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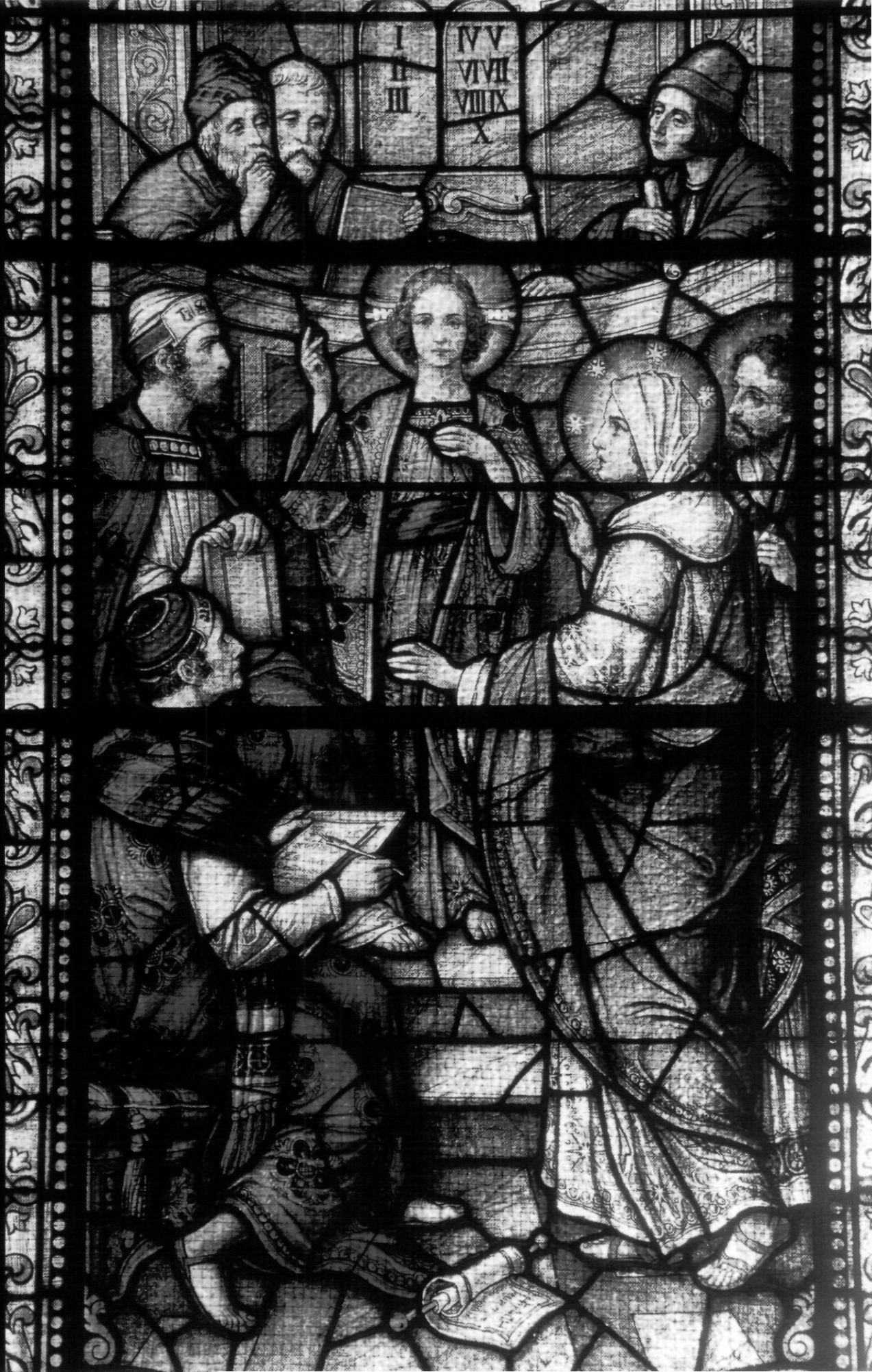
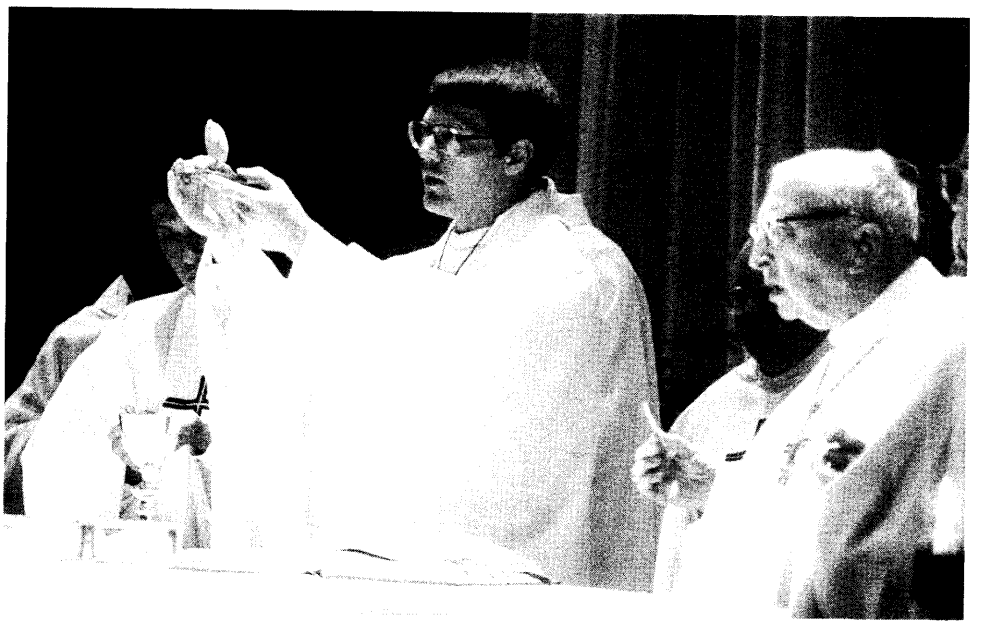


(Spring)
1996

Volume
123

No. 1



First Mass. Fr. Joseph Hirsch. Sparta, Wisconsin.

SACRED MUSIC

Volume 123, Number 1, Spring 1996

SACRED MUSIC

Continuation of *Caecilia,* published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster,* published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of Publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

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Library of Congress catalog card number: 62-6712/MN

SACRED MUSIC is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

Cover: Windows, Church of Saint Agnes, Saint Paul, Minnesota. Photo by Joe Oden.

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ISSN: 0036-2255

SACRED MUSIC (ISSN 0036-2255) is published quarterly for $20 per year by the Church Music Association of America, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672.
Second-class postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672.

FROM THE EDITORS
A Suggestion for the "Reform of the Reform"

For the past twenty years, each Holy Week at the Church of Saint Agnes in Saint Paul, Minnesota, a group of men (twenty, this year) have sung Tenebrae on Thursday, Friday and Saturday of the Triduum. The entire office of matins and lauds in the full Gregorian settings of the psalms, antiphons, readings and responsories is carefully and reverently sung, taking a little over two hours each day. It is a time of peace and meditation. Since the texts of the revised office are not yet issued with their musical settings, we continue to use the texts from the *Liber Usualis*.

Even though the music continues without interruption for over two hours, there is still ample opportunity for reflection and thought, especially during the responsories and readings. It occurred to me that so many of the texts in the old breviary, texts that were so familiar and so meaningful to those who over the years had sung them, have been eliminated from the reformed office. What I was singing at this year's Tenebrae at Saint Agnes is no longer the official office of the Church. Yet many of the words in that old office have been the inspiration of priests and religious for centuries. Composers have left settings of the responsories in a variety of styles that form one of the great treasures of sacred music, from the Gregorian chants to twentieth century compositions.

One rightly asks "why?" Why have the lamentations of Jeremiah been deleted? Where are the texts of the old responsories (nine each day)? Why has the reform brought so much elimination? The first antiphon of the first nocturn of matins for Holy Thursday, *Zelus domus tuae comedit me,* was the opening cry of the Triduum, almost like the moslem's prayer from the minaret announcing the beginning of the holy days. It sounded around the world, in every cathedral, monastery, seminary and religious house. Truly it was an expression of unity and universality as Christendom begins its solemn observance of the events of the redemption.

Michael Haydn's responsories, Allegri's *Miserere* that Mozart heard in the Sistine Chapel, Palestrina's lamentations and many other musical glories of the Church have been swept away since the texts have ceased to be a part of the official prayer of the Church. There was no part of the church year that had a greater wealth of compositions than Holy Week. And composers are still attracted to those texts. Why were they eliminated?

It is an interesting fact that words set to music make a much greater impression on the reader than words alone without music. Children learn the alphabet much quicker and remember it longer when it is sung. We even have singing telegrams, not to mention the entire advertising industry for which music plays so large a part. The old texts, learned in the seminary and sung to music of the great masters, literally rose up off the page of the breviary even when it was only read silently, by priests who once sang them in school. Why have the ancient offices of Holy Week been revised?

The venerable Roman rite was particularly rich in the Holy Week ceremonies. Through the centuries changes that occurred in other parts of the liturgical year were not applied to Holy Week, even in the reforms following the Council of Trent. Why have we lost them now? Is not this present "reform" rather an impoverishment than an enrichment?

What has happened to the rogation days, the octave days of Pentecost, the twelve days of Christmas with the Epiphany octave? Even some of the new names for the liturgical periods lack mystery and meaning as when we speak of "ordinary time" instead of Sundays after Epiphany or Pentecost. To move immediately from the glory and exaltation of Pentecost Sunday with red vestments and *Gloria, Credo* and

sequence, into a Monday with the green vestments of ordinary time does not reflect the human need to extend a celebration.

Ecumenism should also enter this "reform." The Lutherans still keep Septuagesima, Sexagesima and Quinquagesima to designate the Sundays before Lent, terms that can no longer be found in the Roman books. We are anxious to share with non-Catholic brethern, but we have confused them by abandoning liturgical terminology that we formerly held in common. A good example is the designation of Palm Sunday as Passion Sunday.

All these suggestions could easily be incorporated into a new edition of the Roman missal. Restoring many of these now eliminated texts and feasts could be accomplished by a reform of the calendar. We do need a "reform of the reform." Let us start with a few restorations.

R.J.S.

Our Covers

With this issue we begin a new series of covers for *Sacred Music*. They will portray the life of Christ and the Blessed Virgin Mary in stained glass, and continue for the next twelve issues over three years.

Made by the F. Meyer Co. of Munich, Germany, the windows were installed in the Church of Saint Agnes in Saint Paul, Minnesota, in 1930. They are a classical expression of the Munich school of stained glass, and are similar to other installations found in the United States and Canada, a notable example being the Church of the Mother of God in Covington, Kentucky, once a great center of liturgical music in the Caecilian tradition. The cathedral of Quebec is another instance of Meyer's work.

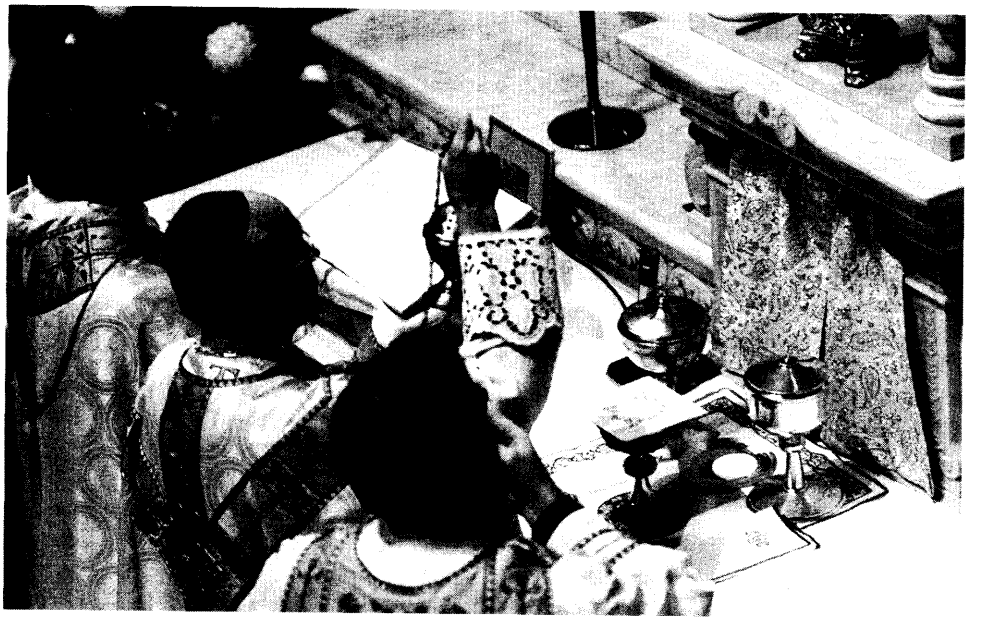
The iconography at Saint Agnes has the life of the Blessed Virgin in the windows of the west wall, and those depicting Christ's life on the east wall. The details of the glass are best seen in photographs which bring the fine fabrics of the robes and the minute architectural decoration close to the viewer. The pictures were taken by Joseph Oden of the *Saint Paul Pioneer Press*.

Stained glass has long been one of the symbols used in Catholic instruction and worship. In the middle ages, gothic architects built churches with great expanses of window area into which the glassiers put a riot of colored glass, responding to the contrasts of sunlight in morning and evening hours, the changes brought on by winter and summer, the brilliance of the south exposure and the coolness of the northern light. But these windows were means of catechesis as well. A prayer book of those times instructed the worshiper to enter the church, adore the Blessed Sacrament and then walk around and look at the stained glass windows which gave him a complete summary of his faith. The mysteries of Christ's life, the various virtues, the forever interesting question of the last judgment, heaven and hell, and portraits of the saints were laid out for one to study and contemplate. Hours of devotion and learning were provided in the stained glass.

