully tuned bells, it is playable only from an electrical keyboard.

[62]Lehr, op cit., p. 250.

[63]Price indicates that 46 of 213 European carillons were destroyed. *Grove, Instruments*, op. cit., S.v. "Carillon." Price traveled to Europe shortly after the war's conclusion and investigated the status and condition of bells throughout the continent. The results of this extensive study were later published as *Campanology, Europe,1945-47*, (University of Michigan Press, Ann Arbor) 1948.

[64]This stated in relevant part: "The bells cannot be transferred without the consent of the ecclesiastical authorities. We will never consent to a confiscation which under the present circumstances, would have no other result than the use of them for war purposes." Kamiel Lefévere, *Bells over Belgium*, (Belgian Government Information Center, New York, 1953) herein after cited as Lefévere, p. 13.

[65]This letter stated "In the name of religion, we disapprove and condemn the seizure of the bells. They cannot be put to any profane use or be taken away without the consent of the ecclesiastical authorities. We solemnly declare that we oppose with all our episcopal might a measure which has but one aim: to transform the bells into engines of war and death. It is

possible that in Germany and in Italy the bishops will, without protest, submit to a measure which in their hearts they condemn as much as we do. In their opinion, patriotism explains their toleration of an evil which coincides with religious duty and our silence would be cowardly and treacherous...Our episcopal duty forces us to declare that any collaboration given to the seizure of the bells in our churches is completely illicit. We demand, therefore, that all priests and laymen keep a passive but calm attitude in the matter." Lefévere, op. cit., p. 14-15.

[66]For further information see A. A. Hughes, "The Bow Bells," *Overtones*, April, 1957, *Reprint*, op. cit., p. 11. See also "Bow Bells Ring Again," *Overtones*, February, 1962, *Reprint*, op. cit., p. 14.

[67]*Atlas*, op. cit., p. 7.

[68]Margo Halsted, "Carillons in East and West Germany, *GCNA Bulletin*, Vol. XXV, 1975, p. 29.

[69]This number includes those instruments which, while containing cast bronze bells, are playable electrically and therefore do not strictly fit the GCNA definition of a carillon as they are not capable of being played expressively, i.e., the electrical mechanism only allows one level of volume.

[70]The tower of this great neo-Byzantine edifice was funded by a one million dollar gift from the Knights of Columbus in 1957. In 1962 the same group donated an additional $150,000 for the carillon, made by Paccard of Annecy-LeVieux, France, and installed in 1963. The fifty-five bell carillon, designed by Arthur L. Bigelow of Princeton University, has a 7200 pound bourdon (the "Mary" bell) ranging up to the smallest bell weighing twenty-one pounds. It included a fifty-six note carillon keyboard, a twenty-seven note electric keyboard action, and linkages to a clock-connected playing apparatus. It was recently reconstructed by the Verdin Company who supplied twenty-nine new stationary bell ringers, a new keyboard, a practice keyboard, a seven bell peal and connected the carillon to the church's organ console to allow the carillon to be played from within the Shrine itself. The instrument was re-dedicated in September of 1989. Ann E. Fisher, "Carillon Rings Anew in Knights' Tower at National Shrine," *Columbia Magazine*, September 1989, pp. 16-18.

[71]Lehr, op. cit., p. 278.

[72]For further discussion see Lehr, op. cit., pp. 292-293.

[73]These three composers were all students at the Curtis Institute of Music in Philadelphia which was founded by Mary Louise Curtis Bok, the widow of Edward Bok who founded and funded the Mountain Lake Sanctuary (later renamed Bok Tower Gardens) and its large Taylor carillon. Mrs. Bok saw to it that carillon study was offered at the institute which offered a summer program with Anton Brees in Florida. All three of these students availed themselves of this opportunity which has left to posterity some fine works for the instrument.

[74]The term "baptism" has often been erroneously applied out of ignorance, and in some cases maliciously misapplied to this ceremony. In at least one instance a parish cleric has entered the bell into the parish baptismal log.

[75]CE II, op.cit., p. 420.

[76]CE II, op. cit., p. 420.

[77]CE II, op cit., p. 424.

[78]*Corpus Juris Canonici* of 1917, canons 1155, 1156, and 1169. (Typis Polyglottis Vaticanis, Rome, 1918.)

[79]Contrary to prior practice, since the current *Book of Blessings* does not reserve this right to bishops, Canon 1169 section 2 of the 1983 *Code of Canon Law* empowers a presbyter to impart this and any other blessing not reserved to the pope or to bishops. Section 1023 of the *Ceremonial of Bishops* confirms this grant of power to "...the parish priest (pastor) or rector of the church" as does section 1309 of the *Book of Blessings*, although section 1309 does go on to indicate that it is preferable to have the bishop preside. The introduction to Part III of the *Book of Blessings* indicates that, in particular circumstances, even a deacon may now impart this blessing in the absence of a bishop or priest. It should be noted that the ritual as given in the *Ceremonial* is somewhat different from that given in the *Book of Blessings* and these differences are noted in footnote 345 in the *Ceremonial* .

[80]*The Roman Ritual*, Complete Edition, Philip T. Weller, S.T.D., Ed., p.559, (Bruce Publishing Co., Milwaukee, 1964). This blessing was reserved to the ordinary or to a priest delegated by him.

[81]Ibid, p. 597.

[82]Ibid, p. 598.

[83]Congregation for Divine Worship, *The Book of Blessings*, translated by ICEL in 1987, (Catholic Book Publishing, New York, 1989).

[84]This revised text was promulgated by the Congregation for Divine Worship in September, 1984. The English translation prepared by ICEL is published by The Liturgical Press, Collegeville, MN.

GREGORIAN CHANT: AN INSIDER'S VIEW. THE MUSIC OF HOLY WEEK AND THE EASTER VIGIL

Gregorian chant is alive and well! In a few monastic communities, monks and nuns still sing the entire divine office and the Mass daily as it has been done for centuries, while at the same time living very much in this present age. I come from such a community: Our Lady of the Rock Priory on Shaw Island, Washington. We are a small community of seven, living a balanced life of prayer and work according to the Rule of Saint Benedict.

In this paper I hope to provide a background for a study in the aesthetics of Gregorian chant. I base my remarks on the *perceptions* of contemplatives for whom chant is the focus of life and prayer. These perceptions arise out of experience, from an intimate mutual relationship between us, as singers, and the music being sung. Research, scholarly work based on history, is indispensable; but for chant to be known for what it was intended to be, sounding prayer, this research must be complemented by the perceptions of the "insiders" who sing the chant daily as the prime expression of their monastic life.

Some scholars have said that chant is not expressive, that its composers seem to have had little or no interest in the correlation of text and music. Such a view is at odds with our own. Perhaps these writers are using baroque, renaissance, or other anachronistic criteria for expressiveness to judge the chant. Chant is an exquisite union of text and music. The means of expression are vastly different from those of other periods and styles.

The music of Holy Week and the Easter vigil may demonstrate this. From the very beginning of Lent, we notice a difference in the music of the Mass especially: it seems to become more difficult, more tense. In Passiontide, the music seems to take on even a greater tension and poignancy, reaching its climax in the Triduum: Holy Thursday, Good Friday, and Holy Saturday. The Easter vigil itself is a gate leading back to Lent and Holy Week, and ahead to Easter and the six weeks of Paschaltide culminating in Pentecost.

Music expresses and helps us to experience the progression of Christ's passion, death, and resurrection. To do this adequately is of course impossible! We are dealing with infinity: the measureless breadth and depth of the central mysteries of Christianity, lived in countless ways by each of us. We are dealing also with a very large, complex body of music, which could easily provide material for several lifetimes of study.

The music is just one of the means of bringing to our awareness the inexorable dynamic of passion, death, and resurrection. Monastic custom, the horarium, and liturgical rubrics all contribute and complement the music. Some of the musical factors that influence our total experience of the movement from Holy Week to Easter, and more broadly from Ash Wednesday to Pentecost, are: the length and difficulty of pieces; the "intensity" of the repertory (i.e., the number of different pieces to be sung in a week); the texts and the text-music relationship; modes, and intervallic relationships; genres (for example the suppression of the Alleluia during Lent). These musical and extra-musical factors we will consider as we look at the different phases and days of the Holy Week-Easter vigil cycle.

ASH WEDNESDAY TO PASSIONTIDE

Several ordinary rubrics and customs are replaced by others beginning with Ash Wednesday: the color of the vestments is purple (instead of the usual green); flowers must be removed from the chapel; we kneel for collects; and the Alleluia chants are replaced by tracts at Mass. *Alleluia,* which ordinarily concludes the *Deus in adiutorium*

dialog that opens each office and appears at many other times, must not be said or sung. The antiphons for the office, the hymns for matins, lauds, and vespers, the tunes for the hymns of the little hours and compline are proper to the season.

Beginning with Ash Wednesday, the music of Lent is more difficult, in general, and has a different character. Many factors contribute to this perception. Pieces of greater length and a more extended range tax the voices, as do the long services of the Triduum. The sudden intensification of the repertory, introducing many pieces that are sung only once a year, presents a greater challenge than usual. Tritones appear in Lenten music with greater frequency; modes 3 and 4, with their half-step *fa-mi* cadence, occur more often; and unusually disjunct lines appear more often.

First, the repertory intensifies: every day of Lent has a new Mass. (Many pieces, especially on the Thursdays of Lent, are taken from Masses in other seasons; but most of the pieces sung in Lent are assigned specifically to this season). Throughout most of the year the Sunday Mass is repeated throughout the week, except for feasts of saints. During Advent, only in the final week is there a new Mass for each day.

Secondly, graduals replace Alleluias in the daily Mass. Compared with the graduals of Advent, the Lenten graduals really are longer. This presents a challenge to the singers and makes it harder to perceive the structure of the piece. In terms of mode, no gradual of Advent is in mode 3, but about one-third of the Lenten graduals use that mode. Mode 3 graduals are, in general, more difficult to sing than others, first because they have a high tessitura, and secondly because they tend to have many tristrophas and other repeated notes on the reciting tone, high *do,* making it difficult for the choir to keep together, to maintain the energy, and to give shape to the phrase. In addition, the range of mode 3 graduals is usually challenging. The gradual *Exsurge, Domine,* for the Third Sunday of Lent, illustrates these characteristics.

