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Austria. Göttweig Abbey

FROM THE EDITORS
Pueri Cantores in Salzburg

Sunday, July 14, 1996, in Salzburg was a bright, sunny and truly limpid day. The birthplace of Mozart, the "German Rome," the city of churches and monasteries was filled with the "sound of music" because thousands of Pueri Cantores from all over Europe and beyond had assembled there for their 28th international congress. God blessed the day with His sunshine on a city that experiences more rain than shine, and the singers blessed God in return with their wonderful music.

The international federation of boys choirs goes back to the days of Monsignor Maillet's Petits Chanteurs à la Croix de Bois based in Paris. Through their travels on all continents and with the encouragement of the Holy See, an international federation was born in Paris and expanded to all continents. It soon counted its federated choirs in the thousands. At one point, in the United States alone, there were over 500 boys choirs affiliated with the international union.

This twenty-eighth congress had the usual singing of the various groups, but the culmination of all the choral activity took place in the great Dom (cathedral) of Salzburg on that bright Sunday morning. The archbishop, the Most Reverend Dr. George Eder, with about twenty concelebrants sang pontifical Mass with beautiful ceremonies and music that was truly extraordinary and worthy of the highest acclaim. ORF (Austrian television) broadcast the entire celebration live across Europe. A great boom, some fifty feet in length mounted with cameras and microphones swung through the great church above the heads of the worshipers, recording the sound and sight of the great event.

The musical program had both traditional compositions and much new music composed for the occasion. Among the classic pieces were *In dir ist Freude* set by Giovanni Gastoldi, *Viele verachten die edele Musik* by Johann Kaspar Bachofen, *Da Pacem* by Melchior Franck, Mozart's *Alleluia* and his *Ave Verum Corpus,* and Michael Haydn's *Sancti Dei.* Since 1996 is the centenary of Anton Bruckner's death, his *Locus iste* and his

Ave Maria were most fittingly programmed. The sound of these polyphonic masterpieces resounded through the great building and demonstrated the power of sacred music to lift the mind and heart to God. The great bells of the cathedral and the mighty power of the pipe organ carried the worshiper toward heaven.

But even greater than the classical selections sung before the Mass began was the music for the Mass itself. Composed specially for the event, the *Missa Nova "Laudate Pueri Domini"* was truly a significant setting of the Mass texts, both proper and ordinary. Scored for cantor, choir, congregation, wind orchestra, percussion and three pipe organs, it was the work of four composers: Bertold Hummel, Peter Planyavsky, Jitka Kozeluhová and Franz Thürauer. The musical forces engaged were staggering in size: four thousand *pueri cantores,* both girls and boys; the Würzburger Domsingknaben and the Petits Chanteurs de Lyon who did the choir parts; forty wind instruments; and three pipe organs recently installed in the cathedral on each of the piers holding up the great dome. The entire ensemble was under the direction of Prof. Siegfried Koesler of Würzburg, honorary president of the International Federation of Pueri Cantores. He was assisted by several directors at various spots throughout the great cathedral.

The new Mass was modern in rhythms and harmonies. The free speech rhythms and syncopations matched the dissonance and non-triadic harmony with the movement of chordal progressions that gave life and interest along with the power achieved through dynamic contrasts. This is truly contemporary sacred music for use in the liturgy, not too avant-garde to be prayer, easily grasped, but a sound that is of our day, expressing our times.

The introit *(Laudate pueri Domini),* the *Kyrie* and *Gloria* were the work of Bertold Hummel; the response (*Semen in terra bona*), the Alleluia and the *Sanctus* were by Peter Planyavsky; Jitka Kozeluhová wrote a sonata for the offertory; and Franz Thürauer did the *Agnus Dei,* the communion, a second sonata for the communion time, and a thanksgiving piece for the closing. Each singer received a beautifully prepared booklet of 48 pages containing all the music. Communion was distributed to the enormous throng in a reverent, efficient and orderly fashion. The Mass was a great act of worship conducted in a very reverent and holy manner.

Regretfully Americans from both North and South America were in small numbers. But the horrendous cost of inter-continental travel and the poor exchange given today to our American dollar easily accounts for the few American tourists to be found in Europe this summer. Representing the American Federation of Pueri Cantores were Monsignor Joseph J. Mrockowski of Chicago, Patrick and Loren Flahive of Los Angeles, and Steven Meyer of San Francisco.

Truly, I was impressed in the Salzburg Cathedral on that Sunday in July, not just by the amazing organizational feat of bringing these young people from all over Europe and assembling them in the proper places in the cathedral, not even by the extraordinary musical achievement of having them sing so well together, and not even by the work of ORF in recording and transmitting the event across the continent. What really touched me is that this international congress of Pueri Cantores has demonstrated that the Church is truly vital and alive in the youth who were present in Salzburg. They were singing and playing the music of their day, the next generation. It was great music, skillfully and prayerfully put together. It was not secular; it was not amateurish; it was not tawdry or cheap. It was what the Church has been asking for: it was art and it was holy. It was the music demanded by the conciliar fathers. It had all the qualities they asked for: it was written for the forces available and all participated according to their ability and role; it was expressive of our day; it proclaimed the glory of God and edified the faithful; it was truly prayer and not mere entertainment.

With such an example, when will be have a similar event on this continent?

R.J.S.

Trent. Castle of Good Counsel

A Hymnal?

The New Grove Dictionary of Music and Musicians (1995) defines hymn as "a term of unknown origin applied from ancient times to a wide variety of songs in honor of gods, heroes or notable men." The ancient Greeks had hymns which were used in pagan cults, and in Christian worship both Latin and Greek churches developed a repertory of strophic poems sung in praise of God in the divine office. The first hymnals with notated melodies date to the eleventh and twelfth centuries, considerably after many of the texts were written. The strophic hymn was not used at Mass, but only in the office.

With the Reformation the vernacular hymn was used as a piece sung by the laity as an integral part of Protestant worship. With the coming of printing, it was possible to provide hymnals for the congregation. These hymns were used to popularize the new teachings and served not only as a means for teaching the new doctrines, but as controversial songs in the religious battles of the times. The Lutherans developed their chorales, and the Calvinists their metrical psalms. In lands where the controversies of the Reformation were not vigorously fought (for example, Italy, France and Spain), a repertory of such hymns did not develop. In England, it was only in the seventeenth century that the use of vernacular hymns was introduced, mostly in Presbyterian, Methodist and Calvinistic worship. The controversy between those churches that used liturgical texts and those who wished to employ hymns composed apart from scripture and traditional liturgy marks the eighteenth and nineteenth centuries. This question of using non-liturgical texts, whether metrical psalms or hymns, was reflected in the American Protestant churches in those years.. The Victorian hymn ultimately became the norm, and a collection, *Hymns Ancient and Modern,* appeared in 1861 and set the standard for nearly all groups.

Meanwhile, within the Catholic Church, the vernacular hymn had no place in the official liturgy of the Mass. The Latin hymn could, of course, be used as extra music in the high Mass, and it had its official place in the liturgy of the office. Extra liturgical devotions (for example, novenas, stations of the Cross, holy hours and processions of the