Today's new churches are often called secular buildings without any religious symbols. There are no statues, paintings or shrines. But the use of stained glass often turns such a building into a religious space. Even without an iconography or pictures of any kind, the simple use of color will create an atmosphere of the sacred and turn a secular building into a holy place.

We hope you will enjoy our covers.

V.A.S.



Corpus Christi. Bishop Paul Dudley. Saint Agnes Church, Saint Paul, Minnesota.

A YOUNG CATHOLIC ARGUES AGAINST LITURGICAL DANCE

(Reprinted from *AD 2000*, an Australian journal of religion opinion, Vol. 9, No. 2, March 1996, with permission of the editor.)

Of late certain liturgists have been attempting to prove the existence of an unbroken tradition of liturgical dance in the western Catholic Church which would legitimize its growing prevalence, particularly during "special occasion" Masses such as school year openings, first Communion and other major celebrations.

This practice has spread because, despite countless post-Vatican II documents on liturgical matters, little light has been shed by the Holy See on the licitness or otherwise of liturgical dance, save a solitary commentary in the Sacred Congregation for Divine Worship's publication *Notitiae* for June/July 1975 (p. 202).

This commentary noted that an "unbroken tradition" was essential to justify liturgical dance in western churches, but pointed out that such "dance" had never been part and parcel of western Catholic liturgical worship, and therefore should not have any place in our liturgy. On the other hand, said *Notitiae,* such movements or gestures as kneeling, genuflection and bowing had always been a strong element in traditional Catholic worship. Yet, curiously, it is these very practices which are being challenged by the same liturgists who advocate "dance" during Mass.

In attempting to justify the practice, these liturgists, finding nothing in the New Testament on the subject, rely heavily on the Old Testament for vindication.

In this regard, Miriam's dancing of praise is cited. But on questioning a Jewish rabbi, I was informed that this was not any form of liturgical dance, nor dance *per se*, but merely skipping and jumping with joy at the truly great miracle God had performed for His people. This is also the case with Judith's thanksgiving dance.

The ritual processions, feasts of the Passover and the Tabernacles, Pentecost and David's dance before the Ark of the Covenant did include swaying, but definitely not dance. The swaying, as any rabbi will confirm, is the Jews' literal expression of David's exhortation in the Psalms: "I will praise the Lord with all my bones," when

they pray. The Jews still do it today, swaying back and forth as they pray, as can be seen at the Wailing Wall in Jerusalem.

Advocates of liturgical dance also quote from the early church fathers. But their encouragement to prayer relies on David and the Psalms, and in any case is used allegorically (as Christ did when speaking of sin: "...if your hand or your foot causes you to sin, cut it off and throw it from you!") Such citations provide no authority for liturgical dance.

Allegories can also be found in the paintings of Luca della Robbia, Botticelli and Fra Angelico. But those who cite them as supporting "dance" fail to appreciate that they are artistic representations of heaven, not of any earthly liturgy. There is no connection between what we might do in the Mass and what renaissance artists chose to portray imaginatively.

The processions in public squares during the middle ages, which are sometimes cited, were not strictly liturgy and not strictly "dance" at all. Processional movement was preparation for the liturgy or something which flowed from it afterwards. Such movements were not an accompaniment to the Mass itself in the sanctuary. The mystery plays, which were performances staged by the Church in town squares to explain matters of faith to the townsfolk, were definitely not components of liturgy.

Well-meaning nuns who confidently claim that liturgical dance is an integral part of today's youth culture are hopelessly out of touch. All of my friends in my age group (male and female) who went through the Catholic school system regard liturgical dance as unnecessary, sometimes irreverent and above all, *corny!* The supposed ability of some middle-aged and elderly people in the Church to identify with "youth culture" never ceases to amaze us. In the process, these people present hymns more reflective of the secular musical styles of the 1960's and 1970's as if they would be "cool" for today's young Catholics! Liturgical dance is another part of this time warp.

The proponents of liturgical dance also have much to say about "inculturation." It is true that some form of religious "dance" may be considered appropriate in some Third World cultures where there could have been a strong and natural association between religious sentiments and dancing.

In our culture, however, dance is definitely associated with secular activities (as the *Notitiae* commentary reminds us). This is seen in its role in courtship and the relationship between the sexes in countless movies. Ballroom dancing, ballet and other forms of dance are invariably secular in focus.

In his book *Elements of Rite: A Handbook of Liturgical Style* (1982), Fr. Adrian Kavanaugh, OSB, writes:

> Dance performances in the liturgy are to be avoided. If one wishes to enhance the assembly's appreciation of bodily motion as a means of expressing and communicating sacred values, one might give attention to the liturgy's ceremonial choreography...While such dance events are often exhilarating to many, they are always liturgically superficial. The introduction of soloists who dance "for" the assembly has the effect of reinforcing the assembly's passivity by presenting it with ...movement none but the soloist can attain.

Dance is not participative at all, as its defenders claim. Liturgical dance always involves not more than a dozen people, while the hundreds in the congregation watch what seems to be nothing more than a performance. It takes on the aspect of a spectator activity and hardly enhances the Mass as a holy sacrifice, a sacred banquet.

For all these reasons, any claim that liturgical dance has a credible basis in the traditions of western Catholic worship is without foundation in scripture, theology and history. It is simply the manufactured brainchild of liturgical elites.

ROCCO LOIACONO

A YOUNG CATHOLIC

MUSIC AND LITURGY IN NINETEENTH CENTURY LYONS

ORIGINS OF THE RITE OF LYONS

The City of Lyons, the second largest city in France, lies at the junction of two important rivers, the Rhône and the Seine. The site of an ancient settlement, it became a Roman colony in 42 B.C., eventually becoming the capital of Gallia Lugdenensis in the time of Emperor Augustus. The city rightfully claims to be the location of the earliest Christian community in Gaul. Its first bishop was St. Pothinus, who was succeeded by St. Irenaeus (d. 203 A.D.). In its early history, Lyons followed what came to be known as the Gallican rite, as did the rest of Gaul. Under Bishop Leidrade (798-814), however, it appears that the Roman usage gradually supplanted the earlier Gallican rite, a process replicated throughout Gaul. Throughout the middle ages the Church in Lyons was noted for its great liturgical tradition. The historical basis for liturgical books in Lyons is a tenth or eleventh century Gregorian sacramentary, from which the medieval missals were derived. The Lyons usage was so firmly established that it was one of the local usages which qualified for exemption from the requirement to use the new missal of Pius V which was issued following the Council of Trent.

The liturgical uniformity from which Lyons was exempt was established through the publication of the *Missale Romanum ex decreto ss. Concilii Tridentini restitutum, Pii V. Pont. Max. iussu editum*, issued on July 14, 1570, a date which is one of the most important in the study of the Roman liturgy. The missal was prepared in response to a decree of the twenty-fifth session of the Council of Trent which essentially had left the reform of the Roman liturgy—breviary and missal—to the judgment and authority of the most holy Roman pontiff. The missal of Pius V effectively brought medieval liturgy to an end by mandating the use of a single source as the text for the celebration of the Roman Catholic Mass. The papal bull *Quo primum*, which promulgated the new missal, required its use in all Catholic churches except those who could demonstrate an uninterrupted two hundred years of a local usage. Joining Lyons in claiming this exemption were several other important and ancient dioceses—Braga, Cologne, Liège and Trier—although only Braga and Lyons continued to maintain their own distinctive liturgies into the twentieth century.[1]

The rite of Lyons maintained its liturgical individuality only with some difficulty and only with limited success, finding itself in the middle of two large liturgical and historical forces. On the one side stood those members of the Catholic hierarchy who strongly desired to "romanize" all Catholic worship in the sense of making it all conform to the Pian missal. On the other side was the rising tide of neo-Gallicanism[2] which remained a strong factor in France until the end of the nineteenth century. Liturgical practice in Lyons, therefore, was influenced by both of these factors. The first printed missal was issued by Cardinal Charles de Bourbon (1446-1488) in 1487. Revisions of this missal, which appeared during the next two hundred fifty years, were generally faithful to the liturgical traditions of the Church of Lyons. However, in 1737 a new missal was produced by Msgr. de Rochebonne (1731-1740) which deviated considerably from the ancient rite in an attempt to make the rite of Lyons more closely associated with the Roman liturgy. Further harm to the ancient traditions was inflicted in 1771 with the missal of Msgr. de Montazet (1758-1788). Montazet's missal was patterned after the neo-Gallican missal of Paris, and met considerable opposition from the canons of the cathedral who resisted the archbishop's revisionary efforts. After seventeen years of conflict, the canons finally accepted a new missal and a new breviary which retained at least some of the traditional rubrics and ceremonial, but at the cost of sacrificing most of the ancient liturgy of the Church of Lyons. Sixteen years after the adoption of Montzaet's neo-Gallican missal and breviary, Catholic worship was brought to a halt in the Cathedral

of Lyons, as elsewhere in France because of the French Revolution, the practice of the faith not being restored until 1799. In the years which followed, there was considerable interest in Lyons directed towards a real restoration of their rite. A new missal was published in 1825 bearing the title *Missale sanctae Lugdunensis ecclesiae* which, although modeled after the Montazet missal, restored some of the ancient texts and formulas. The most important work in the nineteenth century, however, took place while Maurice de Bonald held the title of Archbishop of Lyons and Vienne and Primate of the Gauls. Bonald desired to return Lyons to its original rite. However, he was opposed by the two usual factions, the gallican group who favored the Montazet missal of 1777 and the romanizers who wished for Lyons simply to adopt the *Missale Romanum* of 1570 . The result in 1866 was a compromise. The *Missale Romanum Lugdunensis* was essentially the missal of Pius V, but with diocesan propers, a few minor variants in the text, and some of the ancient ceremonial of the local church.[3]

THE LITURGY OF LYONS

The shifting liturgical emphasis in Lyons resulted in many changes to the historical liturgy by the mid-nineteenth century. Nonetheless, during the time of Maurice de Bonald, Lyons maintained a liturgical and musical tradition which retained many distinctive features. The opening prayers at the foot of the altar, for example, did not include Psalm 42 (43), as in the Roman missal, but began as follows:

In nomine Patris, et Filii, et Spiritus Sancti. Amen.
V. Introibo ad altare Dei.
R. Ad Deum qui laetificat juventutem meam.
V. Pone, Domine, custodiam ori meo.
R. Et ostium circumstantiae labiis meis.
V. Confitemini Domino, quoniam bonus.
R. Quoniam in saeculum misericordia ejus.

Following the *Confiteor*, the Lyons Mass continued as follows:

V. Adjutorium nostrum in nomine Domini.
R. Qui fecit coelum et terram.
V. Sit nomen Domini benedictum.
R. Ex hoc nunc, et usque in saeculum.
V. Domine, exaudi orationem meam.
R. Et clamor meus ad te veniat.

Another distinctive feature of the Lyons Mass was its great number of sequences. Like the neo-Gallican missals of the time, Lyons exhibited a special fondness for the sequence. During the time of Archbishop de Bonald, there were over fifty sequences for the rite. Sequences were provided not only for the major solemnities, such as Christmas, Epiphany, Easter, Ascension and Pentecost, but also for many Masses found in the proper and the common of the saints. Among the many sequences of the rite were the following:

Votis Pater annuit: Justum pluunt sidera (Christmas)
Aeterni Verbi praeconem, Amoris Apostolum (Saint Stephen)
Deum mortalibus subjectim cernimus (Circumcision)
Ad Jesum accurite, Corda vestra (Epiphany)
Tellus et sidera, nunc obstu percite (Presentation)
Humani generis, cessent suspiria (Annunciation)
Immolatur Pascha novum (Easter Sunday)
Victimae paschali (Easter Monday)
Solemnis haec festivas Novum instaura (Ascension)
Veni sancte Spiritus (Pentecost)
Os superbum conticescat (Trinity)
Lauda Sion, salvatorem (Corpus Christi)
Venite, cuncti curite, ad cor Jesu (Sacred Heart)

Plaudamus cum superis (Assumption)
Gaudi primordium, et salutes (Nativity of the Virgin)
Exultet laudibus coelestis curia (All Saints)
Dies irae (Requiem)

Another distinguishing feature of the rite of Lyons was the prayers at the offertory. Similar to the opening prayers of Mass, the rite provided its own distinctive set of offertory prayers. During the middle ages, the offertory was the point in the Mass which demonstrated the greatest degree of differences between various localities, and the rite of Lyons exhibited its own traditional usage with these prayers. This not only included variant prayers over the host and chalice, but also the use of only two verses (six and seven) of Psalm 25 (26) for the *Lavabo.* These verses did not conclude with a doxology, but were followed by a short invocation to the Holy Spirit (*Veni, sancte Spiritus: reple tuorum corda fidelium, et tui amoris in eis ignem accende*).