A third way in which the music becomes more difficult is that tracts replace Alleluias in Masses of Sundays and major feasts. If we consider tracts as psalmody in its most ornate manifestation, their structure is no great problem: the music follows the parallel structure of the psalm verses with formulaic mediant and final cadences. The exceptions stand out. Tracts are, in general, somewhat longer than graduals. Two are very long: *Qui habitat* for the first Sunday of Lent, and *Deus, deus meus* for Palm Sunday. Both these tracts are in mode 2. All tracts are in modes 2 or 8. Interestingly, all four of the mode 2 tracts occur on very special days: Ash Wednesday, the First Sunday of Lent, Palm Sunday, and Good Friday.

A fourth way in which the music of Lent is more difficult is that tritones occur much more frequently in the music of Lent and Holy Week, intended by the composers to have an expressive function. At the very least, the difficulty in singing the tritones contributes to the tension of the Lenten chants.

We will consider the augmented fourth interval only. The diminished fifth, which occurs fairly often in all seasons, seems to be less difficult to sing. The augmented fourth, *fa* to *ti,* can occur directly, or indirectly, outlined in the melodic contour. The few occurrences of direct tritones all appear in the music of Holy Week. Far more common are indirect tritones, outlined in the melody. The very first antiphon that is sung during Lent, that is the antiphon for terce of Ash Wednesday (repeated daily until Passiontide), contains a tritone in the word *penitentiae.* One cannot always associate the tritone with the expression of pain or tribulation: note that in the antiphon *Deo nostro,* from the vespers of Saturdays throughout the year, the tritone occurs in the words *iucunda sit.*

A fifth factor in the increased difficulty of the Lenten chants comes from modes 3 and 4. For example, two chants come to mind at once: the *Asperges me,* sung for the sprinkling of the congregation with holy water at the beginning of Sunday Mass, is normally in mode 7; the tune used for Advent and Lent is in mode 4. The *Benedicamus Domino* sung at the conclusion of vespers in ordinary time is in mode 1; the tune for Advent and Lent is in mode 4. Both the *Asperges* and the *Benedicamus*

Domino are in very prominent positions in the liturgy; both are repeated several times during Lent; and both feature the unique sound of the half-tone *fa-mi* cadence, bestowing a distinctive character to Lent and Advent. Even a musically uneducated listener would not fail to notice these new sounds, beginning with Ash Wednesday.

To know the mode of a chant piece does not tell us very much, in itself, about the expressive character of that piece. Each mode includes a great variety of melody types. Many mode 3 and 4 pieces sound quite cheerful. Rather than featuring the *fa-mi* cadence, imparting a certain tension to the music, they have quite a "major" sound. The *Te Deum,* which uses both modes 3 and 4, has in its 30 cadences only three *fa-mi* cadences; the rest are mostly *ti-la-sol* or *sol-mi.*

Word painting occurs rather infrequently in chant. When it does occur, it stands out, calling our attention to that word. The offertory, *Eripe me,* sung on Wednesday of the fifth week of Lent, presents outstanding examples in the rising line on *Eripe,* and especially in the climactic extended rising line on *insurgentibus.* In the tract, *Qui confidunt in Domino,* sung on the Fourth Sunday of Lent and also at the Easter vigil, the word *montes* stands out with its jagged line and consecutive skips of a 4th.

The Lenten liturgy encompasses a great variety of moods and experiences; not all are ponderous. A favorite piece, precisely because it is so cheerful, is the communion, *Oportet te,* sung on the Saturday of the second week of Lent, when the gospel of the prodigal son is read.

PASSIONTIDE

Passiontide, the period from the Fifth Sunday of Lent to Palm Sunday, and extending in partial form (i.e., the brief responsories) through the Wednesday of Holy Week, is no longer observed by the universal Church, nor even by the Solesmes Congregation. This is a great pity, for this brief sub-season contains some music of surpassing beauty. At Our Lady of the Rock Abbey and also at our mother abbey, Regina Laudis in Bethlehem, CT, we do observe Passiontide.

In the area of rubrics and customs, the only change introduced in Passiontide is the covering of statues with purple cloth. The texts of the Mass and office chants, as well as the readings at Mass, reflect the increasing tension. Throughout Lent, the readings have followed the progress of Jesus towards Jerusalem. Now, Jesus is approaching the fulfillment of His mission; the texts increasingly are concerned with persecution and tribulation. Jesus in his dialogues sharpens His challenges, driving away many followers.

As in major liturgical seasons, there is a whole new set of music for the office: proper hymns for lauds and vespers; new tunes for the hymns at the little hours and at compline; new antiphons for the little hours; and most noteworthy, a very poignant and unique melody for the brief responsory at the first and second vespers of Sunday. This haunting piece is heard, therefore, only four times a year. If we compare this brief responsory with the one for Lent, we will hear the contrast between the consoling text and music of *Scapulis suis* and the greater tension of *De ore leonis.* The editors of the *Antiphonale monasticum* have not assigned a mode to *De ore leonis;* the range is only a fifth, from *fa* to *do.*

HOLY WEEK

Holy Week has such an expanded liturgy that a separate book is devoted to it. From Palm Sunday through Holy Saturday, each day has its own character; but we shall focus on the holy Triduum. These three days offer an intensity of experience beyond anything in the entire church year. What binds these days together is the morning service known as Tenebrae, consisting of the offices of matins and lauds. The structure of the Tenebrae service is the same each day: 14 psalms with antiphons; lessons, and responsories.

In front of the altar a striking visual symbol, a triangular candelabrum with 15 candles, is placed. After each psalm of matins and lauds, one candle is extinguished.

The central candle, representing Christ, remains lit. During the *Benedictus* all the lights in the chapel are turned out. This one Christ-candle, this tiny flame, is the only light in the midst of total darkness.

Each day of the Triduum is unique. Holy Thursday has an evening Mass, whole focus is on the Last Supper and the institution of the Eucharist, including the ceremony of *Mandatum*, or washing of the feet of the disciples. On Good Friday, the liturgy is in the afternoon, and focuses on the passion and crucifixion. Holy Saturday has no major liturgy after the Tenebrae, until the Easter vigil itself.

It would be difficult to examine the changes in rubrics and customs during the Triduum apart from the progress of the liturgy. We shall consider first the service of Tenebrae, which has the same structure for each day, unifying these three days and setting them apart from all the other days of the year. We can mention only some of the ways that this office differs from the regular monastic office. On the one hand, the office is stripped to its bare bones, harking back to the time before hymns were introduced. In contrast to this stripping comes an abundance of musical enrichment: the antiphons and psalms, which normally are chanted *recto tono*, are sung. The lessons of the first nocturn, the Lamentations of Jeremiah, have a special tone, which is very expressive despite the fact that it uses only four pitches. The lessons of the second and third nocturns are sung to the same tone normally used for matins, except with a surprise ending. This surprise ending is also used in the lessons from the office of the dead.

Each of the nine lessons is followed by a sung responsory. These responsories, perhaps the best known music of Holy Week, are sung to ancient, richly expressive musical settings.

The little hours, vespers and compline are all simplified to the utmost. They too are stripped to the essentials of Psalms, without even any antiphons except for vespers, with brief concluding prayers. We sing them all *recto tono*, on a lower pitch than usual: normally we use G for *recto tono* offices; but during the Triduum the pitch is lowered to F, as we do otherwise only for the office of the dead.

The focus of Holy Thursday is the Last Supper and the institution of the Eucharist. The monastic community has a special meal first: the food is that prescribed in the Exodus account of the Passover: roast lamb, bitter herbs, unleavened bread, with grapes and wine. The reading for the meal is the account of the Last Supper from the Gospel of John. The head of the community, representing Christ, breaks the bread and serves it and the wine to each nun.

At the Mass we experience a very drastic stripping, following a special celebration of the Eucharist. During Lent, the *Gloria* has not been sung at Mass; now, it makes a joyful return with all the bells ringing. This is the last time the bells will ring until the Easter vigil. They are replaced with a wooden clacker which reminds us of the dry bones in Ezekiel. Not to hear the bell calling us to the office is a great deprivation.

After the homily, the priest washes the feet of the "disciples" while the monastic choir sings special antiphons for this ceremony. The Mass proceeds as usual, but we know that this is the last time the bread and wine will be consecrated until the Easter vigil.

While we sing the hymn *Pange lingua*, the Blessed Sacrament is transferred to a specially prepared place where we and our guests keep watch with it during the night. At the conclusion of Mass the altar is stripped of all its sacramental objects, candles, and linen, while the priest reads Ps.21 (My God, why hast thou forsaken me?), reminding us of the stripping of Christ. The tabernacle in the chapel is now empty, with its door ajar and its vigil light extinguished. There is no more holy water. A genuine sense of desolation sets in; but there is still the comfort of the all-night adoration of the Eucharist at the altar of repose. If we so choose, we can be transported, by this Eucharistic presence and the flowers surrounding it, to the Garden of Gesthemane.

Good Friday, of course, focuses on the crucifixion. The solemn liturgical action begins in a most gripping manner: in silence, and the priest enters the chapel and prostrates before the altar. The liturgy of the Word follows, culminating in the St. John passion sung in Latin.

For the adoration of the Cross, the priest enters the chapel with a large crucifix, covered with cloth. At three places and in three stages he exposes the crucifix, singing at the same time *Ecce, lignum Crucis,* with a response by all, at three successively higher pitches. Now the clergy, the nuns and sisters, and the guests all venerate the Cross, while the choir sings some of the most beautiful music in all the Gregorian liturgy: the *Improperia,* or Reproaches, sung alternately by the two sides of the choir in Greek and Latin. Finally the priest distributes Communion, the hosts consecrated at the Holy Thursday Mass.