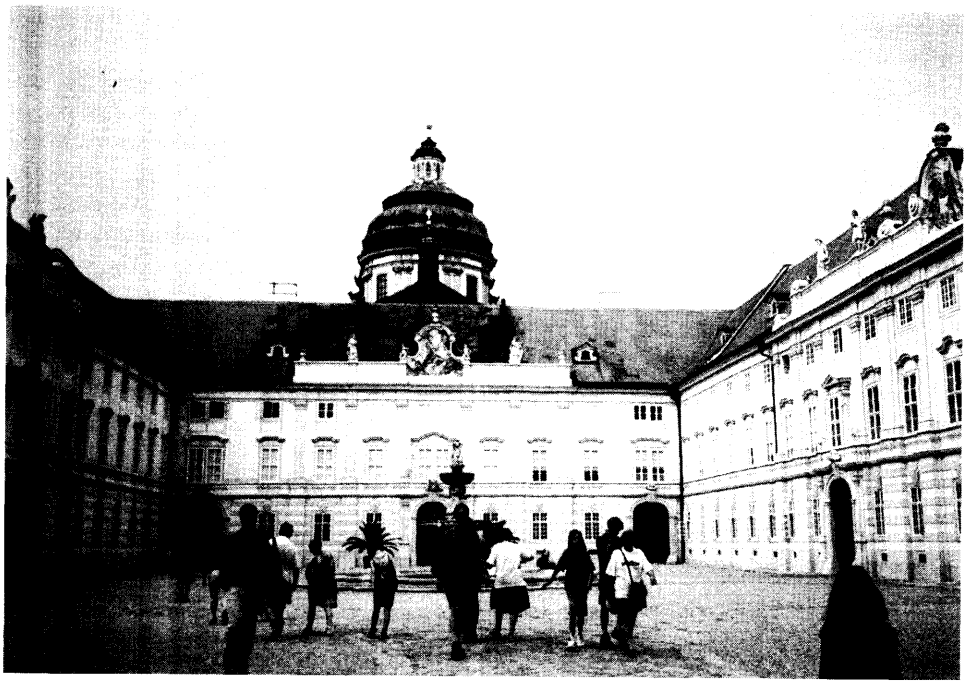
Blessed Sacrament and the Blessed Virgin) offered ample opportunity for the singing of hymns in both the vernacular and Latin, and such singing by the congregation was encouraged by the authorities and accepted by the people. A variety of hymnals appeared in this country, some with considerable Protestant influence and many with less than good musical and liturgical quality. A reform to improve such books began with the *motu proprio* of Saint Pius X in a general effort to raise the level of Catholic music, both for liturgical and extra-liturgical worship.

Along with the liturgical movement at the beginning of the twentieth century and its efforts to provide better hymns came the concerted endeavor to have the congregation participate more actively by singing. The ideal was to have the congregation sing those parts of the Mass intended for them, using Gregorian chant. Since the vernacular hymn had no part in the texts of the solemn Latin liturgy, it was restricted to the low Mass and various devotions. Most Masses on Sundays in the United States were low Masses, and unfortunately, the vernacular hymn became the most promoted means of active musical participation for the average American. The use of four hymns replaced the proper texts of the introit, gradual, offertory and communion., and thereby impoverished the prayers and texts that should have been a part of Catholic worship. The liturgical year was all but destroyed by such a practice. The liturgical movement promoted "singing the Mass, not singing at Mass."

At the present time, an effort is underway to provide a useful volume for American congregations that will have notation for the official prayers of the Mass, in Latin and in English, together with a selection of both vernacular and Latin hymns most frequently used. The number of vernacular and Latin hymns needed by an average congregation is minimal. To print a book of five hundred pieces is expensive and most of those pages remain unused. We should encourage people to sing the common Mass texts themselves, and listen to those intended for the choir to sing. We should select the hymns to be used as material supplemental to the official liturgical texts and for singing at extra-liturgical devotions.

With the large number of hymnals published in the United States in the last twenty years, one could easily protest that there are enough, perhaps too many, hymnals. What we need is not another collection of hymns. What we do need is a book to help the congregation participate in the Mass, both high and low, English and Latin, as well as an aid to help the congregation take part in various devotions.

R.J.S.



Austria. Melk Abbey

THE LITURGY AND CONTEMPLATION

(This article first appeared in the English edition of L'Osservatore Romano, *July 24, 1996.)*

Thirty years after the Second Vatican Council, we can recognize all the value of the liturgical reform. The publication of many liturgical books has enriched the knowledge of God's Word and the Church's prayer life.

We must be grateful to the Second Vatican Council and to the Concilium for the Implementation of the Constitution on the Liturgy for having completed this world of reform, to which we must remain faithful by avoiding every possible abuse which might contradict it. In a recent address to the plenary assembly of the congregation responsible for the liturgy, the Holy Father said in praise of its work: "It must be clear to all, that while the contribution of experts can shed useful light on workable options, decisions regarding the liturgy remain subject to the direct responsibility of ecclesiastical authority, whose sole aim is to encourage the liturgical participation of the people in the glorification of God and, at the same time, to make the possibility of sanctification more accessible and fruitful for every believer" (*Address to the plenary assembly of the Congregation for Divine Worship and the Discipline of the Sacraments,* May 3, 1996, n. 5: *L'Osservatore Romano,* English edition, May 15, 1996, p. 4).

The great problem of contemporary liturgical life (apathy towards worship, boredom, lack of vitality and participation) stems from the fact that the celebration has sometimes lost its character as mystery, which fosters the spirit of adoration. We often encounter an inflation of words, explanations and comments, homilies too long and poorly prepared, which leave little room for contemplation of the mystery being celebrated.

Obsession with the liturgy after Vatican II, which was necessary for putting an end to unfortunate hesitations, has sometimes encouraged stagnation. There is a great need to rediscover the liturgical enthusiasm of the council.

Bishops and those responsible for the liturgy should give new life to what before Vatican II was called "the liturgical movement" not for purposes of innovation but to re-

vive true, beautiful liturgy, the prayer of the whole Church and the source of spiritual enrichment for every Christian.

This liturgical renewal, which is necessary for the present-day life of the Church, does not mean creating new liturgical texts or changing certain rites, but making full use of the great heritage of tradition, re-interpreted by the council. The authentic liturgical tradition has never been satisfied with words to express the mystery of salvation, but has made great use of symbols and images.

The danger threatening the liturgy today is the multiplication of explanatory words, to the detriment of symbols, which shed light on the profound meaning of the Word of God proclaimed in the liturgy. The work of the Second Vatican Council and the liturgical concilium which followed it remains an important event that today is bearing wondrous fruit. Thanks to this effort to renew the great tradition, the Church has recovered the splendor of her liturgy and especially of the Eucharistic celebration. From this essential source of her faith and life, the Church can deeply draw today, as at her origins, the treasures of God's Word and of the prayer of tradition, in order to nourish and fill with wonder all those she gathers together to make them more and more the Body of Jesus Christ.

From this perspective of rediscovering the importance of mystery and adoration, the architecture and layout of places of worship have primary importance.

Serious mistakes have sometimes been made in certain places: the location of the altar, tabernacle and celebrants' chairs, overpowering illumination, excessive removal of ornamentation, etc.

The Eucharistic liturgy is an act of thanksgiving, consecration, a memorial and an offering accompanied by intercessions which invite the celebrants and faithful to turn towards the altar of the Lord in an attitude of adoration and contemplation. The invitation to the Eucharistic prayer underscores this attitude: "Lift up your hearts. We have lifted them up to the Lord. Let us give thanks to the Lord our God. It is right and just."

Regardless of the architectural structure of the church, these two complementary attitudes of the liturgy must always be respected: the face-to-face dialogue of the liturgy of the Word and the contemplative orientation of the liturgy of the Eucharist. The whole celebration is often conducted as if it were a conversation and dialogue in which there is no longer any room for adoration, contemplation and silence. The fact that the celebrants and faithful constantly face each other closes the liturgy in on itself. On the other hand, a sound celebration, which takes into account the pre-eminence of the altar, the discretion of the celebrant's ministry, the orientation of everyone towards the Lord and the adoration of His presence signified in the symbols and realized in the sacrament, confers on the liturgy that contemplative atmosphere without which it risks being a tiresome religious disquisition, a useless community distraction, a sort of rigmarole.

"The altar, where the sacrifice of the cross is made present under sacramental signs, is also the table of the Lord. The people of God is called together to share in this table. Thus, the altar is the center of the thanksgiving accomplished in the Eucharist" (General Instruction of the Roman Missal [GIRM], n. 259).

The altar is thus at the center of the liturgical celebration. It must be built and adorned so as to attract one's gaze and to cause admiration, as the gold of the showbread table or of the altar of incense in the Temple emphasized the glory of the Lord. It will sometimes be covered with beautiful fabrics in the liturgical colors of the season of solemnity. On it or right next to it will be placed the candelabra for lighting the space of the Lord, who came to meet His people. Bouquets of flowers will be avoided. They can be placed elsewhere, but not on the altar. From where does the recent practice come of putting two candles on one side and a bouquet of flowers on the other? The altar and the objects used for the Eucharist celebration should arouse wonder in the presence of the beauty that leads one's whole being to adore the glory of the Lord. The altar is actually the sign of the sacrifice of the cross as memorial, the table of the Eucharistic meal, the symbol of the tomb left empty by the Risen One.