Also distinctive to the rite of Lyons was a large number of prefaces. In the mid-nineteenth century, the missal included twenty-one, including the prefaces from the Roman missal plus specific prefaces for Advent, Purification, Holy Thursday, Annunciation, Pentecost, Blessed Sacrament, St. John the Baptist, Dedication of a church, SS. Pothinus and Irenaeus, and All Saints. With the exception of a few minor differences in rubrics, the Eucharistic prayer or canon was identical with that of the Roman rite. Prior to communion, however, there were some distinctive features in the Lyons rite. The rubrics called for the embolism (*Libera nos, quaesumus*) to be recited audibly or sung *in tono ferialis*, in contrast with the Roman rite which required the words of the embolism to be recited quietly by the celebrant. The rite of Lyons also provided distinctive prayers prior to communion. While the first of these (*Domine Jesu Christe, qui dixisti apostolis tuis*) was practically identical with that of the Roman rite, the second (*Domine sancte, Pater omnipotens aeterne Deus*) and third (*Domine Jesu Christe, Fili Dei vivi*) were totally different texts compared to Roman rite counterparts. Despite all of the above-mentioned differences, however, the distinctiveness of the mid-nineteenth century rite of Lyons might have been scarcely noted by many visitors to churches of the diocese. Where the rite was most distinctive was during a pontifical Mass in the cathedral.

PONTIFICAL MASS

A solemn pontifical Mass in Lyons was preceded by the office of terce. The archbishop entered the cathedral in cope and mitre, carrying a crozier and attended by various ministers and followed by the canons and chaplains in choir dress. After intoning the beginning of terce (*Deus in adjutorium*), the archbishop and his assistants returned to the sacristy to prepare for Mass. Therefore, unlike his Roman rite counterparts, the archbishop vested only in the sacristy. His return during the singing of the introit, however, was a solemn and majestic entry for Mass, with an order of procession based on the papal stational Mass of the seventh and eighth centuries: seven acolytes in red cassocks and girded albs carrying candles; crucifer and crozier-bearer in copes; six subdeacons in tunicles; canon subdeacon bearing the archiepiscopal cross; six deacons in dalmatics; canon deacon holding the crozier; six priests in chasubles; the archbishop vested for Mass walking between two priests in copes; train-bearer and four insignia-bearers. Incense was used profusely at the Mass, although the rubrics did not provide for incensing the altar at the beginning of the liturgy or incensing at the consecration. Such use of incense was confined to the gospel and offertory. However, two large urns were located at either side of the high altar, and it was the responsibility of an acolyte to replenish the supply of burning incense at various appropriate times during the liturgy.

A most interesting ceremony in the pontifical Mass, known as the *experimentum vini*, took place between the epistle and gospel readings. The ceremony, which involved acolytes, subdeacons, deacons, priests, and a sacristan, took place at a side

chapel in the cathedral. It was the responsibility of these ministers to "test" the wine and to pour it into the chalice before solemnly bringing the chalice to the altar of St. Speratus behind the high altar. The altar of St. Speratus served as the credence table during pontifical liturgies. This interesting and formal ceremony must have had origins in traditional medieval fears of poisoning, but it also may have some vague connections with the earlier Gallican Mass.

Another unique and interesting ceremony at pontifical Mass was the solemn benediction offered by the archbishop following the embolism to the *Pater noster* (Lord's prayer). This benediction, most probably a survival from the Gallican liturgy, consisted of five formulas, each concluding with an *Amen*.[4] The first three formulas were variable depending upon the feast being celebrated, while the concluding two were constant. The ceremonial connected with the benediction was very imposing. The canon deacon, holding the archbishop's crozier in both hands, faced the people and intoned the words *Humiliate vos ad benedictionem*, to which the choir responded *Deo gratias*. While the senior deacon, senior subdeacon, and crucifer remained standing facing the altar, all the other ministers knelt to receive the benediction of the archbishop.

CHANT

Unaccompanied plainchant was the only music permitted in the major churches of Lyons until the end of the eighteenth century. In 1841, an organ was introduced into the choir of the primatial church, and this departure from tradition created much negative comment. Plainchant, therefore, was an important part of the liturgical tradition of the rite of Lyons. In examining mid-nineteenth century chant books from Lyons, one must bear in mind that this was the period preceding the adoption of the Solesmes restoration and reform of plainchant. The influence of the seventeenth century Medicean gradual,[5] which reshaped medieval chant to suit prevailing humanist sentiments, was widespread. Equally widespread was the appearance of new chant books where traditional texts and melodies were revised or even rewritten. Nowhere was this more prevalent than in France, fueled by the tides of neo-Gallicanism. Comparing mid-nineteenth century chant books from Lyons with later Roman rite books yields many distinctions and differences between the two. A minor, yet not uncommon occurrence, is a slight alteration of a text. At times this might simply involve the insertion of an "extra" word, such as in the introit for Easter Sunday:

Roman rite gradual:	Lyons rite gradual:
Haec dies, quam fecit Dominus:	*Haec est dies, quam fecit Dominus:*
exsultemus et laetemur in ea.	*exsultemus et laetemur in ea.*

In some situations, the Lyons texts might be shorter than the Roman rite equivalent. For example, the tract for the First Sunday of Lent in Lyons utilized only six verses of Psalm 90 (91), while the tract in Roman chant books has thirteen verses of the same psalm. Occasionally a Roman text and chant were assigned to a different Sunday or feast in the Lyons liturgy. The tract for the Fourth Sunday of Lent (*Qui confident in Domino*), for example, was assigned to the Third Sunday of Lent in Lyons. Similarly, the offertory for the Second Sunday of Advent (*Deus tu convertens*) appears in the Lyons liturgy as the offertory for the Third Sunday of Advent.

Closely associated texts, such as those cited above have relatively similar chant melodies. For the most part, however, Lyons chant books contain texts which differ from the Roman rite. For example, examining the introit, gradual, offertory and communion for each of the four Sundays of Advent yields only three in common with the Roman texts, and all three texts are at some variance with their Roman counterparts. The distinctiveness of the chant texts in the rite of Lyons might be further illustrated by examining the introit, offertory and communion for Easter Sunday:

Roman rite introit: *Resurrexi, et adhuc tecum sum, alleluia: posuisti super me manum tuam, alleluia: mirabilis facta est scientia tua, alleluia, alleluia.*	Lyons rite introit: *Christus resurrexit a mortuis, alleluia: absorpta est mors in victoria, alleluia: ubi est mors victoria tu? ubi est mors stimulus tuus? alleluia, alleluia.*
Roman rite offertory: *Terra tremuit, et quievit, dum resurgeret in judicio Deus, alleluia.*	Lyons rite offertory: *Pascha nostrum immolatus est Christus. Itaque epulemur, non in fermento veteri, neque in fermento malitiae et nequitiae, sed in azymis sinceritatis et veritatis, alleluia.*
Roman rite communion: *Pascha nostrum immolatus est Christus, alleluia: itaque epulemur in azymis sinceritatis et veritatis, alleluia, alleluia, alleluia.*	Lyons rite communion: *Dextera Domini fecit virtutem; non moriar, sed vivam et narrabo opera Domini, alleluia.*

The texts of both introits are scriptural, the Roman rite using sections of Psalm 138 (139), while the rite of Lyons uses the familiar words of the Apostle Paul from Chapter 15 in the First Letter to the Corinthians. The Lyons offertory is also taken from First Corinthians, essentially being the same passage upon which the Roman communion is based. The choice of all three texts in the Lyons rite betrays a neo-Gallican influence, all being identical to texts in neo-Gallican Parisian books. The one interesting curiosity is that the Lyons chant books reverse the Parisian offertory and communion, *Dextera Domini fecit virtutem* being the offertory in Paris and the communion in Lyons, and *Pascha nostrum immolatus est* being the communion in Paris but offertory in Lyons.

All of this may be somewhat unsettling for readers who have presupposed liturgical uniformity during that period of Catholic history extending from the promulgation of the Pian missal in 1570 to the issuance of the *Missale Romanum* of Paul VI in 1969. While the distinctiveness of the texts in nineteenth century Lyons may have been very pronounced, one need only turn to the liturgical books of the Dominicans or Cistercians, for example, to find variant texts peacefully coexisting with their Roman counterparts for many centuries. Similarly, the consistency of chant melodies, to which we became accustomed because of the Solesmes editions of the past one hundred years, hardly represents the earlier use of corrupted, rewritten, and poorly edited chant books. These were certainly not limited to the Medicean books of the seventeenth century. As a matter of fact, examining a later nineteenth century *graduale*,[b] published in Rome with the full authority of the Vatican, yields chant melodies no less corrupted than the chant melodies found in Lyons publications. The restoration of plainchant is essentially a twentieth century phenomenon, coming as a result of the research and scholarship of nineteenth century Benedictine monks at St. Pierre de Solesmes. Therefore, the significance of plainchant in Lyons was not its corrupted melodies or variant texts, none of which was unique to Lyons, but rather the importance with which the Church of Lyons treated its liturgical chant.

CONCLUSION

Studying the rite of Lyons, like any historical inquiry, may be nothing more than an interesting exercise in curiosity. However, it also creates an opportunity for an interesting view of the rather chaotic state of plainchant prior to the Solesmes reforms, reminding us of the debt we owe to the monks of Solesmes for directing our attentions back to the medieval origins of chant. Probing the story of the Lyons rite additionally serves as an important reminder that Roman Catholic worship has always included a significant amount of liturgical diversity. While such diversity was relatively normative in medieval Europe, a move toward centralization and

uniformity characterized the years between the Council of Trent and the Second Vatican Council. Nonetheless, even during those four centuries, there was considerable diversity in Roman Catholic worship, of which the rite of Lyons is but one example. Within that diversity, however, there remained a considerable sense of unity. First of all, all of these liturgies—whether diocesan such as Lyons, or associated with a religious order, such as the Dominicans—were an integral part of the western liturgical tradition, sharing much in common with one another. With the exception of the Ambrosian and Mozarabic liturgies, most of these liturgical "rites" were essentially Roman with the addition of various local traditions and practices. Additionally, all were unified through their common use of Latin as a liturgical language.[7] Neo-Gallicanism essentially stood in opposition to such considerations of unity, being more concerned with local tradition and regional authority than with the unifying principles and goals of Catholicism. The history of the Lyons rite, therefore, presents us with an opportunity to understand and contemplate the issue of liturgical diversity as it was historically understood for centuries by those who professed the Roman Catholic faith. Although that history was marked by considerable struggle and division, in the end it is a story which strongly illustrates the success by which local traditions were preserved within the unity of the larger western liturgical tradition.

VINCENT A. LENTI

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NOTES

[1]Various monastic and religious orders also retained their distinctive liturgical usage under the exemption, as did the Ambrosian rite in Milan (Italy) and the Mozarabic rite in Spain.
[2]Neo-Gallicanism (or sometimes simply Gallicanism) arose in seventeenth century France through a program adopted by the French clergy in 1628 which basically challenged papal authority on many issues, including the liturgy. It was denounced by several popes and the First Vatican Council condemned many of its claims as being heretical. Neo-Gallicanism gave rise to many local liturgical practices in France which existed without papal approbation.
[3]The 1866 missal was replaced in 1904 with the *Missale Romanum in quo antiqui ritus Lugdunensis servantur*.
[4]Optional solemn blessings have entered the Roman Mass as a result of the liturgical reforms following Vatican II. These blessings, however, are at the dismissal rather than prior to the distribution of communion.
[5]The Medicean chant books, published in the early years of the seventeenth century, did great harm to the traditional repertoire of plainchant. Based upon concern for the manner in which accent in text is reflected in the musical line, many alterations and co-called "improvements" were introduced into the repertoire. Although the use of the Medicean *graduale* was never officially required, its corrupted plainchant remained of great influence in the Roman Catholic Church until the end of the nineteenth century.
[6]*Graduale de Tempore et de Sanctis juxta ritum Sanctae Romanae Ecclesiae*. Rome, MDCCCXCVI.
[7]As an important exception to liturgical Latin in the western rites, Rome sanctioned the use of Slavonic for worship in Dalmatia. The Romano-Slavonic liturgy, or Glagolitic Mass, was confined to eight dioceses in Croatia.

Corpus Christi. Bishop Joseph Sullivan. Saint Agnes Church, Saint Paul, Minnesota.

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

THE ERA OF VATICAN II

Vatican II wrought a sea change in ecclesiology. It was not that doctrinal formulae changed but the perspective into which they were set did change. The council's personalism led it to describe the Church as the person of Christ extended in time. With Christ as its head, it is formed as a communion of persons on the very model of that exemplar of person and communion, the communion of life and love which is the Trinity.

Not only a communion of persons, the Church is also a communion of communions or of local churches, each with a bishop at its head. *Lumen gentium*, article 27, would now see the bishop, not as a papal vice-regent, but as a *vicarius et legatus Christi*, a vicar and ambassador of Christ. *The Catechism of the Catholic Church*, article 895, succinctly declares "bishops should not be thought of as vicars of the pope." A diocese, therefore, was no longer a "branch office" of the universal church but a microcosm of it. To be sure the Petrine office of universal pastor was affirmed and the plentitude of power of the papal primacy was carefully safeguarded. But the Petrine office was no longer seen by analogy to the head of a secular unitary state. Given the principles of collegiality and subsidiarity, the Church could not be merely a papal monarchy.

The deepened ecclesiology of Vatican II implied that ecclesiastical honors, like church life, would be restructured on the conciliar model. The church marches forward in time on her pilgrimage to her heavenly end and so the post-conciliar *perestroika* could not be merely a return to the *status quo ante* of the early period. Thus, all honors would not be local. There would be roles for both the local Church and the universal pastor.

While the principles of subsidiarity and collegiality demanded that locally-based initiatives and honors be respected, lamentably, most of the reform thus far has been at the center. Little had been done in the local church except as a sort of *revanche* against the age of papal monarchy. Today there appears in many places to be a

distaste for papal honors, whether for musicians or others. Nor has there been much effort to create an honors system within the local church — except that in some places the order of deacon is now conferred on the sort of laymen who thirty years ago would have received the Order of Saint Gregory.