Holy Saturday is a quiet day. Liturgically speaking, nothing important happens from the end of Tenebrae until the beginning of the Easter vigil. We are busy, of course: animals must be fed, cows milked, the needs of guests attended to, meals prepared. For the sacristan and the mistress of ceremonies (offices which in our small community are performed by one person) it is undoubtedly the busiest day of the year. But on a deeper level, the mystery of Holy Saturday is night: the darkness, and in a way the nothingness, of night: the time between the crucifixion and the resurrection.

Before we consider the Easter vigil, let us look briefly at some of the musical features of the Triduum. We mentioned earlier that disjunct melodic lines seem much more frequent during Lent and especially during Holy Week. Two antiphons will serve to illustrate. In both cases the downward leap of a 4th followed by a 3rd is connected to the same word: *cogitant* and *cogitaverunt.*

The 27 responsories of Holy Week are as expressive of their texts as anyone could wish. This music merits study. Consider the third responsory of Holy Thursday, *Ecce vidimus eum.* It is an example of a tritone directly approached. Further tritones are outlined on the words *portavit, dolet,* and *autem.*

The mode is 5, with the tonic on *fa* and the dominant on *do.* Look how long it takes us to arrive at that tonic: the piece begins on either side of the dominant; the whole first phrase winds around it, and leisurely descends. Not until the word *decorem,* with a clear, cadential, sequential pattern based on *la, sol, fa,* do we at last reach the tonic, or final, of the mode.

Another noteworthy feature of this piece comes on the word *hic,* also the melodic high point. This word is sung in a breathtakingly soft and rounded way by the monks of Solesmes under Dom Gajard. The musical setting tells us what the composer wanted us to notice: it is THIS man — this very man you see in front of you — who has borne our sins.

THE EASTER VIGIL

The vigil begins outdoors, in total darkness. A fire is lit, from which the Paschal candle, symbolizing the resurrection of Christ, is lit. All process into the dark chapel, and one by one each lights a candle from the Paschal candle until the chapel is ablaze with light. The priest then sings the *Exsultet,* an ancient text and melody recounting all of the history of salvation. This extended chant, lasting about 15 minutes, incorporates a section from the preface that is sung at every Mass.

The seven readings from the Old Testament follow, each with its canticle, which actually is a tract in mode 8, using essentially the same melody as the tract of the Fourth Sunday of Lent, *Qui confidunt.* This tract is used again as the third canticle of the vigil. These seven tracts give us the most obvious link with Lent.

The *Gloria* is sung, accompanied by the ringing of all the bells. All the elements return that had been removed: light, organ, flowers, etc. At three successively higher pitches, the *Alleluia* returns, introduced by cantors and repeated by all.

The ceremony of the Easter fire and lighting of the Paschal candle is very dramatic.

The mood of these tracts is no longer the mood of Lent. The very first word sung is *Iubilate.* The music seems to be easier to sing.

On the premise that the way a piece begins sets the tone for the whole piece, we find a difference between the mode 8 tracts of Lent and those for the Easter vigil. All seven tracts of the vigil have the same beginning, but of the five Lenten tracts in mode 8, there are four different incipits. The uniformity of the vigil incipits lends a stability to the mood; the variety of the Lenten incipits leads to a greater uncertainty.

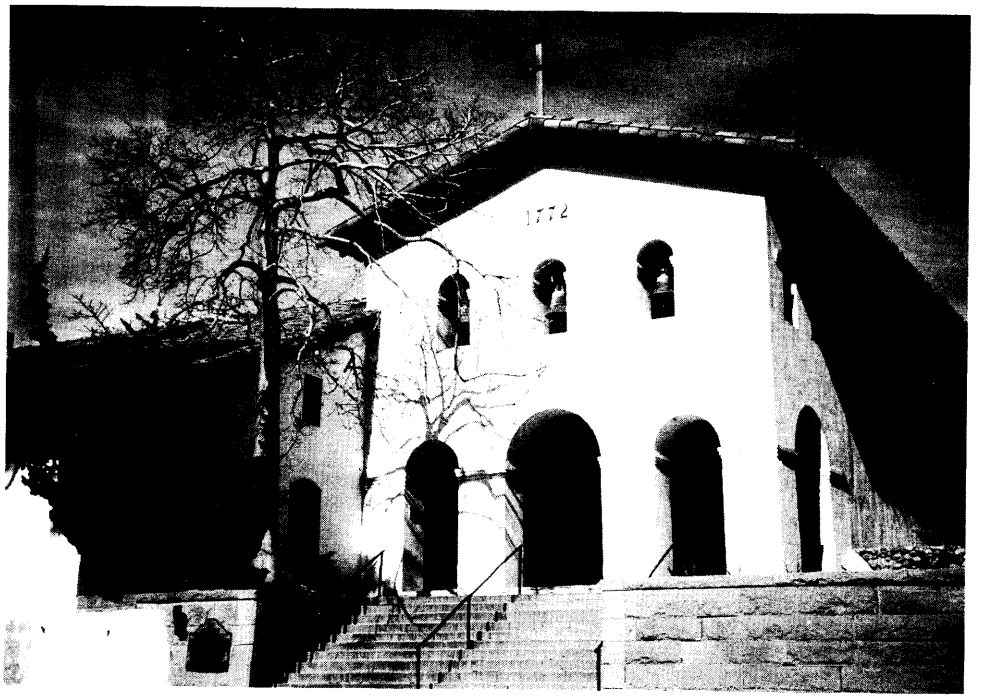
If we consider again the five, Lenten, mode 8 tracts, three (nos. 1, 2, and 5) begin with a minor third; one (no. 4) with a descending line, which is unusual for the beginning of a chant piece; and only one, no. 3, *Qui confidunt*, with a major third. This *Qui confidunt* has already been sung on the Fourth Sunday of Lent, *Laetare* Sunday. *Laetare* (Rejoice!) Sunday is an oasis halfway through Lent: flowers are permitted at Mass; organs (where they are used at all) are allowed, by exception in Lent. The whole tone of this Mass is set by that imperative, *laetare.* The tract is used again at the Easter vigil, and its melody, with its major-3rd beginning, is used for all seven tracts of the vigil.

How do tritones fit into this picture? Not as we would expect. We would assume that the Lenten tracts were brimming full of tritones, and the Easter vigil tracts lacking them. Quite the contrary. The only tritone in the Lenten tracts occurs in the mode 8 tracts. In the Easter vigil tracts, however, this phrase occurs at least 11 times! Looking at the words associated with this particular phrase, both in Lent and at the vigil, it does not seem as if the tritone in this case is designed to have any particular expressive effect.

Range is a factor, too, in creating the contrast in mood between the Lenten tracts and the Easter ones. Compare the mode 8 tracts: the ones of the vigil never go below *fa*, and the highest note is high *re* or *mi*, creating a range of a major 6th or major 7th. (The one exception to this is *Qui confidunt*, which belongs both to Lent and the vigil; it has a range of a major 9th, from *re* to high *mi*). The other mode 8 tracts of Lent also have wider ranges than the vigil ones, usually a major 9th. All the mode 2 tracts have a range of a minor 9th. Can a difference in range of a mere third really be significant enough to be given credit for a contrast in mood? The difference *is* significant.

Each person who participates in this Benedictine monastic experience of Holy Week, whether as a community member or as a guest, comes to it with a unique set of circumstances, experiences, and expectations that are never the same from year to year. Whatever these may be, one is doing far more than making or listening to music. One is living the mystery of passion, death, and resurrection.

MOTHER M. FELICITAS, O.S.B.



San Luis Obispo, California

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

THE AGE OF PAPAL MONARCHY

The age of papal monarchy gave rise to a multiplicity of offices at the papal court some of which over time were transformed into papal honorary prelacies and eventually erected into papal honors for clerics — including clerical musicians. Few in number during most of the history of the papacy, these prelates began as actual functionaries — notaries, chaplains, secretaries and personal attendants of the pope — who came to be accorded the style of "monsignor."

The title came into use at the time of the Avignon papacy (1305-1376) when certain clerics at the papal court there were accorded the French secular style of *monseigneur* or "milord." The title became *monsignore* in Italian with the return of Gregory XI to Rome in 1377. At first this lofty title was reserved only for ecclesiastical grandees like cardinals who were styled *illustrissimi et reverendissimi monsignori.* But after 1630, when Urban VIII gave cardinals the more distinctive title of "eminence," the old style of *monsignore* went to any secular prelate (including bishops) entitled to wear the rochet and mantelletta. Later the style was extended also to papal *prelates* only entitled to wear the mantellone. There were, then, two types of monsignori, the prelates *di mantelletta* and the prelates *di mantellone.*

Within the prelates *di mantelletta,* more formally called domestic prelates or *antistites urbani,* there were two types of prelates. Originally "domestic prelate" was a collective name for the prelates of the various colleges or groups of papal functionaries attached to the pontifical household who were entitled to wear the mantelletta. But by the nineteenth century a second group of such prelates arose as

the title of domestic prelate began to be conceded as an honor to those with no actual function. Those belonging to a college of prelates remained modest in numbers but by 1913 there were 1089 domestic prelates "without portfolio" who were purely honorary and belonged to no college. Five decades later these merely honorary prelates numbered 6136.

Inferior to the prelates *di mantelletta* were the prelates *di mantellone.* As the Italian suggests, the cloak of the latter was longer. Long before Mies van der Rohe uttered his famous dictum, at least in the vestments of her prelates, the Latin church had embraced the principle that "less is more." Thus the rank of a prelate varied inversely with the length of his cloak.

In the hierarchy of jurisdiction in any one spot the ranking prelate wore a short elbow-length cape or mozzetta. Prelates of lower rank wore a mantelletta or knee-length sleeveless cloak. Prelates of the lowest rank wore a long floor-length cloak or mantellone. In this finely-graded system, jurisdiction, actual or notional, determined one's attire.