Wherever tradition has left stupendous altars placed against the apse, this arrange-

ment could be respected by dividing the celebration into a face-to-face between the celebrants and the community for the liturgy of the Word and a common orientation towards the altar from the time of the offertory to the Amen of the Eucharistic prayer. This solution is preferable to setting up a second, portable altar in the shape of a chest or a small table, or even a piece of clear plastic furniture used so as not to hide the artistic treasure of the original altar. The location of the altar should always be at the service of a beautiful and worthy Eucharistic celebration. In designing new churches, the altar will be built so that the priest can celebrate facing the people.

"The main altar should be freestanding so that the ministers can easily walk around it and Mass can be celebrated facing the people" (GIRM, n. 262). These two arrangements are complementary: one emphasizes the community aspect of the celebration, the other its more contemplative character of waiting for the Christ who comes. I submit these two solutions as a personal suggestion to the competent authority for all liturgical decisions: a possible revision of the GIRM might take them into account.

The basilica layout was the one most commonly used by the Church in the West for celebrating her liturgy: a large, very wide rectangle ending in a semicircular apse. This arrangement of the liturgical space seemed best suited to a community on the way to its Lord, whose glorious return was awaited. In fact, the liturgy implies this dynamic of a people's expectation and encounter with its Lord. Certainly, the architectural arrangements can vary according to the place and circumstances, but we always come back to this dimension of waiting and of moving towards the place of offering and presence: the altar and the tabernacle.

The celebrant's chair expresses the function of presiding over the liturgy. According to the GIRM, it will be "at the back of the sanctuary facing the people...Every appearance of a throne should be avoided" (*Versus ad populum in vertice presbyterii...Omnis species throni vitetur,* GIRM, no. 271). This "basilica" arrangement is not always possible and risks creating too great a distance between the celebrant and the assembly, making communication difficult (*ibid.*).

One is sometimes struck by the bad habit of putting the chairs immediately behind the altar, which creates a face-to-face between the celebrants and faithful throughout the celebration, thus turning the assembly in on itself and preventing the contemplative orientation of the whole community in adoration towards the symbolic place of the Lord's presence and in eschatological expectation of His return. The urgent need for the Church's liturgy today is to arrange everything so as to foster in the greatest possible way the contemplative adoration of the Lord, who reveals Himself to His people in Word and sacrament, and whose humble, unobtrusive servants are the celebrants.

This contemplative and eschatological orientation can be clearly perceived in the pope's private chapel, where he celebrates Mass every morning, first from his chair placed slightly in front of the first row of participants, who are turned with him towards the altar, and then on the altar itself as the head of the little assembly, which adores Christ really present with him.

It should also be possible for the natural or artificial light of the church to encourage recollection by its moderation and beauty. Nothing discourages prayer more than overpowering illumination that leaves no room for visual silence; it is like deafening music which, by its power and rhythm, allows no rest to the ear which is preparing to hear the Word.

The arrangement of the church and its furnishings depends primarily on the bishop, who must take care that the liturgical tradition is respected. No one is allowed to make changes which threaten to alter the profound meaning of the liturgy.

Today there is a craving for simplification, which ends up impoverishing the liturgy without any spiritual benefit. The same thing sometimes happens with the texts found in the liturgical books. Under the pretext of simplifying or adapting them to the understanding of the faithful, liberties are taken that weaken the force of prayers forged over centuries of ecclesial experience. The celebrant must remember that he is there to serve the liturgy of God's people. The text of the liturgical prayers is not at his disposal to be

modified according to his whim or for personal theological reasons. On the contrary, the liturgy is a good of the Church's tradition, which belongs to the Christian people, whom the priest humbly serves in celebrating her worship. To change the text or the order of the liturgy for personal reasons does nothing except distract the faithful, who ask why such a change is being made. There is a sort of neo-clericalism bent on modifying the liturgy, which the faithful however have the right to receive in its integrity as a gift of Christ and the Church, without priests taking the liberty of changing it. The faithful expect this fidelity to tradition, since the liturgy is a good belonging to all the people of God.

The liturgy has a formative character. Through the liturgy, the Church hands on the gospel of Christ in all its wealth and diversity. The liturgy is one of the forms of the living tradition, by which the Word of God is communicated to men in order to transform them... Thus, it cannot be modified without undermining in its fullness the Church's intention in her transmission of the truth through the liturgy. Respect for the people of God means handing on to them the ever-living experience of those who have lived in Christ's friendship, an inheritance to which they have a right and which will enable them to live more authentically than anything a priest's personal liturgical viewpoints will allow them to do. The liturgy has a contemplative character and directs the gaze and hearts of the faithful to the face of Christ. It tries to describe and to represent more than to explain or rationalize. A priest's personal alterations of the liturgical prayer are often didactic. Only if one thinks that a prayer or gesture is too poor in substance does one overburden it with explanatory considerations. Instead of guiding contemplation, prayer in this way proposes a reflection that turns the believer in on himself rather than opening him to transcendence, as the sober prayers of tradition do so well.

It is often maintained that the way of liturgical prayer will be better ensured if the texts are constantly changed. True, salutary change remains that of the heart. In every liturgy the individual must be changed in order to be disposed to receiving the Word of God and the Church's living tradition. If the celebrant deeply lives this conversion of his own heart, he will say the liturgical prayer in a totally new way and open it to the Creator Spirit.

The consecrated Eucharist will remain in the tabernacle to offer communion with the Body of Christ to the sick and those absent, and to manifest the Lord's real presence outside the celebration for the adoration of the faithful when they come to pray in church. It is fitting that the tabernacle be placed in such a way that it can be seen on entering the church. It should be beautiful and illuminated, like an act of praise to the glory of Christ really present. The whole church should be arranged so as to invite adoration and contemplation even when there are no celebrations. One must long to frequent it in order to meet the Lord there. Too often today churches, designed as multipurpose halls or with the sole objective of gathering the assembly for the liturgy, become dead at the end of the celebration and do not invite the faithful to enter so as to recollect themselves in prayer. The church, by its beautiful liturgical layout, its tabernacle radiating Christ's real presence, should be the beautiful house of the Lord and of His Church, where the faithful love to recollect themselves in the silence of adoration and contemplation. Every church must be "praying" even when no liturgical celebrations are taking place; it must be a place where, in a restless world, one can meet the Lord in peace.

"As faith in the real presence of Christ in His Eucharist deepened, the Church became conscious of the meaning of silent adoration of the Lord present under the Eucharistic species...In His Eucharistic presence He remains mysteriously in our midst as the One who loved us and gave Himself up for us, and He remains under signs that express and communicate this love" (*Catechism of the Catholic Church,* nn. 1379-1389).

FR. MAX THURIAN

HOW TO START SINGING AGAIN

Neither the legitimate liturgist nor the competent *Kapellmeister* takes any great pleasure in noting the plain fact that at the latest since the 1960's, a process of fundamental transformation has affected the celebration and indeed the very concept of the liturgy–a transformation in self-understanding as well as understanding of God and the world which has shown unmistakable signs of its presence in the Catholic Church.

Twenty-five years ago, concerned Catholics were asking, "Must church music be bad?" and "Who killed sacred music?" Today, it seems that the answer is that liturgical music was "lost in the sixties." If that be so, how can we re-discover it? Perhaps by taking the path that leads from confusion through confession to conversion.

The surest way to dispel confusion is to begin by recognizing clearly what one is about when one participates in the celebration of the sacred mysteries. The last council made this clear in its magisterial constitution on the sacred liturgy. But the simple fact is that for many persons today, words like "dialogue" and "discussion" mean that all earlier theology–to which Vatican II itself already belongs–is only a transitional point that has no place in a modern canon of faith which transcends the mere requirements of historical relevance. Can the pope's words point us in the right direction?

> Legitimate and necessary concern for current realities in the concrete lives of the people cannot make us forget the true nature of the liturgical actions. It is clear that the Mass is not the time to "celebrate" human dignity or purely terrestrial claims or hopes. It is rather the sacrifice which renders Christ really present in the sacrament.

Even more pointed than these words uttered on March 20, 1990, to a group of Brazilian bishops, are those addressed to our own American prelates gathered at Quigley Seminary in Chicago on October 5, 1979.