Since the coming into effect of the 1983 *Code of Canon Law*, the Latin Church has permitted the restoration of the system of musical honors which flourished during the early period. The new *Code* places entirely within the power of diocesan bishops the erection of collegiate churches and the creation of chapters of canons within them. Three years ago in these pages I published a canonical map showing how this might be done entirely without resort to Rome. To canonical clients faced with the suppression of their parish church I have suggested the transformation of parochial churches into collegiate churches. These would be centers for the solemn liturgy and for the preservation and cultivation of sacred music and they might be staffed on a part-time basis by retired or semi-retired priests and so not exacerbate the shortage of priests. While becoming burgeoning centers for the preservation and cultivation of the treasury of sacred music, such collegiate churches and their chapters of canons would be the creation solely of the local bishop. The recourse to Rome in vogue for at least the last five hundred years has been rendered unnecessary by the 1983 *Code*. Once again the local church can honor its senior clerical musicians by making them canons (or honorary canons) of a collegiate church of its own creation.

Where a group of women could be found willing to live in community without vows and sing the liturgy of the hours at a nearby church, a chapter of secular canonesses might be erected as a public juridical person. Such a life might be attractive to women intent on a career — especially in professional life — and without plans for marriage. But since they were not Religious with permanent public vows, secular canonesses might depart at will if later they chose to marry. The range of possibilities is limited only by the breadth of vision of the local Church's canonists and the will of its bishop.

If the reform of the honors system at the local Church level lagged, that on the papal level was accomplished almost at once. In fact, the reform of the papal court accomplished in 1968 and 1969 can be accounted one of the successful reforms of Paul VI. With clarity and precision his reform wrought a transformation of the pope's domestic establishment from a papal court with its many trappings of a secular monarch into a more ecclesiastical pontifical household. Pealing away centuries of accretions since the Donation of Constantine, this remarkable reform by an insider schooled from his youth at the papal court brought one of the world's most venerable institutions back to its origins, using principles of Vatican II and insisting that form follow function.

The reform of 1968-1969 came with the appearance of a trilogy of documents bearing the incipits, *Pontificalis domus*, *Pontificalia insignia*, and *Ut sive sollicite*.[1] These documents are bottomed on several principles of Vatican II. There was the desire to end the divorce between canon law and theology (i.e., between jurisdiction and orders), the related desire to underscore sacramental orders (especially the episcopacy), and the desire to give expression to the ecclesiological developments of Vatican II (especially the principles of collegiality and subsidiarity). There was also the influence of the constitution on the liturgy, *Sacrosanctum concilium*, with its watchword, *nobilis pulchritudo* or "noble beauty," sometimes rendered "noble simplicity." Finally, with the ending in 1929 of the "Roman Question" by the Lateran treaty between Italy and the Holy See (the last major document of the Holy See to use the expression "papal court"), many secular offices at the papal court which had lost their function a century ago could now safely be abolished.

Among the clerics of the papal court, the reform found a byzantine maze of some fourteen grades of *monsignori* and reduced this complex corps of "milords" to classic simplicity. The Pauline reform found domestic prelates, four kinds of protonotaries apostolic, four varieties of papal chamberlains, and five types of papal chaplains. It

left the pontifical clergy divided, like Gaul, into three parts, protonotaries apostolic, honorary prelates of His Holiness, and papal chaplains. Basically the Pian structure of 1905 was maintained, but the obsolete elements were removed or updated in accordance with Vatican II principles. Though radical, the reform respected acquired rights and hewed to precedents, while at the same time excising necrotic matter with the deftness characteristic of a skilled surgeon. For few reforms are cut from whole cloth.

Protonotaries apostolic created before the reform retained their privileges, but they were also permitted to abandon the use of the mitre, which henceforth would become an exclusively episcopal ensign among the secular clergy. This permission was necessary, for canon law does not allow someone who enjoys privileges by virtue of his membership in a class individually to give up the right to those privileges. Were a member of a group free to surrender such rights, the rights of the whole group would be harmed.[2] Thus, the reform was careful to retain the rights of the group while permitting individual members of it to renounce their right to the mitre. *Pontificalia insignia* did provide that protonotaries apostolic created after the reform should not have the use of the mitre and so its use was abolished prospectively. From such prelates the reform took no vested right.

After the reform there were but two grades of protonotaries, numerary and supernumerary. The former were the old participating protonotaries while the latter were the old protonotaries *ad instar*. The canons of the Roman major basilicas, who in the 1905 legislation had been called supernumerary protonotaries, now lost that designation, although they continued *ex officio* to enjoy the privileges of supernumerary protonotaries in their own rich store of privileges. At the same time they expressly remained part of the pontifical household, even if it is no longer seen as necessary to create for them some special rank within the papal prelature of grace.

The class of titular or "black" protonotaries, which Pius X had merely reformed, was now *sub silentio* abolished. By 1968 this group was composed largely of episcopal vicars general. In the Vatican II ecclesiology, which sees the Church as a communion of communions, it was no longer necessary to fit episcopal vicars general, vicars capitular, and diocesan administrators into a papal *cursus honorum.* Like the diocesan bishop, they derive their rank from the local Church they serve. Their bishop is the head of that local Church and they are his vicar or *locum tenens.* No longer is the Church seen as the ecclesiastical analog of a unitary state in which bishops are but heads of prefectures.

At the same time, with the advent after Vatican II of the episcopal vicar to the list of local ordinaries (cf. canon 134), the suppression of this class of "black" protonotary exhibited great good sense. But for this reform many of the clerics in today's episcopal curias would have had a just claim to be ranked as titular protonotaries and this grade of prelate would have become quite glutted.

The Pauline reform insisted on calling domestic prelates what they had in fact by and large become in the nineteenth century, honorary prelates of His Holiness. Moreover, their old Latin name, *antistites urbani*, was *de trop* after Vatican II had placed the accent on sacramental orders, especially the episcopal order. It is, after all, as *antistite nostro* that one prays for the diocesan bishop in the Latin original of the Roman canon of the Mass. No wonder the reform speedily decreed that new honorary prelates of His Holiness should never bear this quasi-episcopal title nor use the rochet (episcopal surplice).

The mantelletta and mantellone were also prospectively suppressed, for, henceforth, the reform would ground privileges to ecclesiastical attire in the sacramental order of the wearer rather than in the jurisdiction he held. This reform aimed at ending the divorce between theology and canon law, orders and jurisdiction. Thus before the reform, as choir dress, a cardinal outside Rome, a primate in his region, a metropolitan in his province, and a residential bishop in his diocese wore a mozzetta over his rochet and cassock. In other places (and in all

places in the case of an auxiliary bishop) the mantelletta replaced the mozzetta.[3] After the reform, like a cardinal, any bishop — auxiliary or diocesan — could wear his mozzetta anywhere in the world, for now it was a badge of his episcopal consecration rather than of ordinary jurisdiction. In short after the reform garments ceased to be emblems of jurisdiction. Given the new sacramental principle, the mantelletta and mantellone were now rendered obsolete and so they were no longer appropriate dress for clerics of the pontifical household.

Hence, while protonotaries apostolic and domestic prelates created before the reform of March 28, 1968, retained their vested rights, supernumerary protonotaries apostolic and honorary prelates of His Holiness created after the date of the reform of the pontifical household no longer got the use of the violet mantelletta and the rochet. Thus, with the exception of the seven numerary protonotaries who retain the use of the rochet and violet mantelletta, the *prelati di mantelletta* prospectively were abolished. In the place of these garments during liturgical functions the supernumerary protonotary or honorary prelate of His Holiness created after the reform (like all other priests) wears a surplice over his violet or black-with crimson-trim cassock. All protonotaries (but not honorary prelates of His Holiness) retain the use of the *ferraiolone* or cloak of purple silk, which is worn outside of liturgical functions over the black cassock with its crimson buttons and trim.

In these reformed grades come a number of church musicians. Monsignor Johannes Overath, honorary president of the Consociatio Internationalis Musicae Sacrae and of the Pontifical Institute of Sacred Music in Rome, in 1981 became a supernumerary protonotary apostolic. Monsignor Richard Schuler, for two decades editor of this journal, was made an honorary prelate of His Holiness in 1970 for his labors on behalf of the 1966 International Congress of Sacred Music in Chicago-Milwaukee. The late Monsignor Robert F. Hayburn, music director of the Archdiocese of San Francisco and author *of Papal Legislation on Sacred Music*, became an honorary prelate of His Holiness in 1972.

As we have seen, the two classes of prelates *di mantellone*, the chaplains and chamberlains, lost their mantellone and so ceased in fact to be prelates *di mantellone*. Now they were merged into a single category and called, more appropriately in an ecclesiastical household, "chaplains of His Holiness."[4] The papal chamberlains and their purple cassocks were gone. After the reform, with marked simplicity papal chaplains would wear on all occasions their old house cassock, which was black with purple buttons, buttonholes and trimmings, and a purple silk cincture. For choir dress, like other priests, they would don a surplice as they ever had but it was no longer worn over the *mantellone*. The upshot was that among the secular clergy the rochet was once again restricted to bishops and the surplice (again) became the choir vestment of all clerics beneath that order.

Following the sacramental principle embraced earlier by Pius IX and Leo XIII, ecclesiastical headgear for clerics of the papal household was also reformed. If the purple biretta has become an episcopal ensign, now a black one would become an ensign of the priesthood. Accordingly, all clerics of the pontifical household who lacked the episcopal character would henceforth wear a black biretta in token of their priesthood. Only the seven protonotaries in ordinary hereafter retained the red pompom accorded to them in 1904 by Pius X. In this way the entire "priesthood of the second order" would be covered alike. Again, the aim was to end the divorce between theology and canon law by stressing the sacramental order.

The same aim was evident in the reformed styles of address for clerics of the pontifical household. The reform did away with superlatives like "Right Reverend" and "Very Reverend" for honorary prelates. Henceforth, the superlative form of address became an exclusively episcopal prerogative among secular clerics. In the future with but a few exceptions, "Reverend Monsignor" became the sole style of address for clerics of the pontifical household, the "reverend" betokening their priesthood and the "Monsignor" marking — as it had since the days in Avignon —

their membership in the pontifical household.

This, then, is a survey of the reform of the papal court effected by Paul VI. Like so many other reforms after Vatican II, it was more a culmination of earlier reforms than a new departure in itself. With great care it followed principles of reform laid down by Vatican II and these themselves were often only further developments on earlier papal reforms. But the Pauline reform of 1968 and 1969 is notable in that it followed these principles systematically and with determination at the highest level in the church.

Some may cavil at the Pauline reform for its relative colorlessness. But *Sacrosanctum concilium*, article 124, set forth the relevant aesthetic canon: "noble beauty rather than mere sumptuous display." Perhaps this aesthetic has not worn well after a quarter of a century when Bauhaus has become passé and when the post-modern style cultivates the baroque fancy for the boldly curvilinear and the brightly colored.[5] But to blame the reform for the vagaries of fashion is unjust. With speed, precision and theological clarity the Pauline reform incorporated the reform principles of Vatican II into its reformed system of honors for clerics.

This, then, is the post-conciliar reform of the honors system for clerical church musicians. It remains to be seen if bishops will exercise their faculty to erect collegiate churches and create canons (and canonesses) to encourage the cultivation and preservation of the solemn liturgy and the treasury of sacred music. These have now languished for three decades in the American Catholic Church, but with encouragement they may once again be cultivated, preserved and honored in a manner hallowed — as we have seen — by the most venerable traditions of the local Church. Then will He Whom the great church musician Johannes Tinctoris (c. 1435-1511) called the Supreme Musician be lauded and magnified, now and evermore.

DUANE L.M.C. GALLES

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[1]Motu proprio, *Pontificalia domus*, 60 *Acta Apostolicae Sedis* 305 (March 28, 1968); translation in 7 *Canon Law Digest* (Chicago, 1975) 314; *motu proprio, Pontificalia insignia*, 60 AAS 374 (1968) and effective September 8, 1968; instruction, *Ut sive sollicite*, 61 AAS 334 (1969) and effective 12 April 1969; translation in 7 *Canon Law Digest* (Chicago, 1975) 139.

[2]Edward Roelker, *Principles of Privilege According to the Code of Canon Law* (Washington, 1926) pp. 113-116.

[3]In Rome because of the pope's presence cardinals wore the mozzetta over the mantelletta and rochet. Likewise, in his own diocese in the presence of a cardinal the residential bishop wore the mozzetta over the mantelletta. Nainfa, *op. cit.*, pp. 80-81. Before the reform French bishops by custom were privileged to wear their mozzettas anywhere in France and so wore the mantelletta or chimere only outside of France. "Mozette," 6 DDC (1957) 958. Anglican bishops still wear the mantelletta or chimere.