The most ancient college of domestic prelate was the protonotaries apostolic. Descended from the scribes who wrote down the confessions of the martyrs in the early church, these papal notaries came by the reign of Pope Gregory the Great (590-604) to form a *scola notariorum* or college of notaries headed by a *primicerius* or precentor. Not only did this papal corps have the function in the apostolic chancery of authenticating curial documents, but notaries also served as papal nuncios and papal judges delegate. The precentor functioned as papal chancellor and by the twelfth century this job ordinarily went to a cardinal. The notaries would also write down and refer to the Roman pontiff petitions and became important mediators for favor seekers.

In 1425, Pope Martin V (1417-31) found that there were some forty papal notaries, who since the fourteenth century were called protonotaries apostolic to distinguish the notaries at the papal court from the apostolic notaries functioning elsewhere in Christendom under papal commission. In an effort to reduce their number, he ordered that of the protonotaries apostolic only seven should henceforth participate in the fees of office and the remainder would be styled honorary. The upshot was that now there were two classes of protonotaries, participating and non-participating or honorary.

By the fifteenth century the functions of protonotaries had become somewhat formalized. Theirs was the privilege of authenticating acts of public and semi-public consistories, which is to say drawing up and sealing papal bulls for benefices and other purposes which had been approved by the pope and cardinals in consistory. Traditionally one of them is always on hand to authenticate the acts in the canonization of saints. Pope Marcellus II, to whom Palestrina dedicated his famous *Missa Papae Marcelli* so beloved by Paul VI, began his ecclesiastical career as an apostolic protonotary.

For centuries a college or corporation was rewarded with extensive privileges. They had, for example, the right to create apostolic notaries, to legitimate bastards, to confer academic degrees, to use a portable altar, to use a miter in certain liturgical celebrations, and to co-opt one cleric each year into their college as a titular protonotary. The number of participating protonotaries was increased in 1585 by Pope Sixtus V (1585-90) to twelve but it was restored in 1838 by Gregory XVI (1831-46) to the original seven.

Like many other offices at the papal court and throughout Europe in that era, this was a venal or purchasable office, and in 1585 it sold for the large sum of 12,500 scudi (a silver coin about the size of a dollar), but with the creation of the Roman dicasteries or congregations by Sixtus V in 1588 the amount of business transacted in consistory began to dwindle and became only that of the most formal type. The income of protonotaries apostolic accordingly suffered and the office in time became less valuable. In the nineteenth century Pius IX restored their luster when he

conceded to the protonotaries all the privileges of papal referees.

At the turn of this century Pius X effected notable reforms in the papal household through his 1905 reform of the papal household, *Inter multiplices,* and his 1908 reform of the Roman curia, *Sapienti consilio.* These measures aimed at structuring the Holy See on more functional lines and at codifying and simplifying the privileges of the clerics of the papal court.

In his reform Pius X placed the protonotaries apostolic at the apex of the minor prelates of the papal household. While his 1905 *motu proprio* pruned some of their extensive privileges, Pius X, nevertheless, left the protonotaries apostolic with many privileges. Like cardinals and bishops, they were by law privileged to maintain a private chapel where Mass could be offered. Before Vatican II, Mass could only be celebrated in a sacred place (such as a church or private chapel) and the erection of a private chapel required an apostolic indult. Hence, the right to such a chapel was a coveted privilege.

Also like cardinals and bishops, protonotaries apostolic could wear a pectoral cross and a ring set with a gemstone and, with the permission of the local bishop, protonotaries apostolic were even privileged to use the mitre at Mass and vespers. Unlike major prelates, however, a protonotary could not use his mitre to adorn his armorial bearings. Instead, a protonotary placed above his shield of arms a prelatial hat, in color now violet, from which, since 1674, depended on either side of the shield six red tassels from red cords.

If he could wear a mitre like a bishop, the protonotary could also use the episcopal style of address. Like a bishop (who in Europe is commonly addressed "Monsignor"), the protonotary was styled in Latin *Illustrissimus et reverendissimus.* In English usage the protonotary's style was rendered "Right Reverend Monsignor," in French "Monseigneur," in German "hochwürdigster Herr Prälat."

After the Pian reform of 1905 there were actually four kinds of protonotaries: participating, supernumerary, *ad instar,* and titular. The first group, limited to seven in number, carried on the ancient notarial function of the group by authenticating papal documents.

In his 1905 reform Pius X also decreed that all vicars and prefects apostolic who were not bishops would *ex officio* rank as protonotaries in ordinary. Likewise in 1934 Pius XI gave these same privileges to the secretaries of the Roman dicasteries, the majordomo of the apostolic palace, the secretary of the Apostolic Signatura, the dean of the Roman Rota, and the Undersecretary of State.

Giovanni Battista Montini (1897-1978), who as Paul VI would implement Vatican II's liturgical reforms and reform the papal honors system as well, in 1938 became a protonotary apostolic *ad instar.* Previously he had been made a papal privy chamberlain extraordinary in 1925 and a domestic prelate in 1931. As undersecretary of state from 1939 to 1953 he would also have enjoyed the privileges of a protonotary apostolic in ordinary, since he was not yet a bishop.

The supernumerary protonotaries were those who got their title by serving as canons of the Roman major basilicas (the Lateran, Vatican, and Liberian and about 48 in number) and of certain other churches. Monsignor Antonio Rella, who for three decades had been vice-maestro of the Sistine Choir and its *de facto* head, since the illness of 1915 of Monsignor Lorenzo Perosi, in 1937 became a canon of a Roman major basilica and so a member of this class of protonotary.

The protonotaries *ad instar* were honorary protonotaries who enjoyed the trappings of the core seven but performed no actual function. As we have seen, the title of honorary or supernumerary protonotary dates to the fifteenth century, but for a long time it was far less widely conferred than it is today. Even as late as 1866 there were but 153 of them in the entire Catholic world. By 1913 numbers had risen to 426 and fifty years later there were 883 protonotaries apostolic *ad instar.*

Monsignor Higini Anglès (1888-1969), the noted musicologist who for two decades was president of the Pontifical Institute of Sacred Music in Rome, in 1958 became a

protonotary apostolic *ad instar*. Monsignor Edwin Hoover (1902-1970), director of the Cardinal's Cathedral Choristers in Chicago and later of the men and boy cathedral choir in Joliet, received the honor the following year.

The first three types were privileged to wear as choir dress a rochet, violet mantelletta, violet cincture and violet cassock. As ordinary headgear in choir they got from Pius X in 1904 the use of a red pompom on their black priestly biretta. When going to church to pontificate only their black biretta with red pompom and the red or purple color of the silk cord from which their pectoral cross was suspended distinguished them from an auxiliary bishop in choir dress who, by contrast, wore a purple biretta and suspended his pectoral cross from a green cord.

Originally the titular protonotaries were elected by the college of numerary protonotaries. After the 1905 reform, titular protonotaries could be named by the Holy See, by apostolic nuncios, or by the protonotaries apostolic in ordinary. Pius X also made vicars general of the dioceses of the Latin church, vicars capitular, and diocesan administrators *ex officio* titular protonotaries. Thus while a local ordinary, a priest ranked as a "black protonotary" and could ensign his armorial bearings with the erstwhile black ecclesiastical hat or the protonotary six black tassels pendent from black cords on either side of the shield. He could also wear the prelate's garb in black. As a prelate he wore the black mantelletta or chimere over the rochet and black soutane or cassock. Until 1947, when it was abolished, the prelatial choir cassock had a train.

Another college of domestic prelate were the papal *referendarii.* An offshoot of the papal notaries, the papal referees or *referendarii* took over the notarial function of writing and reviewing the petitions of suitors at the papal court and became a corps of jurists and judges delegate attached to the Apostolic Signatura. Like the Apostolic Signatura which they served, the *referendarii* had their origin during the Avignon papacy. Reformed by Paul III (1534-49) and limited in number to a hundred by Sixtus V (1585-90), in 1657 Pope Alexander VII (1655-67) laid down in great detail the requirements for becoming a papal referee.

His bull, *Inter ceteras,* demanded that an aspiring cleric have studied canon and Roman law for five years and be a *juris utriusque doctor* (J.U.D.) or doctor of both canon and Roman law. Furthermore, the would-be referee had to have completed a two-year apprenticeship in a tribunal of the Papal States and be able to demonstrate an annual income of 1500 scudi. Once qualified, the cleric could claim admission to a vacancy in the corps of referees or *referendarii* and would enjoy the title of "Monsignor." Because referees were jurists, few of them were practicing musicians. But some were notable patrons of music.

Benedict XIV (1740-58) is noted for his 1749 encyclical on sacred music, *Annus qui,* which Monsignor Hayburn ranked second only in importance among papal documents on sacred music to Pius X's 1903 *motu proprio.* Benedict XIV began his ecclesiastical career as a *referendarius.*

Together they were *papae collaterales ac immediati consiliarii* and their privileges exceeded those of any officials of the Roman curia. They formed the "prelature of justice" and were termed prelates of justice, not because the administration of justice was their function, but because they claimed their prelature as a matter of right or *ex justitia.* By contrast other prelates of the papal court got their prelature by someone's appointment or through a favor, i.e., *ex gratia.* Thus, the papal court included two prelatures, the prelature of justice and the prelature of grace.

One of the little-noticed Pian reforms accompanied his 1908 reform of the Roman curia. Taking into account the collapse of the Papal States in 1870, he suppressed the old Apostolic Signatura, which had been the civil high court of the Papal States. In suppressing this court, Pius X prospectively wiped out a whole class of monsignors inhabiting the papal court, the *referendarii.* Alas, with the collapse of the Papal States in 1870 the prelature of justice had lost its *raison d'être.* In 1913, only 29 of them remained.

Another college of domestic prelates wiped out by the 1908 curial reforms of Pius X were the abbreviators. They began as a class of scriveners who assisted the protonotaries and wrote out papal bulls in a peculiar gothic script called Teutonicus using a special system of abbreviations (hence their name). When the popes began filling benefices across Christendom there was a great rise in the business of producing papal bulls and the corps of scribes who engrossed the burgeoning number of papal documents developed to meet the demand. The senior twelve of them eventually became a review or quality assurance section separated physically from their brethren by a wooden latticework which in time gave them their name of *Abbreviatores de Parco Majori* or of the raised bar. Pope Paul V, who promulgated the reformed post-Tridentine ritual in 1614, was a member of this college of domestic prelates.