> ...Let us always recall that the validity of all liturgical development and the effectiveness of every liturgical sign presupposes the great principle that the Catholic liturgy is theocentric, and that it is above all "the worship of divine majesty" (Constitution on the sacred liturgy, article 33) in union with Jesus Christ.

It is a fact that every liturgical celebration, "because it is an action of Christ the Priest and of His Body, which is the Church, is a sacred action surpassing all others (*actio sacra praecellenter,* Constitution on the sacred liturgy, article 7). Hence liturgical music, including that provided for the congregation, must be holy. As the sainted pope of our own century phrased it, sacred music must be "free from all that is profane, both in itself and in the method of performance."

It is a fact that liturgical music is an integral part of the liturgy itself, not merely a means to assist or enrich worship. It *is* worship itself, like color to sunset, like thought to the mind. Sacred music is not *like* prayer; it *is* prayer. Sacred music raises the *mind* (so, intelligent listening as well as intelligent singing) and *heart* (so, artistic music which will call up valid emotional response) to God (and not only to neighbor, for worship is directed to God).

Now, if it is true that holy Mass is the very core of the Catholic liturgy and hence also a supremely important expression of the Church's faith, then it is clear that a skewed concept of the Mass, which fails to do justice to its essence, will in due time seriously harm the believer's personal piety and in fact undermine the basic faith of individual communicants. Since sacred music is a necessary or integral part of the solemn liturgy, it too will be affected by any shift of emphasis regarding the form or structure of the divine liturgy, since form and structure are an inner expression of the spiritual reality which takes place within the Mass. *Agere sequitur esse.* (A thing acts as it is.) If holy Mass is indeed a sacrifice, an *actio praecellenter sacra,* then one of its integral and necessary parts will, logically, be sacred music. But if a social gathering or a fraternal meal is actually being celebrated, then very different music will be appropriate: a "polka Mass,"

for instance, or the sacro-pop purveyed by the "church music industry" of the day.

And let no one be deceived by the growing amphibole affecting the very concept of the *sacrum*. Many believe that the term "profane" is now quite out of date, and thus the opposite horn of the dilemma, the sacred, has lost a great deal of its importance, has been secularized and indeed rendered almost indistinguishable from its *quondam* opposite.

There are men and there are things; there are persons and there are objects. There are also principalities and powers, there are thrones and dominations. Theologians and moralists are familiar with virtues and vices; philosophers know qualities and modes of being. But what is *musica sacra*? What does "sacred" mean?

Philosophers, anthropologists and sociologists would probably agree with Rudolf Otto that the "sacred" involves the expression and attestation of reverence and respect for something which demands and deserves respect and veneration. The conviction which underlies this well-nigh universal human attitude is that there exists, within the world as man experiences it, encompassed by the boundaries of time and space, certain pre-eminent places and periods of time which plainly stand forth above and beyond the level of everyday normality because they are of an especial and exceptional dignity. And so the term"sacred" refers to a special pre-eminence or dignity which rises above the continuum of everyday normality, which is precisely ab-normal and clearly marked off as distinct from the usual, the customary, the normal. Joseph Pieper has reminded us that such dignity quite rightly demands from men special forms of respect...simply because certain empirically ascertainable objects, spaces, times and actions possess the special characteristic of being ordered to the divine level or sphere in a manner which exceeds the normal and the average. And it is on the basis of this exceptional ordination to the supra-human level, of this precisely uncommon and unexceptional "fullness" or concentration of the divine Presence that we can comprehend the boundary or limit which divides and separates that which is "sacred" in this sense, from the "pro-fane." Profane simply means that which is precisely "un-exceptional," which belongs to the realm of the normal, the average, the everyday; "profane" does not necessarily mean "unholy."

A "pre-eminently sacred action," then will be simply the accomplishment of an action, a rite, performed by a community in a non-ordinary way. Let us be very precise: we are speaking here of the celebration of the Eucharistic mysteries during which there occurs the exception *par excellence,* the uncommon and extraordinary in the absolute sense of those words–God's physical presence among men under the forms of bread and wine. And nothing could be more obvious to a man of faith than to act "differently" within such a circumscribed context, "differently" than he acts otherwise, for instance on the tennis courts or at the supermarket. One speaks a language which is obviously human but yet "different," "special," somehow, in delivery, in style, in diction and grammar, in vocabulary.

And what, then, of the *musica sacra* which forms an integral part of this *actio praecellenter sacra*? What must its distinctive characteristics be? Will it sound, for example, like ordinary, everyday pop music to which more or less "pious" texts have been joined? Will it be sound like common, everyday entertainment music? like a more or less inconspicuous background accompaniment for toothpaste commercials? To ask such questions, is to answer them...

The "pastoral" question is simply put: How does one start singing again? No one doubts that there is a recurrent need to satisfy a present and urgent demand. Though many churchmen purchase wisely but perhaps not well, they all too often can justly point out, especially today, that there is little of value to buy. Pastors are kicking hard at the earth, attempting to gain momentum. It will not do to let this willingness of the laity die of inanition, to continue waiting until the Church develops (so they say) a great vernacular music. Excited, these pastoral ministers are not about to lie passive in a cultural lag. They have caught the fever, and this is one fever they will not starve; they feed it with any food at hand. Much of this is "informal music," music that makes people feel "warm and cuddly"–even though that is not really very substantive. The informed ob-

server who some years ago noted that a steady diet of such music can be compared to a steady diet of sugar-coated cereal for a youngster, was quite correct in foreseeing the deleterious effects which have followed. How counter them?

Alpha and Omega is the pastor. If he is clear as to what he is about, and arranges his priorities accordingly, then a singing congregation can become a reality–as experience has proved, even during the turbulent years of the post-conciliar era.

Such a pastor will pay the living wage necessary to support the qualified professional personnel who are required. He will see to providing an adequate musical instrument (such as a pipe organ) to sustain the song of choir and congregation, and he will try his best to become the singing celebrant whose contribution is essential to the dignified and worthy celebration of the sacred liturgy. And if he has a school within his jurisdiction, the pastor will insist upon an adequate program of music pedagogy designed to develop the basic skills of music for children and adults.

Finally, the pastor will provide for his flock suitable aids for musical participation. Chief among these is a good parish hymnal. Do such exist at all? Indeed they do! Thomas Day's 1990 "autopsy" on the culture of Catholicism (and the triumph of bad taste) proffered some "good advice" in this respect. It is advice which is not outdated, and it bears repeating.

A goodly number of knowledgeable folk would agree with Professor Day that among the best hymnals available today are *Worship III* or the *Collegeville Hymnal.* And one hears with satisfaction that "the great noble lion of the newer Catholic hymnals in the United States, *Hymns, Psalms and Spiritual Canticles,* may very soon be reprinted by a reputable college press. That would be a very positive step in the right direction, for this book, which contains all the music for any service which a normal parish would need (including a proper or appropriate responsorial psalm and gospel acclamation for every reading in the lectionary), has one great advantage: the homogeneous style of its contents makes for instant learning of new musical settings.

The problem with many of the other products on the market today, is simply that they reflect to an alarming degree the invasion of the Church by the current popular culture. The dismaying result in most instances is that the Church, instead of penetrating and transforming the culture of the modern world, has itself rather been transformed into a reflection and often a re-presentation of the worldly, anti-transcendental milieu of that culture.

At a recent church music conference, composer Mary Hubley rightly pointed to the currently trendy *Mass of Creation* as an example. Noting that the composer is not of our persuasion (though one of his commercially popular "hits" sings blithely, "We celebrate, we believe..."), she maintains that like so many other pieces of its genre, this Mass music is, essentially, film music. As with film music, it is intended to "work us over" with its lush, sensual harmonies and rhythms; it manipulates our emotions rather than leading us in prayer "in spirit and in truth."

Another strong influence upon the pastoral judgment of a parish priest who is trying to "start singing again," is the currently fashionable wave of ecumenism and multiculturalism, causes which are often believed to justify the use of hymns which are strongly associated with traditions alien to our Catholic religious and cultural heritage. A hymn is intended to be the prayerful response of the singing congregation to the words and the wonderful works of God, the genuine expression of a living faith, hope and charity. It is a question here of the authenticity of religious expression. Hymns with general, vaguely religious (if not outright erroneous) or non-committal texts, and songs which are textually or melodically sentimental and over-emotional cannot contribute to the healthy edification and formation of a community.