[4]Why the two types of former *prelati di mantellone* were combined is suggested by the numbers of the various honorary papal prelates:

	1913	1953	1963
Protonotaries *ad instar*	426	724	883
Domestic prelates	1089	3667	6136
Privy chamberlains supernumerary	834	2972	3722
Chamberlains of honor in purple attire	371	504	379
Chamberlain of honor *extra urbem*	71	60	5
Privy chaplains of honor	78	60	43
Chaplains of honor *extra urbem*	49	27	13
Supernumerary common chaplains	9	5	9

[5]Following the sacramental principle, in setting forth norms for the reform of choir dress of canons, the circular letter, *Per instructionem*, 63 AAS 314 (1971), tried to reserve to bishops the purple mozzetta and forbade its use by canons not bishops. Instead, non-episcopal canons could only wear purple trim on a black or grey mozzetta. For a similar reason the *cappa magna* was no longer conceded to canons of minor basilicas; after the decree *Domus Dei*, 60 AAS 536 (1968), rectors of minor basilicas got instead a black silk mozzetta with red trim. But recently the circular letter, *Ut eminentiae*, 79 AAS 603 (1987), repealed the prohibition on the use of purple mozzettas by canons not bishops and permitted such canons to use them. It would seem that some canons preferred this more sumptuous attire and had baulked at adopting the simpler style proposed by the 1971 document.

THE ORGANIST

I wonder how the organist
Can do so many things;
He's getting ready long before
The choir stands up and sings;
He's pressing buttons, pushing stops,
He's pulling here and there,
And testing all the working parts
While listening to the prayer.

He runs a mighty big machine,
It's full of funny things;
A mass of boxes, pipes and tubes
And sticks and slats and strings.
There's little whistles for a cent
In rows and rows and rows;
I'll bet there's twenty miles of tubes
As large as garden hose.

There's scores as large as stovepipes and
There's lots so big and wide
That several little boys I know
Could play around inside.
From little bits of piccolos
That hardly make a toot
There's every size up to the great
Big elevator chute.

The organist knows every one
And how they ought to go;
He makes them rumble like a storm,
Or plays them sweet and low;
At times you think them very near;
At times they're soaring high,
Like angel voices, singing far
Off, somewhere in the sky.

For he can take this structure, that's
As big as any house,
And make it squeak as softly as
A tiny little mouse;
And then he'll jerk out something with
A movement of the hand,
And make you think you're listening to
A military band.

He plays it with his fingers and
He plays it with his toes,
And if he really wanted to
He'd play it with his nose;
He's sliding up and down the bench,
He's working with his knees;
He's dancing round with both his feet
As lively as you please.

I always like to take a seat
Where I can see him go.
He's better than a sermon, and
He does me good, I know;
I like the life and movement and
I like to hear him play;
He is the most exciting thing
In town on Sabbath day.

GEORGE W. STEVENS

REVIEWS

Hymnals

Gather Australia, Jane Wood, general editor. NLMC Publications, Melbourne, 1995. Hard-bound, pew edition, $12.95 (Australian).

This elegantly produced book with green cover and gold-blocked title beneath the stars of the Southern Cross gives no hint of its content from the outside. There's nothing churchy about the appearance of this collection of 555 items which most people would call a hymn book, but which its preface refers to as a ritual songbook. Its conception lies in the National Liturgical Music Convention held in Melbourne in April, 1993, and it was brought to birth with backing from the Archdiocese of Melbourne in partnership with GIA Publications, Inc., of Chicago.

The partnership of a large North American liturgical publishing house explains a good deal about the style and contents of this collection. The preface makes a disclaimer that more than 100 of the works are by Australian and New Zealand composers and text writers, and a glance though the contents reveals also material originating from authors and composers in France and the United Kingdom. But the lion's share of material is from the United States, and the lion's share of that is topped by Marty Haugen with 71 items alone. There is no doubt that the long established hegemony of American liturgical and commercial interests over what we sing in Australian churches is set to continue, whether priests and people like it or not.

But the more important question about this book is not how American but how Catholic it is. There will certainly be those who will be checking up on how much of what the preface calls "the collective memory" has been included. Yes, there's *Firmly I Believe, Holy God We Praise Your Name, Hail Redeemer* and quite a few others—even a bit of Latin to show there's no hard feelings against including some really traditional things like the *Salve Regina, Adoro Te Devote* and *Veni Creator Spiritus*. Perhaps it would not be too cynical to remark, however, that in view of what is to be discovered on deeper investigation such items are but a sugar coating to much content of a quite different stripe.

Turning to the Order of Mass, what do we find, for instance, in the three descriptive texts by an unacknowledged author introducing the parts of that liturgy? Even in so brief a compass, one would expect to find a clear, complete and balanced account of what the Mass is in the teaching of the Catholic faith. But there is no mention at all of the central reality taught by popes, catechisms and councils down the ages, succinctly expressed by Pope John Paul in *Dominicae Cenae*, "The Eucharist is above all else a sacrifice."

Instead of speaking of the Eucharist as essentially Christ's action, the sacrifice which He offers sacramentally through the priest acting in His very person, we are given only the picture of the gathered community celebrating the liturgy, with a member of this assembly who has been ordained to the priesthood leading and presiding. Henceforth he is not the priest or the celebrant referred to in the official liturgical books, but the "presider." These texts inform us that when the table has been prepared with bread and wine it is the presider who leads the assembly in remembering. If there is a mystery being celebrated , it is in the simple bread and wine which stir our remembering and draw forth our prayer. Finally we eat and drink and so proclaim that we belong to one another and to the Lord.

As this book has the *imprimatur* of the Archdiocese of Melbourne, the question must surely be asked how it could be that the *censor deputatus* did not require a more adequate and accurate account of the Catholic Mass of an author writing for a book to be used in Catholic worship.

This imbalance in regard to the Eucharist is reflected in the choice of hymns on that subject which stress the sharing of bread and wine around the table, and the communion and community aspect of the Lord's supper. Among the 49 items under the heading "Gathering," the oldest and best known "gathering" hymn in the Catholic repertoire, *O God, your people gather*, with its reference to God's people making their due offering at His holy altar, rejoicing with the whole Church in this great sacrifice, is not to be found. The version of *Praise to the Lord, the Almighty* has been shorn of its Catholic references familiar since Living Parish days, in which Christ our High Priest bids us all join in His feast, victims with Him on the altar.

Catholics looking for a good selection of material honoring the Blessed Virgin Mary are also bound to be disappointed. There are 18 items listed in the index, but setting aside the psalms and five settings of the Magnificat one is left with only a few that are familiar and loved. Until this present book there has never been a Catholic collection yet that omitted some form of the Ave Maris Stella, or O Purest of Creatures. The new Lourdes hymn, *Holy Virgin by God's Decree*, likewise finds no place. The strangest omission from the Marian items, however, is Australia's

own hymn to our national patroness, *Help of Christians, guard this Land.*

Undoubtedly, those who expect liturgical texts to be expressed in feminist language will be more than pleased. The new puritans hunting down masculine pronouns have been very busy, pasting their fig-leaves over "he," "him" and "his" with gay abandon, even in such traditional texts as *Praise my Soul the King of Heaven and Praise to the Lord the Almighty.* But in a song in the Pentecost section entitled *Enemy of Apathy,* God the Holy Spirit is referred to as "she" or "her" no less than twelve times in four verses.

There is, one must suppose by the appearance of this collection, a market for the sort of religion where, as these songs proclaim, you can be fire and water, come as you are (though the mountains may fall), to share your story while eating the bread that is you, all far from some heaven light years away. Those who like it that way would probably not even see the point of asking if it was Catholic, for Catholic today can mean whatever it is you are comfortable with, be it semi-protestant or just plain secular.

Finally, one must admit that drawing up a collection of liturgical material likely to please all Catholics today is a well-nigh impossible task, in which the prejudices of an editorial committee will be revealed as surely as those of a subsequent reviewer. It is true that *Gather Australia* does contain many excellent items, but few that are not already available in existing collections. For example, the *Catholic Worship Book,* whatever its deficiencies, still remains after twelve years a very serviceable and widely used collection of material. Most importantly, it deserves and honors its title. We may well hope that it will appear in a new edition, revised and augmented to reflect yet more amply the beauty and richness of the Catholic tradition living on in contemporary worship.

FR. G. H. JARRETT

Books

French Organ Music from the Revolution to Franck and Widor edited by Lawrence Archbold and William J. Peterson. University of Rochester. $79.

Eleven unrelated essays by current scholars of nineteenth-century organ music comprise this outstanding book. The editors have organized the essays into the following topics: "From the Revolution to Franck," "Franck: The Texts," "Franck: Issues in Performance," and "Widor and His Contemporaries." Many of these essays either were unavailable in English translation or were previously unpublished. They address specific aspects of interpretation, editions, the instruments, and the historical perspective associated with particular composers.

Of special interest to the organ performer is the series on César Franck, which offers new insights on registration at St. Clotilde, gives detailed information on the accuracy of published editions, and discusses legato touch and rhythmic freedom as they apply to music prior to the Lemmens organ method. The extensive notes associated with each essay are extremely valuable, especially given the proliferation of scholarship over the last two decades.

This anthology is a tremendous resource for both the performer and the scholar, and its provides a much-needed compilation of research on performance practice.

MARY ELIZABETH LE VOIR

Guide to Microfilms of Vatican Library Manuscript Codices Available for Study in the Vatican Film Library at Saint Louis University. Compiled by Barbara J. Channell, Lowrie J. Daly and Thomas G. Tolles under the direction of Charles J. Ermatinger. Pius XII Memorial Library, 3650 Lindell Boulevard, Saint Louis, Missouri 63108. June 1993.

Except for the two pages of editorial notes, this paperback quarto volume of 181 pages is almost entirely columns of numbers. But it is an important tool for those wishing to make use of the treasures of the Vatican Library stored on microfilm here in our own country.

The Saint Louis film library opened in 1954 and has been expanding since. The extent of the library's holdings has been cataloged through its journal, *Manuscripta,* but this new guide makes it possible for the scholar to use the collection more easily. Rules demand that the scholar visit the library in Saint Louis and no copies of the microfilm may be made. There are 36 divisions including several containing musical compositions.

The microfilm library at Saint John's Abbey in Collegeville and the Saint Louis University Microfilm Library provide scholars in this country with enormous resources for serious rmusi-cological research in subjects concerned with the treasury of church music. We have the materials for study; we need the scholars to utilize them.

R.J.S.

The Canon Law, Letter and Spirit: A Practical Guide to the Code of Canon Law, prepared by the Canon Law Society of Great Britain and Ireland in association with the Canadian Canon Law Society. Collegeville, MN, The Liturgical Press, 1995. 1060 pages, $99.

T. S. Eliot, the great Anglo-American wit and man of letters, once said, "The spirit killeth, the letter giveth life." Doubtless he meant to underscore the importance of language—especially written language—as the matter in which the creative spirit becomes incarnate and, indeed, intelligible to others. Like the priest, language exists *propter homines*, and for lawyers language is of the utmost importance, for only by the language of the legislator do we know the law.

The craft of the lawyer lies largely in the interpretation of law and the *double entendre* implied by the former was intended by the reviewer. Expressing the exasperation of less infamous lay folk at the craftiness of lawyers who seemingly make language say what it does not say and not say what it does say, Hitler once declared that "lawyers are perverted by nature or made so by usage." Seemingly, there are as many interpretations of the law as there are interpreters of it, or, more sardonically, one might say there are as many interpretations as there are clients prepared to hire a lawyer to interpret it—for as a free man exercising a "liberal profession" it would surely be illiberal to restrict a lawyer to a single interpretation of a law. (Regarding the recent altar girls interpretation, there is an interesting article by Count Wolfgang Waldheim, entitled Eine *'Authentische Interpretation' zu can. 230(2) CIC* in 68 *Apollinaris* (1995) 21-50, the civil and canon law journal of the Institutum Utriusque Juris of the Pontifical Lateran University in Rome.)

Perhaps the need for focus provides the justification for this the third English-language commentary on the Latin Church's 1983 *Code of Canon Law.* The first commentary was published in 1985 by the Canon Law Society of America. In 1993, Saint Paul University in Ottawa published an English-language edition of the Spanish University of Navarre's commentary. (Reviewed by the present reviewer in *Sacred Music*, Vol. 120, No. 3, Fall, 1993, pp. 39-40.) And now, in 1995, the third member of the trinity is made manifest by a third commentary prepared by the Canon Law Society of Great Britain and Ireland in association with the Canadian Canon Law Society. One should also note that there are two approved English-language translations of the code, one prepared by the Canon Law Society of Great Britain and Ireland in association with the Canadian Canon Law Society (and used in revised form in the 1995 commentary) and one made by the Canon Law Society of America (and used in the 1985 commentary).

In his general introduction to the 1995 commentary, Monsignor Gerard Sheehy, doctor of canon law, barrister-at-law, and judge of the Dublin Metropolitan Tribunal, explains that the dual aim of the 1995 commentary is to provide one that is at once pastoral and scholarly. While one cannot judge a book by its cover, of special interest to church musicians will be the fact that the 1995 commentary's cover bears the (handsomely drawn) coat of arms of Pope Pius X stamped in gold. Saint Pius not only reformed church music, he also began the codification of canon law and the 1917 code is sometimes called the Pio-Benedictine code after Pius X who ordered the codification in 1904 and Benedict XV who promulgated the finished product in 1917. Saint Pius is the patron saint of the Canon Law Society of Great Britain and Ireland and so these appear there as "arms of patronage."

Canon law may seem remote from the work of most church musicians. There was but a single canon on sacred music, canon 1264, in the 1917 code and there is no corresponding canon in the 1983 code. Nevertheless, church musicians will recall that the Second Council of the Vatican in its constitution on the liturgy, *Sacrosanctum concilium*, stated that sacred music is "necessary or integral" to the solemn liturgy.