There were a further 22 junior *abbreviatores* and 38 apprentices. Since these were purchasable offices, they were suppressed by the French when they captured Rome during the revolution. Pius VII later confirmed the suppression of the juniors and the apprentices. The senior abbreviators, however, continued in function until 1878 when Leo XIII ended the use of Gothic script in papal bulls and imposed instead the use of Latin characters. At that point the abbreviators lost all real function. They continued, however, in a shadowy existence until 1908 when, during his comprehensive reform of the papal curia, Pius X finally suppressed this corps of monsignors and transferred their remaining functions to their erstwhile chiefs, the protonotaries apostolic.

There were other colleges of domestic prelates of less interest here. The auditors (or judges) of the Roman Rota began as papal chaplains who at first heard cases by delegation. Later they became papal judges ordinary and the ordinary court in Rome for judicial cases.

The most prestigious corps of domestic prelates are the Assistants at the Pontifical Throne. This college consists of all patriarchs and of certain favored archbishops and bishops who enjoyed precedence over their fellows at the Roman court and the right to wear silk choir dress. Formerly they also got the title of papal Lateran count. This college historically was of little interest to American prelates and it would appear that its first American member was the Luxembourg-born James Schwebach (1847-1921), third bishop of LaCrosse, Wisconsin, who received his appointment in 1901. His metropolitan, Archbishop Sebastian Messmer (1847-1930) of Milwaukee, became a member in 1906 and was a devoted supporter of the Caecilian music reform movement in his day. In 1913, there were 125 Assistants at the Pontifical Throne; there were 312 in 1963.

The last college of prelates *di mantelletta* (who were not, however, domestic prelates) were the prelate clerics of the apostolic chamber. These monsignors formed part of the Roman curia and were not members of the papal household. They assisted the cardinal chamberlain or camerlengo, who from the eleventh century had charge of the papal financial administration. They received first fruits and other papal taxes on ecclesiastical benefices and counted and accounted for them. The French Revolution in large part put an end to the benefice system and so to the work of these prelates. The fall of the Papal States in 1870 ended any real function for them. Previously the prelate clerics of the apostolic chamber had served as a fiscal court of appeal, hearing cases where the assessed valuation of a benefice was challenged or where the rate of papal taxation was disputed. After 1870, the prelate clerks had as their only ordinary function supplying the golden rose which the pope would bless on Laetare Sunday and give to a Catholic queen or shrine. They also assist the Cardinal Camerlengo at a conclave.

Other than the exceptions noted for protonotaries apostolic, all prelates *di mantelletta,* whether they belonged to a college of prelates or not, wore the same attire. Besides the rochet and violet, prelates *di mantelletta* could wear as choir dress a violet cassock, violet silk cincture, and violet stockings. In 1905, Pius X added a violet pompom atop their black biretta, similar to the red one he had given to the

protonotaries the year before. The house dress for prelates *di mantelletta* consisted of a black cassock or a simmar (a cassock fitted with a short shoulder cape and double cuffs for added warmth) trimmed with amaranth red or, on Good Friday and during the vacancy of the Holy See, with purple. Like protonotaries, they could also add in more formal events outside the sanctuary a purple silk *ferraiolone* or ample cloak. Above the coat of arms of a domestic prelate went a violet ecclesiastical hat from which depended on either side of the shield from violet cords six violet tassels.

Without being members of any college of domestic prelates, many church musicians were named domestic prelate. Monsignore Franz Xaver Haberl (1840-1910), who was *Domkapellmeister* of Regensburg from 1871 to 1882 and founded the Regensburg Kirchenmusikschule in 1874, in 1907 became a domestic prelate. Monsignor Licinio Refice (1883-1954), a conductor and composer of over forty Masses, was from 1911 to 1947 *maestro di cappella* at Saint Mary Major in Rome. For four decades he also taught composition at the Pontifical Institute for Sacred Music in Rome; in 1940, he was made a domestic prelate. Monsignor Charles Meter, who for many years was music director of Holy Name Cathedral in Chicago and president of the Pueri Cantores, became a domestic prelate in 1959. Six years later the current music director of the Sistine Choir, Monsignor Domenico Bartolucci, traded in his mantellone as a supernumerary privy chamberlain for the mantelletta of a domestic prelate. In 1966, Monsignor Francis P. Schmitt, director of the Boys Town choir, did likewise. Monsignor Fiorenzo Romita (1907-1977) was trained as a canonist rather than as a musician. A functionary for decades at the Congregation for the Clergy, he also served on Rome's Commission for Sacred Music and published an important collection of papal documents on sacred music, *Jus musicae liturgiae,* which was his thesis for the degree of doctor of canon law. In 1947, he became a supernumerary privy chamberlain and in 1957 a domestic prelate. Another celebrated canonist, Eugenio Pacelli, in 1905 was made a domestic prelate. In 1955, as Pius XII, he published the encyclical *Musicae sacrae disciplina,* which was an important discourse on sacred music and clarified that orchestral music was not excluded from the liturgy.

The second group of monsignors, the prelates *di mantellone,* included the papal chamberlains and the papal chaplains. In Latin this inferior grade of monsignors was not accorded the style *Reverendissimus* as were the prelates *di mantelletta.* Rather, the "milords of the long robe" had the shorter title of *Illustrissimus et reverendus.* While in Italian they were generally addressed *Reverendissimo monsignore* and in French *Monseigneur,* in German they were merely *Monsignore* or, more respectfully in correspondence, *An seine Hochwürden, Monsignore* (To His High Worthiness, Monsignor). In English-speaking countries the lesser monsignors were "Very Reverend" to distinguish them from "Right Reverend" prelates *di mantelletta* and "Most Reverend" bishops.

From the days of Pope Leo the Great (440-461) what would become the prelature of grace had included papal *cubicularii* or chamberlains who were personal attendants on the pope in his private apartments. The number of papal chamberlains was never large, although their proximity to the pope meant that many chamberlains would enjoy notable ecclesiastical careers and some were even promoted to the sacred purple. Their privileges were considerable. They ranked *ex officio* as papal Lateran counts, Knights of the Golden Spur, and nobles of Rome and Avignon.

In time, to honor a distinguished ecclesiastic, to clothe with an honorable office an ecclesiastic sent abroad on papal business, or simply to augment the splendor of a ceremony by the attendance of a larger retinue, honorary papal chamberlains were created. The first record of this group seems to have been during the pontificate of Urban VIII (1623-44). This Barbarini pope gave rise to the dictum *quod non fecerunt barbari fecerunt Barbarini,* "what the barbarians did not do, the Barbarini (or little barbarians) did do." He stripped the brass coffering from the Pantheon's ceiling to

make Bernini's baldachino in Saint Peter's basilica and re-wrote the texts of some one hundred of the hymns of the breviary in more classical Latin. He had two chamberlains *extra ordinem* and 25 honorary chamberlains. The numbers of them varied from one pontificate to another.

Supernumerary privy chamberlains under Clement X (1670-76) numbered eleven, under Benedict XIV, 16, under Clement XIII (1758-69), 33. By the reign of Pius X (1903-14) there were 834 of them and fifty years later in 1963 they numbered 3722. They wore the same costume as the privy chamberlains in ordinary, viz., a purple cassock and mantellone (which were made of wool in winter and of silk in summer) and a purple silk cincture. Outside Rome they could add purple socks and a purple tassel on their ecclesiastical hat. Since many an extraordinary privy chamberlain later became a privy chamberlain in ordinary, for many an ecclesiastic this proved an entry level position. Pius VI, who in 1783 created the first minor basilica minted by papal fiat, began his ecclesiastical career in 1754 as an extraordinary privy chamberlain to Benedict XIV.

Many a church musician would become a supernumerary privy chamberlain. Monsignor Onorio Magnoni, a functionary at the Sacred Congregation of Seminaries who later taught Gregorian chant at the Pontifical Institute of Sacred Music in Rome, became a supernumerary privy chamberlain in 1939. Monsignor Joseph Kush, who was ordained priest in 1934 and the following year began studies at the same institute, was for some eighteen years music director at Chicago's Mundelein Seminary. In 1949, he was appointed an extraordinary privy chamberlain. Another student of the institute, Monsignor Joseph Mroczkowski, became music director of Holy Name Cathedral in Chicago in 1963 and that same year was named a supernumerary privy chamberlain. Two years later the noted liturgiologist at the Regensburg Institute of Liturgical Studies, Monsignor Klaus Gamber, also received such an appointment.

Some extraordinary chamberlains, because of the more frequent service they provided in the papal antichamber, had enjoyed the ration of bread and wine that went to the papal *familiarius* or member of the extended papal family. Out of the class of extras without such a ration grew a new class of honorary chamberlain, the honorary chamberlains in purple attire. Though they were thus more purely honorary, this group dressed exactly like the previous group and they likewise varied in number. Under Benedict XIV (1740-58) they numbered 32 while in 1759 under Clement XIII there were but 29 of them. By the eve of the French Revolution they numbered 48 and under Pius X (1903-14) their number had grown to 371. Four decades later in 1953 the number of them had risen to 504, although in 1963 there were only 379 honorary chamberlains in purple attire.

Their numbers have included some famous musicians. The well-known composer Monsignor Lorenzo Perosi (1872-1956) studied at the Milan conservatory and in 1898 became *maestro di cappella* of the Sistine Choir. On Christmas eve 1903 this noted composer became an honorary chamberlain in purple attire.

As the ruler of the Papal States which then stretched across central Italy, popes traveled much more than "prisoners of the Vatican" like Leo XIII and Pius X. This fact of life lead Pius VI to create a new class of chamberlain, the honorary chamberlain *extra urbem* or outside the City, to attend him on his travels. Outside Rome, they dressed in purple like other papal chamberlains. But since their service did not extend to Rome, in the City they could not use the style and other privileges of their rank. Pius VI (1775-99) named three of these; Pius VII (1800-23) fourteen. Under Pius X (1903-15) there were 71 of them whereas under Pius XII the number fell to 60. In 1963 they numbered but five.