It behooves us to recall in this context that authentic cultural barriers cannot simply be passed over lightly. "Not everything singable can be transplanted from people to people or from race to race...It is not possible to export every homelike element, the special local color and the properties peculiar to a single cultural area" (W. Salmen).

Plainly, since any truly living church music is continually developing, it is situated in

the midst of all the tensions of a given age. As liturgical art, church music is obliged to conform to ecclesiastical law. But to construct artificial polarities here, between "legalistic" order and a "dynamic" church music called for by the alleged needs of the day, would be to forsake the foundation of a music rooted in liturgical experience. What is in fact the "pastoral" value of the shoddy, the profane, the third-rate? We do well to reflect upon the process by which out of the earlier unity of "sacred" and "secular" style there gradually arose the idea that "ecclesiastical" and "secular" were also stylistic concepts. Here, evaluation of the sacred and the profane is decisive. Their relationships are admittedly shifting in a spatial, temporal and social dimension, but these relationships cannot be realized meaningfully without taking into account the praying community which in its various groupings celebrates the sacred liturgy.

It is not the music in itself which determines the distinction between sacred and profane, but rather its expression and the soil in which it develops, along with its interpretation or signification in the act of being received by the congregation–in short, its associations. Is it really sufficient if the music merely serves as an expression of the community's (perhaps in fact de-Christianized) life? Is it really possible to make one's own the Word of God, the *logos tou theou,* like any pleasant bit of entertainment?

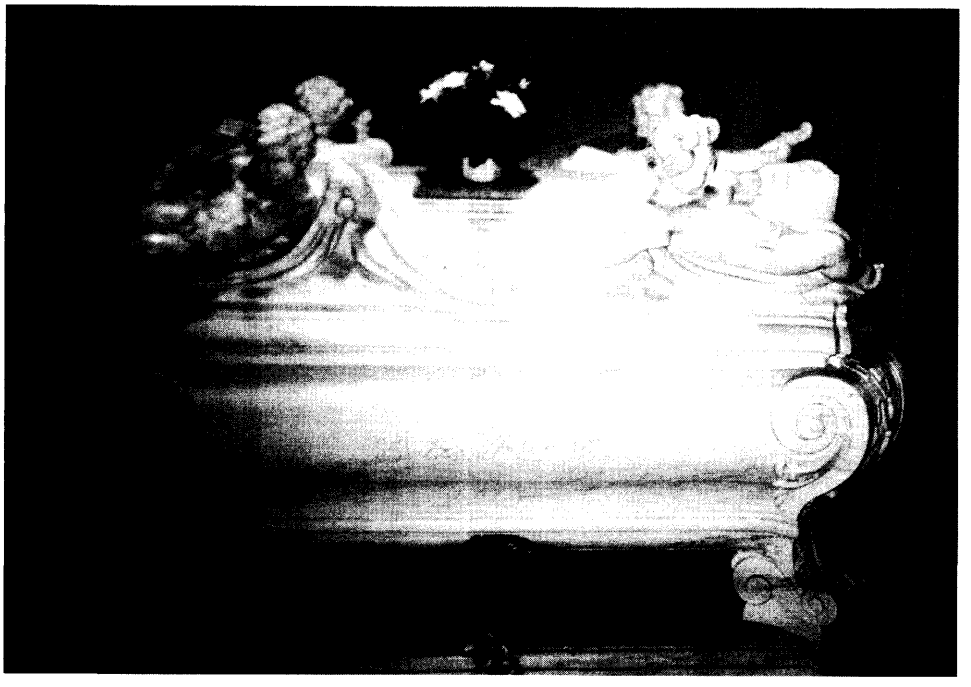
With that pertinent query, we have reached the end of our reflections on the question of "how to start singing again." For the future, we are faced with the agony of educating talented musicians, of course, composers and conductors–as well as priests and people! This present time is late spring, yet surely seminal; the harvest, a realist must admit, is in the future. But the present is no time to stand idle. Books have been written, courses are being offered, techniques and tools are already available. This eleventh hour must be filled, not with noise, but with study, teaching, and carefully wrought performance–all governed by the pastoral good sense which recognizes degrees of participation which reflect the limits and the possibilities of a given situation.

Ernest Hello reminded us that here on earth there is only one problem, and it was solved on Mount Sinai: it is the problem of adoration. The grace of the Redemption imparted in baptism brings with it the indwelling of the Holy Ghost, the *Pneuma* Who enables the "new man" to intone the "new song." So it is that Christians as members of Christ's Mystical Body, in union with Him Who is the *primus cantor novae legis,* praise and glorify the Father in a "logocentric" manner. For after all, the God-Man Jesus Christ, Who alone can lovingly adore the Father in a completely adequate way, is in fact the *logos tou theou,* indeed the *logos pros ton theon.* He is the "fore-Word" to the word sung in the "new song" (L. Ziegler). Just as men are cleansed of sin through the grace of baptism, so too any music must be "purified" and thus "transformed," which desires to "elevate" to the Father in the *Pneuma,* as Cardinal Ratizinger has recently reminded us.

Our final cadence is therefore a hopeful one, even though contemporary church history, which studies the recent past, cannot escape the conclusion that the efforts made thus far toward realizing the intentions of the last council have not produced the benefits envisioned by that sacred synod. A perceptible change will come about only through greater willingness toward interior conversion which leads to a new and more profound reflection on the spiritual level. Without this pre-condition, any "re-evangelization" will experience the same fate as did the council. The true path to real change is indicated by the Apostle to the Gentiles: "And fashion not yourselves like unto this world: But be ye changed in your shape, by the renewing of your wits, that ye may feel what thing that good, that acceptable, and perfect will of God is" (Rom. 122).

The Christian Epimetheus therefore says, "Say not the struggle availeth naught." The soul of all culture is and will remain the culture of the soul. And in that way lies our hope, which is the last gift from Pandora's box.

REVEREND ROBERT A. SKERIS



Eisenstadt, Burgenland. Tomb of Franz Joseph Haydn

THE TRIUMPH OF SYMBOL OVER SACRAMENT

(This essay was delivered as a lecture at the church music colloquium at Christendom College, Front Royal, Virginia, June 19, 1996.)

Last year the ethicist and moral theologian Germain Grisez and I published an article about the crisis of faith in the Real Presence.[1] We were moved to do so by a *New York Times* poll showing that two out of three American Catholics, including many who regularly attend Mass, agree that the mode of Christ's presence in the Blessed Sacrament is only symbolic.

Grisez and I meant to reflect on this troubling fact, and apparently we reflected to good effect. Not only did our article receive some notice, but a Catholic press columnist called us members of the orthodoxy police. These days, being called names in the right places is a good sign you are speaking the truth.

It is pointed out, of course, that, in the absence of data regarding Catholic belief about the Blessed Sacrament in years gone by, there is no absolutely firm basis for saying belief in the Real Presence has declined. That is true. Still, few people doubt that the recent poll results do reflect a decline. And even if, by some remarkable chance, that were not the case, they certainly do reflect what is, from the point of view of Catholic faith, a highly undesirable, deeply troubling state of affairs.

In analyzing the causes, Grisez and I pointed to the usual suspects: the rationalism, empiricism, and scientism that have leached into popular culture and infected Catholics along with everyone else; theological attempts to rethink or simply replace the idea of transubstantiation; bad catechesis and no catechesis during the last thirty years; liturgical abuses; and even some authorized but ill-considered liturgical practices that have had the unintended result of undermining Eucharistic faith. As far as it goes, all that seems to me indisputably correct.

But I also have begun to think the analysis must go further. Another cause is at work here, one re-inforcing those mentioned while also operating on deeper levels. I refer to the pervasive loss of the sacramental sense and the consequent hollowing-out of our understanding of what sacrament signifies, leaving behind only the shell of symbol. It is this triumph of symbol over sacrament that above all accounts for the loss of belief in the Real Presence.