Vatican II in article 112 of the constitution on the liturgy also declared that the musical tradition of the Church is a treasure of inestimable value, "greater than that of any other art," and one with a ministerial and genuinely liturgical function. Accordingly, it ordered that the treasure of sacred music be preserved and fostered with superlative care (*summa cura*), that choirs be assiduously developed, that great importance be given to the teaching and practice of music in seminaries and houses of studies, and that composers and singers be given a genuinely liturgical training and accept that it belongs to their vocation to cultivate sacred music and increase its store of treasure (articles 29, 114, 115, 121).

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

Liturgical scholars of this century have been gaga about the plethora of anaphoras or eucharistic prayers in the eastern liturgy and seem embarrassed that their own Roman rite historically had but a single (Roman) canon. In doing so they have ignored the fact that the genius of the occidental liturgy has been to ponder again and again the profundity of a single text aided by what

has been almost an embarrassment of riches of sacred music. By contrast, for all its textual riches, the east has clung to its ancient monodic chant and has resisted all effort at the musical development which the west avidly embraced. (One might ask *cui bono* this liturgical *drang nach Osten* in the western Church since Vatican II with the introduction into the Roman liturgy of an almost bewildering variety of texts and options transformed by ICEL, as Cardinal Bevilacqua recently pointed out at the November 16, 1994, meeting of the National Conference of Catholic Bishops, into innocuous theological pulp with "no doctrinal content?" [See *The Wanderer*, November 24, 1994, p. 1] In the meantime the true glory of the Latin Church's liturgy, its treasury of sacred music. goes—contrary to the injunction of *Sacrosanctum concilium*, art. 114—uncultivated and unpreserved, except in the concert hall and, more recently in the case of plainchant, on the Top Ten Hit Parade. The upshot seems to have been "pulp for patrimony.")

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

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

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

The committee went on to say, "in fact many of the faithful interpret singing the liturgy to mean singing hymns or songs. Thus, those involved in liturgical preparation oftentimes confine themselves to the selection of hymns as their first priority and neglect the singing of ritual texts." The committee noted that this is not the result that the Church intended. (Bishops Committee on the Liturgy *Newsletter*, August-September, 1993, 29, pp. 30, 33.) Indeed, it frustrates one major conciliar reform—opening up more of the treasure of the scriptures to the People of God.

While noting that the vernacular "may frequently be of great advantage to the people," the Vatican Council also ordained that the Latin language be preserved in the Latin rites and that "care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the ordinary of the Mass that pertain to them" (arts. 36, 54). Canon 928 of the annotated version of the 198 code, which states that the Mass may be celebrated in Latin, cites *inter alia* precisely these two conciliar decrees.

Vatican II went on to utter paeans on the pipe organ and ordered that it be held in high esteem "for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to high things." It added that other instruments that are suitable for sacred music and that accord with the dignity of the temple and that contribute to the edification of the faithful may be admitted for use in divine worship (art. 120). Furthermore in *Gaudium et spes* (art. 67), the council declared that a just wage should be paid, and this presumably includes the church musicians.

The last of these commands is enshrined in canon 1286, which enjoins administrators of church property to observe, in accordance with church teaching, (civil) labor and social security law and pay a just wage to their employees. Canon 1290 further decrees that whatever local civil law decrees about contracts is to be observed in matters subject to the power of governance of the Church, provided it is not contrary to divine or canon law. As the commentary points out this is an application of canon 22, which canonizes or adopts civil law "with the same effects in canon law." The commentary also points out that canon 1286 is but a corollary of the right enshrined in canon 231(2), the right of the laity to just

remuneration for their service to the Church, one of the enumerated rights listed in Book II of the code, entitled "On the People of God."

But in canon law, a right usually has a correlative duty and this is set forth in paragraph 1 of canon 231. Those pledged to the service of the Church have a duty to acquire the appropriate formation which their role demands so that they may conscientiously, earnestly and diligently fulfill this role. Again this duty is but the other side of the coin to canons 217 and 229 which guarantee the right to a Christian education and the right of lay people to study the sacred sciences and even take degrees in them.

Thus if the rights enshrined in canons 1286, 1290 and 231 are of signal import to church musicians, those same canons imply the duty of church musicians to cultivate church music as Vatican II intended. In promulgating the 1983 code, Pope John Paul II said the code merely intended to put into canonical language the conciliar doctrine.

That "brooding omnipresence" of the council lays upon church musicians a two-fold duty. First, they must study and understand the liturgy, its nature and form, as reformed by the council. Secondly, they must study and understand their art, music, its theory and practice, so that they may be able, artistically and in accordance with the resources at their command, to cultivate and foster the treasure of sacred music as the council ordered done.

If rights and duties be correlative, clearly greater attention must be paid by church musicians to the treasure of sacred music during their period of study if they are to acquit themselves of their obligations. Continuing education is also important, and there is no substitute for practical experience of and training in the sung liturgy at one of those decreasing number of churches which keep the sung liturgy as a priority. Where suitable instruction in music cannot or is not incorporated into their training program, church musicians may need to get their training by independent study,.

However acquired, it is clear that church musicians in the Latin Church have an obligation to exercise some diligence to get the requisite training in sacred music, so that they may conscientiously, earnestly and diligently fulfill their role.. These, then, are some of the duties implicit in canon law for church musicians.

Merely calling to mind the "white list" drawn up by Vatican II, which may be summarized as Gregorian chant, sacred polyphony and organ music, shows how much untapped musical potential there is for the church musician who is properly instructed in church music. The task is far more than a pious nod to the Muses. It is a veritable labor of Hercules. But who knows? Perhaps some day knowledge of the reformed liturgical books may even become so widespread that at a novus ordo sung Eucharist I shall find the gradual instead of a responsorial psalm, being sung at some place other than my own parish church. That *desideratum* I await with impatient expectation.

DUANE L.C.M. GALLES

Organ

Sent Forth: Short Postludes for the Day by Robert J.. Powell. Augsburg Fortress Publishers. $8.50.

This collection contains ten varied and easy hymn arrangements. The musical style is tonal and traditional, and the scoring includes only a moderate amount of pedal.. The registrations are primarily full organ. One great benefit of this collection lies in the grouping of pieces suitable for use as postludes throughout the liturgical year under a single cover.

MARY ELIZABETH LE VOIR

Three Pieces for Organ by Charles Callahan. Randall M. Egan, Publisher of Music, Ltd. $5.85.

This group of three brief compositions provides a diverse and attractive source of service music. The first piece, *Rigaudon*, is modeled after the popular setting by André Campra, and it functions beautifully as an organ processional or postlude. The second piece, *Paean*, appears as a short toccata with figuration in the right hand, chords in the left hand, and an occasional pedal note. The final piece, *Chorale Modale*, is a slow, homophonic setting of variations on a two-measure melodic line that builds to a resolution on full organ. All three are easy to perform.

M.E.LeV.

Processional Voluntary by Normand Lockwood. Randall M. Egan, Publisher of Music, Ltd. $5.85.

This contemporary composition is a concert piece rather than a traditional voluntary appropriate for liturgical use. It is a lengthy work with considerable dissonance and some irregular rhythms. Moving chords at a fast tempo add to its forcefulness and drama, and an effective performance relies heavily on the availability of a strong reed in the alto register.

M.E.LeV.

Prelude on Brother James' Air by David Lasky. Randall M. Egan, Publisher of Music, Ltd. $3.95.

This arrangement of the popular melody *Brother James' Air* is brief, chordal and easy to play. The melody is clearly presented throughout the piece, and it is enhanced through the use of various registration changes indicated in the score. Here is another fine setting to be added to those in the existing repertoire.

M.E.LeV.

Elegy for trumpet and organ by Gerald Bales. Randall M. Egan, Publisher of Music, ltd. $6.50.

This unusual piece is a fairly long meditation in a dissonant style that relies heavily on quartal harmonies and the stop colors of the organ. The trumpet part carries a free melodic line over sustained chords in the accompaniment. Neither part is difficult, but the performers must be sensitive to the requirements of time, expression, and instrumental color. By its nature a concert piece,this *Elegy* promises a dramatic performance.

M.E.LeV.

Saint Augustine's Organbook by Gerald Near. Aureole Editions, distributed by Paraclete Press. $18.

This exceptional organ book contains ten brief arrangements of common Gregorian chant melodies including *Adoro Te Devote, Ave Maria, Ave Verum Corpus,* and *Ave Maris Stella.* The chant is clearly presented, and the accompaniments are faithful to the mode and spirit of each. Overall, the pieces are slow, meditative and easy to perform. The set represents a valuable, practical addition to currently available chant-based organ works.

M.E.LeV.

Gregorian Prelude by Leslie Betteridge. Paraclete Press. $2.80.

This is a slow, easy, expressive meditation in free style. The accompaniment is largely tonal with the addition of non-diatonic sixths and sevenths for color. Moving harmonies support the melodic lines. Betteridge composed this piece for liturgical use, and it would be appropriate for any season or context.

M.E.LeV.

Magazines

BOLLETTINO CECILIANO. Anno 91, No. 1, January 1996.

Most of this issue is given over to musical samples set to Italian texts, including a responsorial psalm and a motet with an extended people's part. A new cover design heralds the new volume, and color is used also on the inside pages. The main article is entitled "Liturgical Music: the Hymn, Song of the Faith." by Giampietro Peghetti.

R.J.S.

BOLLETTINO CECILIANO. Anno 91, No. 2, February 1996.

A tribute to Monsignor Ernesto Moneta Caglio by Luciano Migliavacca is the chief article in this issue. He was a priest of the Archdiocese of Milan and active in church music and the Italian Cecilian Society for many years. Cardinal Martini celebrated the funeral Mass on December 9, 1995 in the duomo. Giuseppe Paiusco has an article on old and recent organs. Regional church music news and reviews of new books and scores completes the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 91, No. 3, March 1996.

Ildebrando Sciocolone has a long article on "The Sacred Chant as an Element which comes from Hope."

Several interesting pictures of angels adorn the text, a feature of the new format.

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R.J.S.

UNA VOCE (France). No. 186. January-February 1996.

The year 1996 is the 1500th anniversary of the baptism of Clovis, and thus also that of the baptism of France. As Pope John Paul II asked France in 1980: "France, eldest daughter of the Church, are you faithful to the promises of your baptism?" To commemorate this anniversary the pope will visit France in September. He will be at St. Anne d'Auray on September 20, in Tours for the beginning of the St. Martin year, which will be in 1997, and then in Rheims on September 22. Other events include a pilgrimage to Our Lady of Christianity in Rheims on August 15th and a Gregorian day organized by Una Voce on November 11.

There is a review of a new book by Jean Viguerie, *Histoire et dictionnaire du temps des Lumières (1715-1780).* Of a perfect orthodoxy, it

offers a very animated tableau of the life of the Church and its faithful in 18th century France. Reference is made to an article in *Le Monde* (Nov. 4, 1995) about the very successful CD's of chant from the monks at Silos. It makes the point that they are re-editings of recordings made from 1950 to 1970, and that according to specialists the existing choir does not have the same quality and would not be as successful if it were recorded. The reason given is because there are fewer vocations and that they are later, thus resulting in a less well-developed musical formation of the voices.

V.A.S.

UNA VOCE (France). No. 187. March-April 1996.

Beginning in January, each issue contains a supplement called a liturgical initiation. It contains questions and answers, definitions, and in general, tries to educate the readers on basic matters. It includes a short biography of St. Clotilde, wife of Clovis and a Burgonde princess in her own right. She was responsible for his baptism since she had been raised a Catholic because of her parents, although the other members of the royal family were Arians. It was not easy for her to bring the pagan Clovis to Christianity. After the death of Clovis, she retired to Tours, spending the last thirty years of her life near the tomb of St. Martin. One could call St. Clotilde the godmother of France and an example of a married lay woman and mother of a family who found holiness through her role as wife and mother.

Maurice Tilie, who publishes a bulletin on chant for the Gregorian association of Nantes, comments on the November 4, 1995, article in *Le Monde* on Gregorian chant referred to in the last issue. He takes the newspaper journalist to task for putting the chant from Silos on the same level with new experimental chant recordings accompanied by instruments like the saxophone. He also notes that mention should have been made of the very fine chant sung in French monasteries such as Solesmes, Fontgombault, Ligugé and St. Wandrille. As usual, the press is only interested in the "star", the "hit parade."

V.A.S.

CAECILIA (Alsace). 105, 1. January-February 1996.

This issue contains an essay about how to promote vocations as organists, choir directors and singers. It concludes by saying that Vatican II recognizes the vocation of church musician as a true liturgical ministry. There is also an essay on the role of the organist with the conclusion that the organist, who seems to be a solitary figure, establishes the solidarity of the worshiping community.

V.A.S.

CAECILIA (Alsace). 105.2. March-April 1996.

An essay in this issue presents the role of lay people in the liturgy. There is also a study of what the word participation means in relationship to the liturgy. It reminds the reader that one should never forget that active participation means essentially the progression of a holy people to sanctity through the Eucharist.

V.A.S.

CECILIJA. Vol. 65, No. 4, 1995.

It is amazing and heartening that despite the war and unrest in the former Yugoslavia, this magazine from Zagreb in Croatia is still published and church music survives in praise of God. The installation of the pipe organ in Zagreb cathedral, 140 years ago, is commemorated. Articles on the study of organ construction and performance, the Croatian hymn Kyrie eleison, and news about church music performances and events make up the issue, along with examples of new works to Croatian texts.

R.J.S.

Choral

O sacrum convivium (O Sacred Feast) by Vincent Novello edited by William Tortolano. Randall M. Egan & Associates, Inc. 2024 Kenwood Parkway, Minneapolis, MN 55405.