The papal chamberlains provided the pope's ecclesiastical retinue at the papal court, making this class of monsignors *de trop* once the temporal power of the popes *de facto* had ceased to exist in 1870. But the pending "Roman Question" forestalled any change here, for to have abolished this corps of retainers would have implied

acceptance of the loss of the temporal power. As we have seen, the papal chamberlains were divided into four grades, participating, supernumerary, honorary chamberlains in purple attire, and honorary chamberlains *extra urbem.* Pius X made no changes here in his 1905 or 1908 reforms.

Their choir cassock was purple with purple trim of a lighter hue. During papal chapels or functions over their purple cassock and cincture went the mantellone, their large purple mantle which covered the cassock and reached to the feet. The arms passed through the lateral side openings of the cloak. During liturgical celebrations they wore a surplice over their purple cassock and this we shall see provided a precedent for the post-Vatican II reform. Their house dress was a cassock or simar of black with purple trim and a purple silk cincture. Their *ferraiolone* or cloak was of plain black silk. Over their armorial bearings they placed a black ecclesiastical hat from which depended on either side of the shield purple cords terminating in six purple tassels. Their biretta was of silk but otherwise entirely black like that of a simple priest

Growing out of the corps of chamberlains were the papal chaplains, who wore the same attire as the chamberlains. Under Paul IV there were listed 36 *cappellani del Papa* entitled to a ration of bread and wine and, under Urban VIII, there were two groups, the *cappellani segreti* and the *cappellani communi,* the privy chaplains and the common chaplains. The original distinction seems to have been that the common chaplains celebrated Mass for the members of the papal household in the common chapel while the privy chaplains celebrated Mass only for the Pope. The number of privy chaplains in ordinary was usually small. Alexander VII (1657-67) had two to four of them; Innocent XI (1676089) had two; Benedict XIV (1740-58) six; Pius XII (1939-58) four.

As with the chamberlains, the practice arose — under Clement XII (1730-40) — of creating extraordinary chaplains. Benedict XIV had four honorary privy chaplains; Pius VII had sixteen; Pius X had 78; Pius XII had 60; John XXIII, 43.

Also as with the chamberlains, there arose a class of honorary privy chaplains *extra urbem.* Pius VII who traveled to France to crown Napoleon had 24 and Pius X would have 49 but their number had dwindled to 27 under Pius XII in 1953 and to 13 in 1963 under John XXIII. They enjoyed the same dress as papal privy chamberlains but, like honorary chamberlains *extra urbem,* could make use of it only outside Rome.

There were also common chaplains of the pope as we have seen and supernumerary common chaplains. The former were first so called under Alexander VII and the latter appear under Benedict XIV. Both groups were quite small. Early on there were seven of the former and thirteen of the latter. Under Pius X there were but nine of the latter and under Pius XII but five.

The papal chaplains, then, were of five kinds: privy chaplains, privy chaplains of honor, privy chaplains of honor *extra urbem,* privy clerks, and common chaplains. Their costume and title were the same as those of papal chamberlains and Pius X wrought no changes here.

Although the origins of many of the offices of the pontifical household are very ancient, it will be seen that the current mass of monsignors is largely a phenomenon of the nineteenth-century when the centralization of the Roman Church reached its apogee. Clerics and laity alike were transformed into supplicants for papal honors and all grace and favor, all perquisites and precedence, were seen as deriving from the pope and were fitted into a Roman honors system. The pope became the sole *fons honorum* in the western church and all honors were seen as in his gift.

Purple silk became the tangible mark of Roman favor, and taking purple silk ever more copiously came visibly to mark the progress of a clerical career. It signaled the success of the young upwardly-mobile ecclesiastic much as a progression of post-nominal initials marks the advance of a British civil servant.

In the first paragraph of *Inter multiplices* Pius X explained that the reason for reforming and codifying the privileges of minor papal prelates was to protect the

episcopal dignity. He noted that bishops were successors of the apostles and, even given the primacy of honor and jurisdiction due the successor of Peter, bishops were sacramentally his peer. Nevertheless, over time, concessions of privileges to minor prelates and extravagant interpretations of them had encroached on the episcopal dignity. His aim was to prune such excesses.

Over the centruies papal indults had conceded the use of the miter and of other pontificals and of increasingly splendid choir dress to minor prelates, to abbesses, and to the canons of cathedrals and other distinguished collegiate churches. Sometimes, as in the case of canons of minor basilicas, this splendid dress was the use of the violet *cappa magna* or of a rochet or of a violet mozzetta or of the mantelletta or even of a purple prelatial cassock with train. All of the papal concessions to canons and other ecclesiastics had the effect of making bishops look bland by contrast with these minor prelates, for as yet bishops, like simple priests, wore but black birettas and black skullcaps.

Earlier papal initiates had likewise attempted to redress this situation. In 1867, by his brief, *Ecclesiarum omnium,* Pius IX granted to all bishops the privilege of wearing the purple skullcap. Two decades later in 1888 by the *motu proprio, Praeclaro divinae gratiae,* Leo XIII permitted all bishops the exclusive privilege of wearing a purple biretta in order that there might be a well-marked difference between the appearance of bishops and of simple priests. These two pieces of legislation set the tone that Pius X and Vatican II would follow and, in particular, established a policy of assigning specially colored headgear to particular sacramental orders. With bishops now wearing purple skullcaps and purple birettas, purple came to seem the color of the episcopal order and not merely of the papal court. This nineteenth century pro-episcopal and color-coding policy, Paul VI would extend more rigorously in his post-Vatican II reform.

DUANE L.C.M. GALLES

REVIEWS
Books

Ceremonies of the Modern Roman Rite. The Eucharist and the Liturgy of the Hours by Peter J. Elliott. San Francisco: Ignatius Press, 1995. xx + 360 pp. ISBN 0-89870-526.

The author of this excellent and timely volume, priest of the Archdiocese of Melbourne and convert from Anglicanism, is known to the English-speaking world not only for his dissertation on the theology of matrimony but for an earlier work, *Ministry at the Altar,* an extensive manual for servers published in 1980. This new work is a complement to that earlier effort, and though it is not a complete manual of liturgy because it concentrates chiefly upon ceremonial, yet the book is notable because a great effort has plainly been made to integrate ceremonial ("ritual") with theological, pastoral and cultural ideals. Thus the reader will find in these pages not only what the official directives require, but as well a secondary though readily distinguishable level of interpretation, explanation, precision and detail. Indeed, those seeking reasons for a position taken in the text, or opinions on matters of detail or taste, will find much of value in the pastoral and critical comments included in many of the footnotes.

The book begins with a valuable introduction (pp. 1-14), setting forth the basic principles which guided and inspired the author in his work. These include the theocentric nature of Catholic worship, the value of "noble simplicity," the continuity of Catholic tradition, fidelity to the Church and the pastoral dimension of liturgy, this last understood as "fidelity to the Catholic people" who are entitled to the best, so that they may participate in Christian worship on the only level which counts: the interior level of the sentiments of mind and heart and will.

The body of the text (pp. 15-286) is divided into twelve chapters which deal with topics ranging from the setting for the liturgy, vessels and vestments, ministries and ceremonial actions through the celebration of the sacrament of the Eucharist and Eucharistic adoration as well as the Liturgy of the Hours.

There follow eleven appendices (pp. 289-339), treating briefly subjects like extraordinary ministers of the Eucharist, setting out the vestments before Mass, accidents at Mass, candles and lamps, stipends and the location of the tabernacle, among other things. Of particular value are the accurate translation of the traditional vesting prayers said before Mass, for the benefit of younger priests who may be unfamiliar with them, and the very helpful diagrames for solemn functions.

The bibliography (pp. 341-343) lists twelve primary sources (not all of them accepted uncritically!) in addition to a selection of (seven) secondary authorities. A useful *index rerum* (pp. 345-60) concludes the book. The appearance of the volume is pleasing, the layout clear and appropriate to the contents, the typesetting and proof-reading well done...with the exception of the egregious misspelling of the author's name on the front cover! *Quando bonus dormitat Ignatius?*

To comment in more detail on even a few of the many praiseworthy aspects of this fine manual would plainly surpass the limitations of a brief review. But the chief strengths of the book are worth emphasizing. The fact that the author has incorporated the new *Ceremonial of Bishops* into his descriptions of ceremonial procedures, integrating its clarifications into the framework of the General Introduction to the Roman Missal, is a *novum* in English, and it constitutes the decisive strong point of his work. It is this which makes *Ceremonies of the Modern Roman Rite* a reliable and authoritative guide for the reverend clergy and indeed for all involved in liturgical ministries. Even the footnotes are distinguished by judicious interpretations which evince the profoundly pastoral good sense of the author.

The "wider freedom evident in modern liturgy," which he invokes on his own behalf, will also extend to a thoughtful reviewer, who may accordingly express his regret that paragraph No. 18 on music and ceremonial, is not formulated more clearly, for instance by using the words of the last council which plainly stated that *musica sacra* is a "necessary or integral part of the solemn liturgy" (*Sacrosanctum concilium,* 116). The legitimate liturgist looks in vain for a clear avowal (in para. 160, for example) that "full, conscious and active participation" is "above all internal, in the sense that by it the faithful join their minds to what they pronounce or hear, and cooperate with heavenly grace," and then also (secondarily) "external,...that is, such as to show the internal participation by gestures and bodily attitudes, by the acclamations, responses and singing" (1967 instruction, *Musicam sacram*).

The remarks on p. 111 at note 61 are excellent as far as they go. But they make no mention of the fact that the celebrant is dealing here with the *forma sacramenti,* a term which in fact is absent from the index—though "matter of the sacraments" is treated at nos. 143-155.

With the opinion expressed at note 19 on page

253 concerning the divine praises at Benediction, one will surely agree—except when the congregation does not have in hand the text which it does not know *memoriter.* And that "Masses with Children" are indeed "one of the most useful adaptations of the liturgy" (no. 572), is something with which not all will agree. Surely the late Cornelius Bouman was right to stress in his own inimitable way that the Mass of the Roman rite was not made for children or the village idiot...