It also helps account for other things. For example, the campaign for the ordination of women as priests is nurtured by erosion of the sacramental principle and its replacement by the mentality of symbol. In fact, these two things–the decline of Eucharistic faith, the rise in pressure for women's ordination–are intimately linked, aspects of the same fundamental problem, effects proceeding from the same source.

Someone may object that it is tautological to say a falling-off of faith in a sacrament is caused by a falling-off in sacramental faith. I believe I am saying more than that. I shall begin with an explanation of what I mean in speaking of symbol and sacrament, and contrasting the two. Then I shall identify the historical causes of the present problem. Next I shall point to results now visible in other areas of ecclesial life, with particular reference to the question of women's ordination. Lastly, I shall note some possible approaches to a solution.

I. First, then, sacrament and symbol. Without attempting technical definitions, I wish merely to note a crucial difference between the two things. A symbol, especially an arbitrary or conventional symbol, points to another reality extrinsic to itself; whereas, in the case of a sacrament, the "other reality" is embodied within the sacramental sign and is intrinsic to what the sacrament is.

Conventional symbols have a kind of radical arbitrariness; they are subject to being manipulated. Generally speaking, you can take one thing as a symbol of something else–or you cannot. For instance: while it admittedly is difficult to imagine the American flag, symbol of the nation, being changed, nevertheless it could be changed, and as a matter of fact now and then it has been. When circumstances dictate setting aside one conventional symbol for a particular reality, there is no special difficulty about adopting another, as advertisers adopt new symbols for a product depending on which aspect of it they wish to highlight and which audience they wish to persuade.

It is very different with a sacrament. The sacramental sign and the reality it signifies are inseparably joined. Fundamentally alter a sacramental sign, and the reality previously signified is no longer there. For example: replace bread and wine with something else, and you no longer have the Body and Blood of Christ.

And of course the reality embodied by sacraments is itself unique. Pope John Paul says:

> What else are the sacraments...if not the action of Christ in the Holy Spirit? When the Church baptizes, it is Christ who baptizes; when the Church absolves, it is Christ who absolves; when the Church celebrates the Eucharist, it is Christ who celebrates it...All the sacraments are an action of Christ, the action of God in Christ.[2]

Perhaps all this sounds rather abstract. Let me give a concrete instance: an example of what happens when our sacramental sense dims and the idea of symbol in the sense in which I am using that term starts to replace it.

One Sunday some months ago I attended a parish children's Mass or "family" Mass. It went something like this.

The cantor was a young woman with a pleasant, pop-singer's voice. Her accompanist played in the manner of a cocktail lounge pianist. The tunes rose now and then to the level of TV commercials. So much for the music.

The younger children were hustled out of church at the start of Mass to be catechized by themselves, then were hustled back in at the offertory. This practice, involving much to-ing and fro-ing, communicates to children the message, "You can skip a lot of the Mass without missing anything important." The homily was...loud and long. At communion time the sanctuary was crowded with superfluous Eucharistic ministers, most

of them women. (The message of this practice, I suspect, is "Be patient–we're doing all we can, considering how stubborn the pope is.") And at the end of Mass the celebrant urged everyone to hurry right over to the parish hall for coffee. In the space of a minute or two, the church had emptied out. An Hispanic woman and I were the only ones left to try to make some kind of thanksgiving after Mass.

This liturgy was marked by noise and confusion, permeated by a spirit of triviality. The worshipers may have been–I trust they were–reverent and prayerful at heart, but the ceremony was not. If someone who had never seen a Catholic Mass had observed the goings-on, he or she would have thought, "Whatever these people think they are doing, they cannot consider it something serious. If they thought they were doing something serious, they wouldn't act like this."

It is easy to poke fun. This liturgy was no worse than many and better than some. But seeing a connection with the decline in Eucharistic faith, I wrote and published a short article describing it.

I do not think I was especially harsh. What surprised me were some of the letters I received. "The practices you described," my correspondents pointed out in a huff, "are *authorized*." I am not sure one can say banality and bad taste are authorized, just because they are not specifically forbidden. But, that aside, let us suppose what happens at a liturgy like this really is authorized. That is a large part of the problem, is it not–that authorized liturgical practices have the effect of trivializing the liturgy?

According to this way of thinking, within the bounds of what is not forbidden, a Eucharistic liturgy is subject to any amount of manipulation and "creativity" according to the liturgical planner's subjective tastes and reading of the congregation. But one might reasonably ask: Just how subject to manipulation and "creativity" is the Eucharistic liturgy, understood as the setting for a sacrament?

That is a much bigger question than the relatively narrow question, "What does the law allow?" The sacrament itself establishes parameters of taste and tone; whereas mere observance of the law, although necessary, is, as matters now stand, no obstacle to radical trivializing of the liturgy considered not as sacrament but as a kind of conventional symbol.

In the final analysis, we are free to create our own conventional symbols. But when it comes to sacraments, we must respect a reality that is given and that largely determines our response. Certainly any transcendent religion must be symbolic. But, as Benedict Ashley points out, "The term 'symbol'...should not be understood in the idealistic sense in which Paul Tillich and other modernist theologians use it, to imply that the symbol receives its meaning from the one who interprets the symbol rather than from the one who uses the symbol to reveal."[3] In fact, I would go so far as to say we need to remove the source of this confusion as much as possible by distinguishing clearly between sacrament and symbol.

Where people suppose that what is involved in sacramental liturgy is only a symbolic act–an act to which those engaging in it assign its meaning–the devising of liturgical settings will naturally emphasize values like novelty, ingenuity, relevance, experiment, excitement. Practically speaking, they may aim to entertain. And the more successful they are in accomplishing that result–entertainment–the more support they are likely to lend to the idea that what is going on is only symbolic, nothing more.

By contrast, where it is supposed that the central action is a sacramental act–that it is primarily Jesus who is acting here, not we–the approach will be fundamentally conservative, with a stress upon values like dignity, gravity, decorum, reverence, devotion, piety, awe, holiness. The liturgy will be conducted in a manner recalling what Pope John Paul says concerning authentic prayer: "In prayer...the true protagonist is God...We begin to pray, believing that it is our own initiative that compels us to do so. Instead, we learn that it is always God's initiative within us."[4] The test of good liturgy then will be a test of faith: whether the worshiping community grows in holiness by participating in the action of Christ.

A single celebration of the Eucharistic liturgy is the Church in microcosm. What

about the "macro" Church? Does the triumph of symbol over sacrament have repercussions there? Evidently it does.

First, consider what Cardinal Joseph Ratzinger says about the liturgy:

> Many people have felt and said that liturgy must be "made" by the whole community if it is really to belong to them. Such an attitude has led to the "success" of the liturgy being measured by its effect at the level of spectacle and entertainment. It is to lose sight of what is distinctive to the liturgy, which does not come from what we do but from the fact that something is taking place here that all of us together cannot "make." [5]

And here is Ratzinger on the Church:

> My impression is that the authentically Catholic meaning of the reality "Church" is tacitly disappearing...Many no longer believe that what is at issue is a reality willed by the Lord Himself. Even with some theologians, the Church appears to be a human construction...which we ourselves can freely reorganize according to the requirements of the moment...But the Church of Christ is not a party, not an association, not a club. Her deep and permanent structure is not democratic but sacramental...Here authority is not based on the majority of votes; it is based on the authority of Christ.[6]

That is to say, from our liturgy to our ecclesiology, the diminished awareness that we are dealing with realities having a sacramental character and a reality that is "given," rather than with symbolic entities whose meaning we create, lies at the heart of the present crisis.

II. I turn now to my second point.

Where does this crisis come from? How did it arise? I suggest it has, historically, three major sources. But before going into these, I need to say a word about the state of things before these sources began to emerge.