That Vincent Novello's life (1871-1861) encompassed Mozart's last ten years and Mendelssohn's entire lifespan can be heard in this lyrical setting of *O sacrum convivium*, with occasional chromaticism. The Latin text of St. Thomas Aquinas's beautiful Eucharistic prayer is given, along with a singing translation into English by William Tortolano, and is sung by a soprano or tenor soloist. The SATB choir completes the motet with the soloist's "Amen, Alleluia," and then a coda of "Amen's." Tortolano has also provided, in miniature, the Gregorian melody and a brief biography of Novello. This motet would be suitable to be sung at communion-time.

KURT POTERACK

Creator of the Stars by David M. Cherwien. SATB a cappella. Randall M. Egan & Associates, Inc. 2024 Kenwood Parkway, Minneapolis, MN 55405.

This is a hymn-motet for Advent, evening and general use. Stanzas 1, 3 and 5 of the familiar Advent hymn text (the translation loosely based on that of J. M. Neale) are set to the same music, mildly dissonant and reminiscent of D minor.

Stanzas 2 and 4 are brighter in sound, the key signature changing to that of D major. The composer has used the four-line Gregorian tune, first in the bass, then the tenor, then the alto and finally the soprano. so that one does not notice the tune at first, but only when it is clearly heard in the last line. The general character of this work is reverent, with the aura of mystery and expectancy proper to the season of waiting for the Savior. In order to effect a chant-like flow, the composer provides no meter signature, and has meter changes every measure. This beautiful work is of moderate difficulty.

K.P.

I am the Living Bread by Michael McCabe. SATB *a cappella.* Randall M. Egan & Associates, Inc. 2024 Kenwood Parkway, Minneapolis, MN 55405.

This attractive communion motet is composed in a conservative modern idiom and is easy to moderate in difficulty. The text is the first half of John 6:51 and is stated twice with a mildly imitative section of Alleluias separating the two statements. The composer uses some effective word painting at the words "I am the living bread which came down from heav'n." as alto and tenor voices cascade down beneath the soprano pedal-tone.

K.P.

Come, I Pray Thee by Charles Callahan. SAB, organ. Randall M. Egan & Associates, Inc. 2024 Kenwood Parkway, Minneapolis, MN 55405.

The text of this anthem is by the 14th century English mystic Richard Rolle, and would be suitable to be sung during communion. The organ part is not too challenging, and adds depth and a sense of awe and majesty to the fairly easy choral parts.

K.P.

A God and Yet a Man by Crawford R. Thoburn. SATB a cappella. Randall M.Egan & Associates, Inc. 2024 Kenwood Parkway, Minneapolis, MN 55405.

Skillfully composed, so that its conservative modern style is not out of the reach of most choirs, this anthem is set to an anonymous 16th century English text of the type which presents the mystery of the economy of salvation in a terse way. Therefore, the work could be suitable for a variety of liturgical seasons and occasions: Annunciation, Advent, Passiontide.

K.P

Wash Me Thoroughly by Samuel Sebastian Wesley. SATB, organ. Shawnee Press, Inc. 49 Waring Crive. Delaware Water Gap, PA 18327.

Grandson of Charles Wesley, the great hymn writer, Anglican clergyman, and co-leader of the Wesleyan Revival, Samuel Sebastian Wesley (1810-1876) was the leading Anglican cathedral musician of his era. *Wash Me Thoroughly* is a setting of Psalm 51:2-3. The texture is mostly homophonic, with occasional imitative sections, and the harmony is lush and chromatic. The accompaniment of the organ makes this work accessible to most church choirs. This well-known anthem would be suitable for Lent and other penitential occasions.

K.P.

Sing to the Lord, Hosanna! edited and arranged by Patrick M. Liebergen. SATB, organ, optional trumpet and drum. Harold Flammer Music Co., 49 Waring Drive. Delaware Water Gap, PA 18327.

Taken from G. F. Handel's opera, *Julius Caesar,* the text seems pertinent to either Palm Sunday or the season of Advent. The choral texture is primarily homophonic, with sections in which all men or all women sing in unison. There are also some opportunities for simple two-voice counterpoint and, near the end, some echo effects. Composer-arrangers like Liebergen and Hal Hopson are relying on Handel's perennial popularity to provide non-professional church choirs with scaled down master works to sing.

The snare drum is not fitting for church use.

K.P.

The Holy Wings arranged by Daniel Kallman. Unison, organ and optional string quintet, flute and clarinet. Mark Foster Music Co., P. O. Box 4012, Champaign, IL 61824-4012.

This lovely arrangement of a Swedish folk tune for children's voices makes use of both the original Swedish lyrics by Lina Sandel (1832-1903) and an excellent English translation by Gracia Grindal. The accompaniment is modern, tonal, and tasteful; the tune is set in a range which exploits the beautiful child's head voice. The arranger's descant soars over the graceful and memorable tune, making this piece an excellent selection for children's choir, both musically and spiritually, with its Christ-centered devotional text.

K.P.

OPEN FORUM

Reverend Elmer F. Pfeil

On the feast of the Epiphany, 1996, the Lord of life and death, Jesus Christ, the Eternal High

Priest, called to Himself Elmer F. Pfeil, golden jubilarian priest of the Archdiocese of Milwaukee. For the past fifteen years he had lived in retirement at Lake Tomahawk near Woodruff, Wisconsin, in the Diocese of Superior.

Elmer Frank Pfeil was born on February 7, 1916, in Milwaukee to John J. and Marie Pfeil. After completing his classical studies and his *philosophicum* at Saint Francis Seminary in Milwaukee, he was awarded a scholarship in 1938 for his theological courses at the Canisianum (University of Innsbruck, Austria). A few months after the *Anschluss*, which made Austria a part of the growing Third Reich, the theological faculty of the university disbanded, the Canisianum confiscated. The Jesuit Fathers moved their seminary operations to Sitten in nearby neutral Switzerland, where young Elmer Pfeil and his classmates continued their studies until the Second World War broke out in September 1939, after which the Milwaukee theologians were transferred to the Catholic University in Washington. Here, Elmer Pfeil took his S.T.L. degree, and was ordained a priest on May 30, 1942, at Saint Anne's Church in Milwaukee by Archbishop Moses E. Kiley.

On June 20, 1942, Father Pfeil was appointed assistant pastor at Saint Rose parish on Milwaukee's near west side, and after three years of pastoral work he was assigned to the faculty of Saint Francis Minor Seminary on September 7, 1945. Three years later, on July 24, 1948, he was named successor of Father Raymond C. Zeyen as professor of *musica sacra* at his *alma mater*. Here, at the mother seminary of the Northwest, he remained for thirty-three years, forming a generation and more of young priests in the spirit and song of the *ecclesia orans*. It was during this time that Father Pfeil earned the bachelor's degree in music from Alverno College, composing a Mass for thee equal voices and organ in partial fulfillment of the diploma requirements.

Reminiscing some few months before his unexpected passing, Father Pfeil recalled that music entered his life sometime during the mid-twenties, when his parents purchased an upright piano "and on one very special Christmas my brother Al received the violin he had been hoping for." He said:

> When I was a senior in the seminary high school, I received permission (given with some reluctance) to organize a little orchestra and, believe it or not, we played for our own graduation in 1934. While I was an assistant at St. Rose's parish in Milwaukee from 1942 to 1945, some of the C.Y.O. members persuaded me to form a young people's choir. This group of about thirty teenagers never became famous, but they did find ways of bringing wonder into their lives. Music, like all the arts, opens the door to wonders of all kinds. But the music I'm thinking of now has a worship context. It helps to open doors to wonders of all kinds, but the wonders are the riches of Christ's grace and the riches of His truth (Pope Pius XII). This is another way of saying that our hymns are really prayers, that our doxologies are sung praises, and that our acclamations express our faith and joy in the Easter event ..

It was beliefs like these which motivated Elmer Pfeil to establish, in 1951, the Pius X Guild of Catholic Church Musicians in the Archdiocese of Milwaukee. The guild's bulletin, *Gemshorn*, edited by Father Pfeil for nearly two decades, did much to maintain a high level of excellence in many parishes by reviewing and recommending choral and instrumental music for all types of choirs. His fruitful collaboration with the late Sister Theophane Hytrek, OSF, of Alverno College, which began at this level, blossomed into a series of biennial church music institutes held at Saint Francis Seminary as summer sessions which brought together church musicians and outstanding guest faculty from a wide area.

Father Pfeil's positive influence also made itself felt beyond the boundaries of the diocese or the state of Wisconsin. He was for many years an active force in the seminary section of the NCMEA (National Catholic Music Educators Association), and his advice and counsel was frequently sought by editors and publishers of hymnals. Thus he served on the editorial boards of the Collegeville hymnal, *Our Parish Prays and Sings* (Liturgical Press, 1959), and the *Catholic Liturgy Book* (1975). Even in his retirement, he continued this work, for he contributed to the *Resource Collection of ICEL* (1981) and the *People's Mass Book* (1984). So it was but natural that Father Pfeil was on the board of directors of both the Society of St. Gregory of America, and the American Society of Saint Caecilia. In that capacity he was also present in August 1964, at the close of the Twelfth Annual Liturgical Music Workshop at Boys Town, Nebraska, when the St. Gregory Society and the Saint Caecilia Society merged to form one professional organization for American Catholic church musicians, the Church Music Association of America.

At that meeting, a provisional constitution was drafted and officers were chosen for one year. Archabbot Rembert Weakland was named president; Father Cletus Madsen of Davenport,

vice-president; Father Richard Schuler of Saint Paul, secretary; and Frank Szynskie, treasurer. Various committees were selected, as well as a board of directors which for several years included Father Pfeil. During that business meeting, two resolutions, submitted by the late Father Francis Brunner, CSsR, Father Skeris and Father Schuler, were adopted by the new organization. These resolutions stated: "1) We pledge ourselves to maintain the highest artistic standards in church music; 2) We pledge ourselves to preserve the treasury of sacred music, especially Gregorian chant, while at the same time encouraging composers to write artistically fine music, especially for more active participation of the people according to the norms of the constitution on the sacred liturgy of the Second Vatican Council and the wishes of the American hierarchy."

Father Pfeil stepped into the international spotlight with the first general meeting of the Church Music Association which was held in Milwaukee on August 18, 1966, at the conclusion of the Fifth International Church Music Congress sponsored by the Consociatio Internationalis Musicae Sacrae (CIMS), the international church music federation founded by Pope Paul VI in 1963. This event was the first international meeting of church musicians following the close of the Second Vatican Council and the publication of the constitution on the liturgy, *Sacrosanctum Concilium*. It was truly an historic event for the CMAA and for CIMS because of the significance of the papers and discussions on the nature of *participatio actuosa*, active participation by the faithful in the liturgy, a key concept in the conciliar reform of the divine liturgy. The Masses, concerts, lectures and discussions, and above all the many new compositions in the vernacular premiered during those days, marked the occasion as one of great import. Father Pfeil served very ably as chairman of the liaison committee for the congress, and as a key member of the general committee which arranged and managed the entire event. In this capacity, Father Pfeil served as master of ceremonies at the solemn public opening session of the congress in the Milwaukee Auditorium on the evening of August 25, 1966. His gracious introductions and his competent mastery of the hurdles of international protocol on that occasion remain as indelible memories for all who were present.

That congress, and the assemblies of CIMS which took place in its wake, marked in some important ways a watershed in post-conciliar developments within the Catholic Church. The seventies were a decade of unrest for the whole world. In many lands, including our own, the cultural revolution caused protests and strikes in seminaries and on college campuses which echoed and re-echoed down into high schools and other institutions. Protests against the war in Viet Nam involved nuns and priests in activities not formerly a part of the religious life. The very concept of authority in the Church was challenged in every area: education, liturgy, catechetics, religious vows, the role of the laity. In their own minds, the activists justified much of this ferment as being an expression of the "spirit of the council." The progressivists pushed far beyond the intentions of the council fathers in an effort aimed at establishing a church which reflected their own wants and desires rather than the directives which emanated from the sacred synod. Church music was one of the first areas to suffer devastation under the attacks of the "reformers."

In 1975, an old colleague visited Saint Francis Seminary and was present for the high Mass. What he found was, as he put it, "a shambles."

> On St. Joseph's day, the only persons in the chapel in clerical garb were the concelebrants. Acolytes, lectors, and the rest appeared to be AIM activists or men holding themselves in readiness for the World Tennis Tour. Karsh of Ottawa would have found no subjects for his "Praying Hands." The only music worth mentioning was the Lutheran *Agnus*, "Christ O Lamb of God."
>
> The professor of music didn't know what most of the rest was. A good deal of mimeographed material had been left there by departing guests, he said. It was part of the newly structured school of pastoral ministry to let the students plan the music, and it wasn't entirely plain to me why they kept a man of his knowledge and experience around.
>
> The *Sanctus* opened with a *Hosanna* that turned out to be a response to every other line of text, cued in usually by an organ *glissando*. I was introduced to the custom, seemingly universal, of accompanying everything, from the cantor's solo in the responsorial psalms to the chants of the celebrant. Even if there is some show of reason for not placing much faith in a cantor, why underline his debility? I had assumed that, no matter what the position of the altar, the celebrant still addressed the canon to the Deity. He seemed here to address the congregation, with all the histrionic flair of a graduate of the Curry School of Expression. Concelebrants and readers alike had passed the Liturgical Conference's lector-Rorschach

texts with flying colors, right down to the appointed smiles. Not so great an Amen closed the canon with unheard-of aplomb. Someone started to harmonize, then changed his mind. The congregation rocked in a spasm of laughter, and someone tittered: "We need a choir!"...(F. P. Schmitt, *Church Music Transgressed*, New York 1977, p. 89.)