Summa summarum: the pages of this book do not breathe the aridity of academic liturgical rationalism still advanced by the *piccoluomini*, but instead are replete with the spirit of Eucharistic service grounded in the sure and certain hope of sharing in the eternal worship of the *ecclesia orans.* Monsignor Elliott's manual is the best treatment of a difficult but important subject currently available in English. It is highly recommended to all, but particularly to pastors and members of their parish liturgy committees. And it takes no great gift of prophecy to foresee that this book will also—and perhaps more importantly for the future!—find a ready market in major seminaries and religious houses of formation, where it should be made required reading as the official textbook for pastoral liturgy courses and (permanent) diaconate training programs. In view of this book's many outstanding qualities, fair-minded readers everywhere will join in acclaiming the author: *Bene scriptsisti, Peter...intra in gaudium Domini tui!*

REVEREND ROBERT A. SKERIS

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

By its own admission, Mr. Day's new book is not a systematic treatment of the loss of soul in Catholic culture, but rather a very personal view (p. x) of the "style" of contemporary U.S. Catholicism. The method used is largely that of "oral history," which "frequently takes the form of many `personal' film documentaries—with verbal pictures of events, flashbacks, swift changes of scene and commentary."

The personal perspective perhaps explains why the author's purview so frequently seems limited to the Philadelphia-Boston-New York "tri-angle."

This being the case, a systematic review and discussion of the personal viewpoints and reactions presented in the book, is impossible, and any prospective "reviewer" must perforce limit himself to one or the other observation on a very few of the passages which call for comment.

Readers of Mr. Day's earlier book, explaining his views on why Catholics can't sing (New York, 1990), will find here much that is familiar, such as his positive recommendations for improvement at pp. 171, 181, 188. But there are many new insights and thought-provoking comments too and for these we are all in Mr. Day's debt. At p. 159, for instance, the author rightly stresses the theological concept of *pars integrans* (St. Pius X and Vatican II) as fundamental, and his observations on the trendy fads of the day are perceptive and accurate. Then again, the index (for which the reader is grateful) reveals the absence of names and titles whose studied inclusion would surely have enriched the book's final form, for example, regarding the theme of cult and culture. And anyone who has in recent years been involved with the *cappella papale* and celebrated each year on the feast of Ss. Peter and Paul in the Vatican, will point to the present Holy Father's example as a good way to deal with the situation described at the top of p. 164.

At pp. 99-102, the author recounts (chiefly on the basis of Susan White's 1990 survey) the story of the Liturgical Arts Society, which he considers paradigmatic. The vignette would have been more convincing if explicit reference had been made to the two basic approaches to what was then called the "liturgical movement" (which in turn fathered the so-called "reform" of the liturgy in the wake of the last council). These two approaches could perhaps be characterized in terms of thrust or direction, "up" and "down." The first approach concenterated upon "bringing the liturgy down" to the level of the people, so that they could "participate actively" in it. Programmatic for this "popular liturgical" approach, for example, of Pius Parsch and his associates (in the U.S., priests like Virgil Michel, O.S.B., and Hans Ansgar Reinhold, to name but two examples) was the famous statement uttered by Lambert Beaudoin, O.S.B., at the so-called "Mechelen event" on September 23, 1909: *Il faut démocratiser la liturgie.* In terms of this approach, singing is the most important form of the "active participation" of the faithful, indeed it is the "role" of the faithful. Liturgical song thus has a *function* to fulfill, and it is in terms of this "function" that it must be judged.

The second approach, that favored by Maurice Lavanoux and his associates in the Liturgical Arts Society, involved leading the people upward to the "heights" of the Church's liturgical prayer, so that they could "participate actively" in it. Typical is this statement by a prominent advocate of the viewpoint, Abbot Ildefons Herwegen: "The liturgy does not express primarily and principally man in his own suffering and struggle, his wishes

and his feelings. The liturgy is not anthropocentric, but is rather the expression of the life and experience of the ecclesiastical community as the mystical Christ." In terms of this approach, *music sacra*, as sacred song joined to words, is a necessary or integral part of the solemn liturgy, and hence is directed to the same purpose as is the liturgy itself: the glory of God and the sanctification of the people.

The "big picture" discussed at pp. 144-149 seems skewed, as any serious study of the sources makes clear. It is regrettable that the author so confidently repeats the old saw that in "the late middle ages...the worship life of the Roman Catholic Church was...scandalous," without factoring into his generalization evidence, for example, like that recently presented about England between 1400 and 1580 by Eamon Duffy. And that "Rome commanded" after Trent precisely because so many prelates desired St. Pius V to do so, is no matter for reproach, but a simple fact of history. One wonders whether the "corruption" castigated at p. 145 is related to the sloppiness" praised at p. 225. The author does not say.

Both the legitimate liturgist and the competent *Kapellmeister* will be thankful to the author for presenting (pp. 102-115) a valid and telling critique of "Environment and Art in Catholic Worship," showing why it and "Music in Catholic Worship" typify those documents which later generations will hold to their ears like seashells in which there echoes the music of an ocean of mud (K. Kraus).

There is much to be gained from a careful and reflective reading of this lively book.

REVEREND ROBERT A. SKERIS

Choral

On This Bright Easter Morn by Craig Phillips. SATB, brass (2 trps., horn, 2 trbs.), organ. OCP Publications, 5536 N.E. Hassalo, Portland, OR. 97213. $2.

Setting an Easter hymn by Janine Applegate, this largely tonal music demands the technical and aural ability of a thoroughly accomplished choir. The melodic leaps and unprepared dissonance, while quite effective, require a good deal of skill and confidence from the singers. The texture is practically all homophonic with occasional divisions in the suprano. The independent organ part and brass fanfares give the work a solemn and triumphant mood which is wholly appropriate for this great holy day.

THOMAS MOSSER

Passion Music by Daniel Pinkham. SATB, optional organ, strings. Thorpe Music Co. (Theo Presser, agent). $1.30.

Four Holy Week texts, published separately, can be used in both liturgical and devotional services. *In Monte Oliveti, Tristis est anima mea, O Vos Omnes,* and *Vinea mea electa* are responsories for the old Tenebrae. The settings may be sung with both the Latin and English texts. If done outside the Triduum, organ and/or orchestra may be employed. The music was commissioned by the Ithaca College School of Music. An experienced and competent chorus is needed for an *a cappella* performance.

R.J.S.

Sing to the Lord a New Song by W. A. Mozart, ar. by Henry Kihlken. SATB, organ. Coronet Press (Theo. Presser, agent). $1.25.

Adapted from the *Gloria Patri* of the *Laudate Pueri Dominum* from the *Vesperae de Dominica* (K321), this short piece (one minute, thirty seconds) has a text taken from Ps. 96. It is easily performed by most choral groups and should be effective as a motet on most occasions.

R.J.S.

Sing His Praise by G. F. Handel, ar. by Theron Kirk. 2-part mixed, organ. Coronet Press (Theo. Presser, agent). $1.15.

An easy, interesting piece of two minutes duration, this setting of a psalm text can be useful for a beginning group that wants something to perform that will be quickly accepted by any audience. High school choruses might find it good for a sacred piece on a program.

R.J.S.

Magazines

UNA VOCE (France). No. 185. November-December 1995.

A long article explains the Church's reasons for not ordaining women as priests. A report is given of the first colloquium of the International Center of Liturgical Studies (CIEL) which took place at Notre Dame of Laus, near Gap in the French Alps, under the sponsorship of Cardinals Oddi and Stickler. There were about 65 participants, the majority clerics. Subjects treated included: the orientation of the altar, the graces that come from the liturgy, the role of the priest in the liturgy, the origins of the liturgy, and how the liturgy expresses the hierarchy of the Church. Several of the lectures were historical in nature, the most central being that given by Count Wolfgang Waldstein, emeritus professor of the University of

Salzburg, who explained how the liturgical reform begun by Dom Gueranger and St. Pius X was subverted through the work of Archbishop Bugnini. This issue also includes a report of the CIMS meeting which took place in November at the Abbey of Monte Casino. The next CIMS conference is planned for 1996. It will take place in Brazil with the theme: the indigenous music of Brazil.

V.A.S.

CAECILIA (Alsace). Vol 104, No. 5. October-November-December 1995.

This journal publishes articles in both French and German, thus representing the two languages of this area of France. The French summary of an article in German,"Where Does Church Music Lead Us?"discusses the very interesting and very important relationship between sacred music and the interpretation of the concept of active participation in the post-conciliar Church. The author, Tilman Ramelow, says that while active participation is good and praiseworthy, it quickly becomes an instrument which crushes sacred music. He adds that participation should not become a goal in itself. Listening to music is far from a passive experience. In the second part of the article he deals with pop music and the tyranny of its rhythm as well as background music which is played in stores to encourage people to buy. Do either of these two kinds of music have a place in the liturgy?

V.A.S.

SINGENDE KIRCHE. Vol. 42, No. 4, 1995.

Pater Martin Broda writes about Christmas music, with the title "A Time for Singing," in which he speaks of the many folk tunes traditional to various parts of Austria. Günter Köberl has an article about church bells, a subject unfortunately quite unknown in the U.S.A. but important throughout Austria where every church has its bells. Peter Planyavsky has an article which asks why one should put an artificial rose in a vase with water in it. He then proceeds to compare a pipe organ to an electronic instrument with many clever analogies about real and artificial objects, coming to the conclusion that despite price and other considerations, the pipe organ is what one should buy. There are the usual calendars of music scheduled for the cathedrals and major churches of Austria, reports on broadcast music, news items from around the world and from the local dioceses. Reviews of new music and books, magazines from all parts of the globe and correspondence complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 90, No. 8-9, August-September 1995.