We should not idealize or romanticize earlier periods in history. But, making allowance for that, we can discern in the mind of medieval Christianity at its best a commendably realistic sense of the sacramental. One finds it, for example in the metaphysics of Thomas Aquinas, who, reflecting on whether God is in all things, answers as follows:

> As long as a thing has being, so long must God be present to it, according to its mode of being. But being is innermost in each thing and most fundamentally present within all...Hence it must be that God is in all things, and innermostly.[7]

That is dry of course, but this is the dryness with which the metaphysician Thomas expresses a passionate insight. Etienne Gilson observes:

> Just as it is by His goodness that God gives being to beings, so also it is by His goodness that He makes causes to be causes, thus delegating to them a certain participation in His power, along with a participation in His actuality...To the Christian mind the physical world in which we live offers a face which is the reverse of its physicism itself, a face where all that was read on the one side in terms of force, energy and law, is now read on the other in terms of participations and analogies of the divine Being. For whoever understands this, the Christian world takes on the character of a sacred world with a relation to God inscribed in its very being and in every law that rules its functioning. [8]

It is in this sense that Gilson can speak of the "sacramental character of the Christian world."[9]

In his essay on Dante, T. S. Eliot calls attention to the difference between allegory and metaphor, which I think can reasonably be likened to that between sacrament and symbol. An allegory is not a sacrament, of course; but an allegorical narrative is one in which an action at the literal, surface level signifies and embodies an action–the real action, if you will–simultaneously taking place on a deeper level. But a metaphor, like a conven-

tional symbol, stands for something else: there is no embodying, no principle of incarnation, at work.

Eliot remarks that the allegorical method was not peculiar to Dante nor confined to Italy. It was typical of the poetic sensibility of Christian Europe at that time–a sensibility essentially sacramental in inspiration. It is significant that Dante uses rather few metaphors in the course of his great allegorical poem for, as Eliot points out, "allegory and metaphor do not get on well together."[10] That is no great surprise. In speaking of allegory and metaphor, sacrament and symbol, we are face to face with two very different ways of understanding reality and seeing the world.

What has happened since then–since the time, I mean, of Dante and Thomas Aquinas? Many things, of course. One thing that certainly happened was the Reformation and the emergence of the Protestant view of sacrament.

Here is the first cause of our present problem. Luther believed in the Real Presence, but his general leaning against sacramentalism is well known. Calvin believed in a "virtual" presence, but over time it was not his view that prevailed among Calvinists but Zwingli's: the view, namely, that the Lord's Supper was a symbolic rite. Benedict Ashley writes:

> For many Protestant theologians this de-sacramentalization of Christian life did, and perhaps still does, seem progress toward a more spiritual understanding of the gospel. External rites were replaced by interior experience. But as Luther himself pointed out to those who tried to dissuade him from his belief in the Real Presence, this kind of excessive spiritualism undermines the fundamental Christian belief in the Incarnation.[11]

Viewed in historical perspective, that tendency has deep roots indeed. As Ashley remarks, ultimately it derives from "the persistent influence of Platonic dualism in its idealistic form, which dislikes any theological doctrine which is too 'physical'."

> If, on the contrary, we insist on a realistic understanding of the Incarnation according to which it can honestly be said that "The Word was made flesh," then it is important not to "spiritualize" the Eucharist in the manner of idealism...Our understanding of the mystery of the Eucharist must somehow retain the genuine materiality of Christ's presence, otherwise its relation to the Incarnation and Resurrection will become obscured.[12]

The desacramentalizing thrust of Protestantism moves in just that direction.

So in its own way does the body-soul dualism identified in the modern era with Descartes. And here is the second cause of our problem: *Cogito ergo sum.* A little later, Spinoza revised and refined that into *Ego sum cogitans* "I, in being conscious, am existent."

And suddenly we have a radically dualistic account of the human person, which assumes that the fundamental reality of such a being is mind (or spirit, if you prefer); that the body is not at all central, indeed, is hardly relevant, to defining the reality of such persons; that even the external, material world inhabited by bodies has only a kind of attenuated reality and a markedly inferior value; and that both things, world and body, can be manipulated very much as one pleases. There is not much room here for incarnation and sacrament.

Finally, in accounting for the loss of the sacramental sense, we need to take note of the process described by the critic George Steiner as the collapse of the "contract" with language and other media that occurred in literature and the arts between the latter years of the nineteenth century and the middle years of this one. This is the third of the three causes of our difficulty.

Previously, there had been in literature and art, and in those who practiced them and enjoyed them, "a central supposition of 'real presence'"–it was taken for granted these were signs pointing to a realm of ontological reality beyond themselves.[13] Steiner goes so far as to argue that, even though "all good art and literature begin in immanence"–in the concrete materiality of sight and sound–nevertheless they "do not stop there." On the contrary:

> It is the enterprise and privilege of the aesthetic to quicken into its presence the continuum between temporality and eternity, between matter and spirit, between man and "the other"...The questions: "What is poetry, music,, art?" "How can they not be?" "How do they act upon us and how do we interpret their action?" are ultimately, theological questions.[14]

Then came the "ontologically crucial step," whose first taking Steiner attributes to Mallarmé. This was the denial, indeed, the conscious repudiation, of the idea that language, and by implication the other media of artistic expression, refer to some sphere of reality beyond themselves.[15] So, in rapid succession we pass through Nietzsche and Freud, and arrive at contemporary deconstructionism, of which Steiner writes:

> Without having either to affirm or to deny the "death of God"–such affirmation or denial being merely oratorical gestures on behalf of a vacant simile–deconstruction teaches us that where there is no "face of God" for the semantic marker to turn to, there can be no transcendent or decidable intelligibility. The break with the postulate of the sacred is the break with any stable, potentially ascertainable meaning of meanings.[16]

Which, whatever else it means, certainly means a state of mind according to which any meaning we now find in our sacred gestures–our prayers, our liturgies, our sacramental acts–is meaning we put there, and emphatically not meaning that is simply present, "given," nor the threshold to a realm of transcendence with which prayer, liturgy, and sacramental acts bring us in touch.

Most people are not de-constructionists of course, but this kind of thinking does have a trickle-down effect–over time, it seeps into popular culture. Steiner declares it to be his "intuition" that "where God's presence is no longer a tenable supposition...certain dimensions of thought and creativity are no longer tenable."[17] But the loss is not confined to artists and intellectuals; ordinary people likewise are cut off from important dimensions of sacramental faith.

So from still another direction we come up against a dimming of the sacramental sense, a falling-away from the fundamental insight that sacraments in all their concrete materiality embody transcendent reality: no less than the presence and the action of Christ. Here at its deepest levels are the sources of that crisis of faith which supposes, among other things, that Christ's presence in the Blessed Sacrament is symbolic.

Let me offer another piece of anecdotal evidence about that. A few years ago my two grandsons attended a parochial school near our home. One day I found around the house a study sheet being used by the older boy, who then was in the fifth grade. His teacher had prepared it to help her pupils review what they were being taught about sacraments. It contained this definition: "Sacraments are signs of God's love in our lives."

The more I pondered that, the more upset I got. Sacraments *are* signs of God's love in our lives. So are friends, good meals, beautiful sunsets, and quite a few other things. Christianity believes that even suffering, for those who accept it with love, is a sign of God's love. How does this definition make it possible to distinguish sacraments from anything else? The answer is: it does not.

I mentioned my discovery to a friend who is familiar with the catechetical scene, and he told me, yes, this really was the definition of sacrament that the central office told catechists to share with children. Would it not serve children better, I asked, to give them a definition that lets them tell a sacrament from a moonbeam? Apparently not.

The great danger–and more than danger: the present fact, it seems–is that, as a result of all this, we shall take the Eucharist and the other sacramental signs as occasions for our acts of symbolizing, invitations to project on them our own subjective states of mind, rather than true sacraments, embodying the actions and, in the case of the Eucharist, the Real Presence of Christ–signs toward which our first and abiding stance should be not "creativity" but contemplation.

III. The dimming of the sacramental sense has consequences beyond the immediate

sphere of the sacraments themselves. I have already quoted Cardinal Ratzinger on ecclesiology. Note that the same pattern is at work in arguments for the ordination of women as priests.

For instance, we can trace the roots of this and some other elements of the feminist project partly to body-soul dualism. Dualistic thinking underlies the notion that embodied gender, male or female as the case may be, is *not* a fact centrally important to personal identity but is mainly, or simply, a social construct. Of course, many gender roles are social constructs. But being male or female itself? This is an idea one would hardly take seriously, except that some people make it a basis for programmatic demands.

Designating women to preside at the communion service, the Lord's Supper, is a logical step in a church that considers this rite only symbolic. In that case: why not? In the Catholic Church at the present time, the notion that gender is a social construct extrinsic to personal identity lends support to the idea that there is no significant obstacle–expect male prejudice–to ordaining women as priests.