In those troubled years which followed the last council, when throughout the land all things sacred were either neglected or profaned, a doughty band of comrades-in-arms strove to resist the cultural revolution, and it was their special praise to have done the best things in the worst times, and hope for them in the most calamitous. Elmer Pfeil was one of their number. In his day, he, too, was a searcher of majesty (Prov. 26:27) and now he is, as we too shall one day be, overwhelmed by glory. *Ave pia anima!*

REVEREND ROBERT A. SKERIS

"The Five Key Principles of Good Liturgical Music"

THE CENTRALITY OF GOD

I would like to provide perspective on Kurt Poterack's article, "The Five Key Principles of Good Liturgical Music." (*Sacred Music*, Vol. 122, No. 3, Fall, 1995, p. 21-26). The author presents a critique of contemporary liturgical songs using Thomas Day's "centrality of God" principle. He cites three examples of songs in which the congregation sings "God's own words from Scripture using the first person singular, as if the congregation were God." I wonder if the author's critique would extend to the Gregorian chant repertoire, which contains many examples of such songs.

In his book, *Why Catholics Can't Sing*, Thomas Day discusses the "Voice of God" phenomenon, in which "the composer sets the text so that the congregation sings God's words, usually without quotation marks, in a somewhat bored, relaxed, almost casual style (p. 64)." The result is a "God/congregation" whose words "always seem to be reassuring everyone that they live lives of unfailing, heroic saintliness and that they have purchased their own salvation through their good works (p. 65)."

I am not prepared to debate the subjective criteria used to compare the musical styles used in medieval monasteries with those used in modern parishes. I am concerned that Thomas Day is letting his prejudice against the so-called "reform folk style" cloud his historical perspective on the "Voice of God" phenomenon. In fact, the Gregorian chant repertoire is full of examples of texts taken from the words of Christ.

The *Antiphonale monasticum* includes ten chants for the divine office which begin with the text, Ego sum (I am). All but one of these chants is from the gospel of John (the same source for all three of Poterack's examples). Only two of the chants include the phrase, *dicit Dominus* (says the Lord), to indicate who is speaking. An additional 44 chants from the *Antiphonale* set the words of the Father or the Son. Only seven of these explicitly indicate the speaker. Two of the antiphons, *Fili, quid fecisti* and *Domine, si tu vis*, contain a dialogue between Christ and another speaker (his mother and the man with leprosy, respectively).

As for chants used at Mass, the *Graduale Romanum* contains 30 "Voice of God" antiphons, six of which include the phrase, *dicit Dominus*. An exceptional example is the *Improperia* chant for the veneration of the Cross on Good Friday, which is an extended responsory from the mouth of Christ. In addition to the *Graduale*, the 1985 *Sacramentary* includes 13 alternative antiphons for communion during ordinary time on the words of Christ, again mostly from John's gospel This is clearly in keeping with the Vatican Council's desire to provide "more varied and apposite" readings in sacred celebrations to better highlight "the intimate connection between words and rites (CSL 35)." What better words than those of Christ to highlight the rite of Communion?

The relative infrequency of chants featuring the "Voice of God" phenomenon (54 out of approximately 1,000 chants in the *Antiphonale*, and 30 out of approximately 500 chants for Sundays and feast days in the Graduale is due to the emphasis on psalmody in both the divine office and the Mass propers throughout most of the Church's liturgical history. In the office, nearly all the examples are gospel canticle antiphons (*Benedictus and Magnificat*), which take their texts from the gospel reading for the corresponding Mass of the day. The examples of Mass propers usually correspond to the gospel of the day as well. It is no wonder that the composers of these antiphons would chose to reiterate the words of Christ.

Thomas Day points out that, in the past, a very sensitive Catholicism "hesitated to let divine words come from the lips of anyone, in just any commonplace way (p. 66)." It may still be reasonable to question the propriety of giving the congregation the words of Jesus to sing, without including the phrase, *dicit Dominus*, or at least

using quotation marks. It is certainly wise to question the dignity of many of the contemporary musical styles used to set these words. Nevertheless, it is unreasonable to assume that congregations who sing such songs suffer from delusions of divinity. It is also unreasonable to imply that such songs are a calculated effort on the part of composers to undermine the centrality of God in liturgical music. To do so requires a conspiracy theory worthy of Oliver Stone.

These songs are simply another means by which the Lord becomes incarnate in our worship. They provide a chance for us to "sing a new song to the Lord" in the very words spoken by the author of that new song. Should we deny modern congregations the privilege and grace which centuries of monks have enjoyed, the privilege of singing with the "Voice of God?"

RICHARD RICE

POTERACK'S POINT

I want to thank Mr. Rice for his interest in my article, his reply to it, and his extensive documentation. Upon rereading my article I realize that the very brief reference I made to Thomas Day's "Voice of God" phenomenon could have been misunderstood and I thank Mr. Rice for the opportunity to make a clarification.

The first point I would make is that, outside of a monastic setting, historically the propers were not sung by all the people but by a relatively small schola. I think Thomas Days's "Voice of God" phenomenon refers mainly to hymns (which are meant to be sung by the whole congregation) and it is this which is a new development. That being said, I don't think the issue of musical style can be easily dismissed. Of course one can fine examples of God's words from Scripture in the first person singular in chant, but can it be seriously argued that the solemn Gregorian setting of, for example, the words *Ego sum panis vivus* (from lauds for the feast of Corpus Christi) packs the same seductive, emotional wallop as Suzanne Toolan's "I am the Bread of Life?"

No, I do not believe that there is a *calculated* effort on the part of all reformed-folk composers to destroy the centrality of God, but I do believe there is a conspiracy in the original etymological meaning of the word (*con* + *spirare*, to breathe together). There is a "breathing together," a common climate of opinion out of which comes some contemporary religious music that definitely tends toward the down playing of the centrality of God in favor of the notion that the congregation is, in some sense, itself God. The "Voice of God" song is one example of this tendency.

It should come as no surprise that the popular pantheism of the New Age movement and the more scholarly pantheism of a Thomas Sheehan, for example, are like viruses in the air which people, including composers, pick up unwittingly. Some of these church composers then write music which either through the use of God's Voice in Scripture or through a constant reference to the congregation (e.g., Marty Haugen's "Gather Us In") tends to lend support to, or at least in no way contradicts, this erroneous pantheist-like view of God and His relationship to man. This music can then subtly influence the views of the people who sing it.

This is the point I was trying to make.

KURT POTERACK

CD-ROM

Inside the Vatican. Two-set CD-ROM. Peter Ustinov, narrator. Jasmine Multimedia Publishing Co., 6746 Valjeaan Avenue, Suite 100, Van Nuys, CA 91406. $80.

This new multimedia program has recaptured the television series, *Inside the Vatican.* Host and narrator on this trek through two thousand years of Catholic history is Sir Peter Ustinov. From the martyrdoms of both Peter and Paul in Rome to the pontificate of John Paul II, Ustinov takes us on a tour of how the Vatican has influenced and shaped the course of history.

I found the series to be both fascinating and very engaging. The BBC series was filmed on location across Europe, and even gives us a rare look inside the walls of the Vatican. Peppered throughout the series are a number of accurate portrayals of important historical figures of the Catholic Church. These interviews , conducted by Ustinov, make the journey through history very entertaining.

A script of all six episodes is provided. A click of the mouse allows easy access for one to go to any listed topic. Added in this CD is *The Oxford Dictionary of the Christian Church.* You can search the encyclopedia by topic or use hypertexts links. This is a great supplement that allows you to learn more about a topic or a person mentioned in the series.

Included on this CD is a collection of over one hundred works of artists such as Michaelangelo, Raphael, Giotto and Caravaggio. These are highlighted and displayed as collections from Assisi, Avignon, Florence, Hagia Sophia and the Vatican.

Added to this collection is a selection of sacred music taken from each episode. The chants are performed by the ensemble Sine Nomine from the Pontifical Institute of Medieval Studies in Toronto, Ontario. While listening to the music you can read

the lyrics given in either English, German or Latin.

The series is very informative in giving a brief history of the Vatican. This CD would be excellent for anyone who would like to learn more about the history of the Catholic Church. *The Oxford Dictionary of the Christian Church* is not very detailed in the information that it provides, but it is a good beginning if you are not a church historian or a church scholar. The search mode for the dictionary is inadequate and makes it slow to page through in search of a particular topic. I was also disappointed that there are no bibliographical references available for further research.

The menu page and the point and click interface make moving around in this program very simple to do. Overall I would recommend this program for anyone who would like to gain an historical perspective of the Vatican and the influence of the Catholic Church over the centuries.

MICHAEL STRANDE

NEWS

The Niles Concert Choir and Symphony Orchestra under the direction of Father Stanley R. Rudcki presented George Frideric Handel's *Israel in Egypt* on April 21, 1966 at Saint Thecla's Church in Chicago, Illinois. The choir has seventy-five voices and the orchestra twenty-seven instrumentalists.

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The St. John's Boys Choir under the direction of Brother Paul Richards, O.S.B., presented a concert of music for spring and resurrection as part of the Musique de Saint Louis at the Church of Saint Louis, King of France, in Saint Paul, Minnesota, April 26, 1966. The main presentation was Mozart's *Coronation Mass*. Other pieces were Aichinger's *Regina Coeli*, Byrd's *Sing Joyfully unto God*, Couillart's *Viri Galilaei* and André Caplet's *O Salutaris Hostia*. Soloists were Kerri Vickers, soprano, Ellen Robinson, also, Brian Manternach, tenor, and Aaron Carpenter, bass. The choir and orchestra are under the sponsorship of Saint John's Abbey, Collegeville, Minnesota.

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The Chorale of St. Peter, under the direction of Stephen M. Becker, sang Fauré's *Requiem* at the Church of St. Peter in Jefferson City, Missouri, for the solemn celebration of All Souls Day, November 2, 1995. Father Donald Lammers, pastor of the parish, was celebrant.

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Music for the Easter season at Saint Patrick's Church in Portland, Oregon, included Agostino Aggazzari's *Congratulamini mihi*, Vaclav Rovensky's *Surrexit Christus hodie*, Richard Dering's *Jubilate Deo*, Francis Poulenc's *Exsultate Deo*, Vaughan Williams's *Antiphon*, Balfour Gardiner's *Te Lucis ante Terminum*, John Shepherd's *Christ rising again* and Thomas Tallis' *If ye love Me.* The Cantores in Ecclesia are under the direction of Dean Applegate, and Delbert Saman is organist. The music is part of the liturgy at Saint Patrick's. Father Frank Knusel is celebrant.

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At the Church of Saint Charles Borromeo in Minneapolis, Minnesota, music for Easter Sunday Mass included Noel Goemanne's *Gloria*, Pietro Yon's *Vidi aquam*, Gordon Young's *Christ is Risen*, sections of Joseph Müller's *Mass in honor of St. Benedict*, Mozart's *Exsultate justi* and Franck's *150th Psalm.* Richard D. Byrne is choirmaster and Father Francis Kittock is pastor.

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The Concert Chorale of Saint Agnes High School in Saint Paul, Minnesota, made a spring tour to Dallas Texas where they sang at the University of Dallas, Saint Thomas Aquinas Church and the Church of Christ the King. Under the direction of William White, the students sang for Masses and Scripture services. In their repertory were Joseph Haydn's *Little Organ-solo mass*, Schubert's *German Mass*, and Bruckner's *Mass in F*, along with motets and other music in English and Latin. Roger Burg was organist.

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The Early Music Singers are presenting a cycle of Masses by Josquin des Prez at the Stanford Memorial Church on the campus of Stanford University in California. To be given over a period of two years, they will be merged with six liturgical performances of Josequin's Masses by the Choir of Saint Ann Chapel in Palo Alto. Both groups are under the direction of William Mahrt of the Stanford department of music. Beginning October 13, 1995, the series will includes 16 Masses, concluding May 30, 1997.

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A three choirs festival of music for Eastertide was presented at Trinity Episcopal Cathedral in Portland, Oregon, May 5, 1996. Performing in the event were Cantores in Ecclesia, St. Philip Neri Choir and Trinity Cathedral Choir. Season music by Dering, Capillas, Padilla, Finzi, Gardiner, Poulenc, Vaughan-Williams and a specially commissioned piece by Randall Giles were on the program.

R.J.S.

CONTRIBUTORS

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.

Vincent A. Lenti is on the faculty of the piano department of the Eastman School of Music in Rochester, New York. He serves also as director of the Community Education Department. His publications on hymns have appeared in several journals.

Rocco Loiacono lives in Perth in Australia. He is twenty years old and a student of law at the University of Western Australia. His comments were provoked by an article in the November 9, 1995, edition of The *Perth Catholic.*

EDITORIAL NOTES

Subscription Rates

We have had to raise the price of our subscription with this issue. For over twenty-five years it was $10. But with the rising costs of postage and printing, we have had to announce an increase to $20 for the four annual issues. We are grateful to all who have made this adjustment and made it possible for us to continue *Sacred Music* which is beginning its 123rd year, making it the oldest continuously published music magazine in the United States. All editorial work on the magazine is voluntary; our only costs are for the printing and circulation of the journal.

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Again we ask you to notify us of any change in your address. The post office does not forward 2nd class mail. The magazine is discarded and we receive a notice that the address is incorrect, and we must pay a fee of fifty cents. You do not get the issue, and we lose fifty cents plus the cost of mailing you another copy with postage fees of $1.24. Please give us your correct address.

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