This issue is concerned primarily with subjects having to do with the musical life of the Italian church. Sandro Casiraghi writes about Paolo Borroni who is dead sixty years, remembering many others who contributed to the musical scene in Italy during this century. Another article describes vespers and the *Missa cantata* at the cathedral in Piacenza. Luigi Lazzaro investigates the role of the Italian Association of Saint Cecilia in the reorganization of the infrastructure of the Church in the reforms coming out of the council. Local events, reports of conventions, sacred music on TV, and reviews of books and magazines conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 90, No. 10, October 1995.

Ivo Meini writes on the musical and pastoral aspects of the proper of the Mass. He considers such parts as the orations, the preface and the chants to be "proper." Luciano Miglivacca comments on a Mass celebrated in Saint Peter's commemorating the anniversary of the atomic bomb exploded at Hiroshima. A Japanese choir sang parts of Mozart's *Requiem.* A setting of the Italian text of the proper of the Mass of the Immaculate Conception, along with report about local events and the usual reviews complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 90, No. 11, November 1995.

Luciano Migliavacca contributes his thoughts for the feast of Saint Cecilia, patroness of sacred music. The shrine of the Holy House at Loreto marked the centenary of Lorenzo Perosi's first Mass there in September of 1895. A letter from Padre Sante Zaccaria announces his resignation as editor of the journal after twenty-five years of service. News and reviews complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 90, No. 12, December 1995.

Bishop Antonio Mistrorigo delivered a homily at a convention of singers at Padua on the eighth centenary of the birth of Saint Anthony. Other articles have to do with the same meeting which was well-attended. A list of all participating choirs is given.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 22, Series 2, No. 76, October, November, December

1995. Trimester periodical of the Sacred Music Commission of Braga, Portugal.

The theme of this issue is Christmas. The main article by Filipe Pereira treats the mystery of the Incarnation and how it is expressed by human means, including the art of music and singing which is a sacramental sign of our enounter with God. As always, this journal gives over the bulk of its pages to new music, usually with Portuguese texts.

R.J.S.

OPEN FORUM
Feminine Music

The opinion of Monsignor Schuler (Fall, 1995) that much of today's music for worship is feminine in nature is incisive and spot-on. Moreover, this "femininity" phenomenon in church music is a part of a larger syndrome affecting both the Church in the west and the public sector in America , an attack on masculinity.

The old, sickly-sweet hymns which Monsignor and I both remember were mostly used in Marian devotions. These are the hymns which make one "feel good" (if one is not a discriminating musician). I think this is the core of the problem.

It is my contention that this feminine/feel-good music serves the heart, or more accurately, the emotions, rather than serving both the heart and the mind. In this regard, music has lost fully one-half of Pius X's formula: "...to raise the mind and the heart to God." I maintain that Pius' formulation was not an accident, and that the conjunctive "and" mandates a balance between the intellectual and emotional aspects of music. Whether music serving only the mind or only the heart is suitable for devotions is another question which should be debated. In any case, by Pius' definition, such music is definitely NOT suitable for the Mass.

The larger syndrome is manifest in a variety of circumstances. One example is the "feel-good" component of modern-day education, wherein students are given "self-respect" without reference to the common Fatherhood of God. Another display of the phenomenon is "PC" speech and writing, ultimately the feminization of language. Perhaps most offensive is the sublimation of justice to circumstance, epitomized by the "poverty causes crime" defence. If you think this problem doesn't obtain in the Church, check with your local marriage tribunal.

All of these penumbrations crawl out from under one lie: the denial of the necessity of masculinity in God's plan—and shows in a lack of balance (right order) in the world. Although there is no question that the opposite emphasis (mind to the exclusion of heart) is similarly evil, we are living in an era dominated by emotions. This dominance has had serious, deleterious effects on worship and society, and should be corrected.

LAWRENCE A. STICH

NEWS

The sixth annual colloquium on "Liturgical Music and the Restoration of the Sacred" will be held at Christendom College in Front Royal, Virginia, June 18 to 23, 1996, sponsored by the college and the Church Music Association of America. Faculty for the event includes Paul Salamunovich, Theodore Marier, Fr. Ralph S. March, S.O.Cist., Monsignor Richard J. Schuler, Fr. Sheldon Roy and Fr. Robert A. Skeris, who is chairman of the colloquium. For information, call (800) 877-5456.

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The music department of the University of Dallas has announced a week-long summer course, "Catholic Artistic Heritage and Spirituality," May 20 to 30, 1996, on the college campus in Rome, Italy. Instructors of the courses will be Fr. George Rutler, Fr. Ralph S. March, S.O.Cist., Fr. Gilbert Hardy, S.O.Cist., and Fr. James Lehrberger, S.O.Cist. The university's Collegium Cantorum, under the direction of Marilyn Walker, will participate in the events of the week. For information call (214) 721-5079.

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Christmas was celebrated at the Church of Saint Louis, King of France, in Saint Paul, Minnesota, with music and texts from French composers and poets. The sung Mass was celebrated in French. Father Paul F. Morrissey, S.M., is pastor.

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John Cardinal O'Connor celebrated the fiftieth jubilee of his ordination to the priesthood with a special Mass in Saint Patrick's Cathedral in New York, and a concert in the evening of December 17, 1995. On the program were Poulenc's *Gloria*, and Gounod's *Messe Solennelle, Saint Cecilia.* The cathedral choir, soloists and orchestra were under the direction of John Michael Caprio.

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Mary Elizabeth LeVoir, organist at the Church of Saint Agnes in Saint Paul, Minnesota, presented an organ recital in fulfillment of the requirements for the doctor of musical arts degree at the University of Minnesota, December 1, 1995. The program included *Praeludium in E Major* by Vincent Lübeck, *Seven Pastels from the Lake of Constance* by Sigfrid Karg-Elert, *Trio Sonata V in C*

Major, BWW 529 by J.S. Bach, and *The Embrace of Fire* by Naji Hakim. Dr. LeVoir is reviewer of organ music for *Sacred Music.*

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Music for the Christmas feast at Saint Agnes Church in Manhattan was under the direction of Dennis Crowley. For the Christmas Eve Mass, the schola sang Vincent Novello's *Mass in B-flat*, and at midnight, *Mass in C* by Johannes van Bree. Motets by Mendelssohn, Monteverdi, and Josef Beltjens and organ music by Franck, Pachelbel and d'Aquin were also on the program. Monsignor Eugene Clark is pastor.

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Holy Childhood Parish, Saint Paul, Minnesota, celebrated the Christmas feasts with Mozart's *Missa Brevis in F* at midnight, *Mass on Gregorian Themes* by Robert Vickery on the feast of the Holy Family, *Mass in D* by Otto Nicolai on New Year's Day, and Alfred Pilot's *Messe des Rois Mages* for the Epiphany. Father Gordon Doffing is pastor; Father John Buchanan is pastor emeritus; Stephen Schmall is choirmaster and Robert Vickery, organist.

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At Saint Patrick's Church in Portland, Oregon, the Cantores in Ecclesia sang music by Colin Mawby, Herbert Howells, Lassus, Palestrina, Byrd, Michael Haydn and Maurice Duruflé at Saturday Masses during January and February 1996. Dean Applegate is director and Delbert Saman, organist.

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Christmas music at the Church of Saint John in Saint Paul, Minnesota, included Haydn's *Missa brevis S. Joannis de Deo (Little Organ-solo Mass)*, and compositions by Bach, Daquin, Handel, Pitoni, Schubert, Vivaldi and Yon. The schola sang the Gregorian settings of the midnight Mass. Father Joseph Fink is pastor. Mary Smisek is organist and Ron Smisek directs the schola.

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The William Ferris Chorale presented music by César Franck at a concert, February 16, 1996, at Mt. Carmel Church in Chicago, Illinois. The program included his *Mass in A* for chorus, organ, harp and cello. Other works were *Psalm 150, Domine non secundum, Ave Maria* and *Dextera Domina.* Thomas Weisflog was organist. Stephen Hartman was harpist, Kim Scholes, cellist, and John Vorrasi, tenor.

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The Santa Fe Desert Chorale has announced its summer series of concerts, July 7 through August 15, 1996. Under the direction of its founder, Lawrence Bandfield, the choir is made up of twenty singers. Among the music programmed is Joseph Haydn's *Lord Nelson Mass* and selections of sacred choral music intended for small chapels.

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The orchestral Masses at the Church of Saint Agnes, Saint Paul, Minnesota, during Christmas and the Sundays before Lent included Mozart's *Coronation Mass (K317)*, his *Mass in C, K337*, the *Waisenhaus Mass (K139)*, and his *Missa Longa (K262);* Joseph Haydn's *Harmonien Mass* and his *Schöpfungs Mass;* Gounod's *Mass of Saint Cecilia;* and Antonin Dvorak's *Mass in D.* The Twin Cities Catholic Chorale and members of the Minnesota Orchestra are under the direction of Monsignor Richard J. Schuler. This is the twenty-second year of this presentation of great classical Masses within the Sunday liturgy of the parish.

R.J.S.

EDITORIAL NOTES Volume 123

In 1874, in Milwaukee, Wisconsin, John Singenberger established a journal with the title *Caecilia.* It has been continuously published ever since, making it the oldest, continuously published music magazine in the United States. From Milwaukee, the place of publication moved to Saint Louis, to Boston, to Omaha and finally to Saint Paul. The name was changed to *Sacred Music* at the time of the organization of the Church Music Association of America. *Caecilia* and *The Catholic Choirmaster* merged with a new title, but with the volume numbering of the older, *Caecilia.* The full run of volumes is in the Salzmann Library on the campus of Saint Francis de Sales Seminary in Milwaukee; and the Xerox Co. has it available on microfilm in Ann Arbor, Michigan.

With the new volume, all subscriptions will again be due. Because of a rise in many costs, including postage and printing, an increase in the cost of subscription must be asked. This is the first time in over twenty years that there has been an increase. The rate with Volume 123 will be $20 per year, with students at $10. There will no longer be a distinction between voting and regular members.

CONTRIBUTORS

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.

Richard J. Siegel has doctorates in sacred music and law. He is musical director of the Ecclesiastical Chorale Society, organist and

choirmaster at New Lenox, Illinois, and a member of the carillon staff at Rockefeller Chapel of the University of Chicago.

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

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