By contrast, the contrary view takes it for granted that gender, like other elements of our fundamental psycho-somatic make-up, is intrinsic to our identities as persons and must be taken most seriously into account in determining social roles and functions. It lends support to what is sometimes called the "iconic" argument against ordaining women (although I would prefer to call it a "sacramental" argument).

One way of introducing this argument is to ask why it makes sense to speak of the Church as "she."[18]

The well-known text in Ephesians (5: 22-32) is relevant here. I mean the passage likening Christ's relationship to the Church to the relationship of husband to wife. Ephesians calls attention to the fact that Christ stands in a certain relation to the Church and the Church to Him; this relationship somehow resembles that of husband and wife. In this covenantal situation, Christ embodies the masculine principle and the Church the feminine. Different but complementary acts of fidelity and love are proper to each. The common element in both relationships–husband-wife, Christ-Church–is the differentiated complementarity of the parties in both.

A great deal follows from that. For one thing, it underlines an obvious fact about the Incarnation. The Son of God became man in two senses: He became a member of the human race and He became a particular human individual of masculine gender. In the Incarnation, Christ not only took on generic human nature–He also became a unique individual, Jesus of Nazareth. He was not only *homo* but *vir*, a male.

That calls attention to something of central importance to the priesthood. In the Eucharist, the priest represents Christ. But this is not just a symbolic representing; it can more correctly be described as sacramental. Although currently it is out of fashion to put it that way, the reality is expressed by saying the priest acts *in persona Christi*, in the person of Christ. The priest's action in celebrating the Eucharist is his, yet only in a secondary way. Primarily, it is the action of Christ. The incarnational principle is at work. The priest is a proxy of Christ, but more than that, he is a kind of living instrument, an organ, as it were, grafted onto Jesus' glorified, male, human body.

That sheds light on the question of ordaining women. In the Eucharist, the priest stands in relation to the community gathered for worship as Christ to the Church. The basic situation is that described in Ephesians: Christ/priest-Church, husband-wife, masculine-feminine. It is difficult–to say the least–to square that with female priests.

Lastly, then there is the Church, the community of faith joining its members with God and with one another. To pursue the nuptial metaphor further: Christ's spousal activity vis-a-vis the Church can be expressed by saying that He impregnates the Church with His life-giving Spirit; while the Church for her part receives this principle of divine life, conceives and gives birth to Christians, and nurtures them by sacraments and the word, until they grow up to the fullness of resurrected life in heaven. As the first letter of Peter puts it: "You have been born anew, not of perishable seed but of imperishable, through the living and abiding word of God" (1 Peter 1: 23).

As we have seen, Cardinal Ratzinger suggests that the decline of sacramentalism in a

broad sense is mirrored in ecclesiology–specifically, in the view that the Church is a human construct that we can shape to our liking. But the same insight also applies in the context of worship. The desacramentalized view of priesthood and Eucharist helps account for the rise among Catholics of the mentality of congregationalism.

If the Eucharistic liturgy is only a symbol, why *not* understand the central act only as an act of the congregation, rather than an act of Christ acting in and through a priest? Presumably, no reality of ultimate significance is at stake; and today the symbolism of congregation-as-celebrant suits our ideas of democracy and human autonomy.

On the contrary, though: where the sacramental presence and sacramental action of Christ are seen to be the central reality, then the sacramental logic requires that one person, a man, perform Christ's action as Christ's proxy, thereby also ministering *to* and *on behalf of* the congregation, the community of the Church here present; while the congregation cooperates in completing the sacramental action by disposing itself to receive Christ's sacramental act in its capacity as the Church whom Christ loves and saves.

IV. Finally, then, where shall we find a solution to our present difficulties regarding sacraments, the sacramental sense, and symbols? If the problems have causes as deep-rooted as I have come to think they do, there is no easy answer. Obviously we need a good theology: not only a good sacramental theology, but a good ecclesiology and, especially, a good Christology as well.

Why Christology? Because there clearly is a link between the Christological confusions of the present day and the growing practice of ordaining women in other Christian denominations, as well as the controversy over this issue within the Catholic Church. Someone less than persuaded that God truly became man–in both senses: *homo* and *vir* –will not have much use for the "incarnational principle" or the "sacramental principle" as these are operative elsewhere in the divine economy. Such a person is likely to consider this a meaningless form of words intended to rationalize denying women something to which they have a right.

We also need good sacramental catechesis and good liturgical practice. These things go without saying. But we need a great deal more besides. At bottom, we have to reacquire our lost sacramental sense, by re-acquiring the attitude and habit of contemplation. And how to do *that*, obviously, is very difficult to say.

Here and there nevertheless it is possible to glean some hints. One positive step would be cultivation of the natural sacramentalism expressed by someone like Gerard Manley Hopkins when he ecstatically exclaims, "The word is charged with the grandeur of God."[19] Caryll Houselander puts it with exquisite precision in saying what the Hopkins term "inscape" signifies for her: "I use *inscape* to mean...the pattern of the universe within a little thing (like a flower, the ring on a bird's feather, a fish's scale, and so on), the pattern within it, not reflected on it, but integral to it, and whole and complete in it, so that in a sense it is true to say of such a little created thing that its very being *is* the pattern of its Creator's mind.[20]

But more is needed than natural sacramentalism, Josef Pieper says, "To perceive all that is unusual and exceptional, all that is wonderful, in the midst of the ordinary things of everyday life, is the beginning of philosophy."[21] We must also cultivate a sound metaphysics, so as to grasp that, as Pieper says, reality ultimately is intelligible only because it is "creatively thought by God."[22] And beyond natural sacramentalism and the "sacramentalism" of metaphysics lies the reality of the sacraments themselves, especially the Eucharist. To quote Pieper again: "The full power of worship will only be felt if its sacramental character is realized in undiminished form."[23]

All this is to say we are challenged to become contemplatives,. Or at least that we must aspire to that condition–to that "renovation" described by St. John of the Cross:

> An illumination of the human intellect with supernatural light so that it becomes divine, united with the divine; an informing of the will with love of God so that it is no longer less than divine and loves in no other way than divinely, united and made one with the divine will and love; and also a divine conversion and change of the memory, the affections, and the appetites according to God. And thus this soul will be a soul of heaven, heavenly and more divine than human.[24]

We need to reawaken lively hope for the kingdom: for its coming and for our being part of it. And to reawaken hope for heaven, there must be some awareness of the possibility of missing out on it, since one cannot hope for what is truly certain.

I close with this thought from Saint Augustine: "Our whole business therefore in this life is to restore to health the eye of the heart whereby God may be seen."[25] That, finally, is the necessary solution to the crisis of Eucharistic faith, as it is to the other crises brought about, partly at least by the triumph of symbol over sacrament.

RUSSELL SHAW

NOTES

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[2]Pope John Paul II, *Crossing the Threshold of Hope* (New York: Alfred A. Knopf, 1994), p. 130.
[3]Benedict Ashley, O.P., *Theologies of the Body: Humanist and Christian* (Braintree, Massachusetts: The Pope John XXIII Medical-Moral Research and Education Center, 1985), 537.
[4]Pope John Paul II, *ibid.*, 17.
[5]Joseph Cardinal Ratzinger with Vittorio Messori, *The Ratzinger Report* (San Francisco: Ignatius Press, 1985), 126.
[6]*Ibid.*, 47, 49.
[7]*Summa Theologiae*, I.8.1.
[8]Etienne Gilson, *The Spirit of Mediaeval Philosophy* (New York: Charles Scribner's Sons, 1940), 100.
[9]*Ibid.*, 99.
[10]T. S. Eliot, "Dante," *Selected Essays* (New York: Harcourt, Brace and Company, 1950), 204-205.
[11]Ashley, 175.
[12]Ashley, 622.
[13]George Steiner, *Real Presences* (Chicago: The University of Chicago Press, 1989), 96.
[14]*Ibid.*, 227.
[15]*Ibid.*, 93-96.
[16]*Ibid.*, 132.
[17]*Ibid.*, 229.
[18]Cf. Russell Shaw, *Understanding Your Rights* (Ann Arbor, Michigan: Servant Publications, 1994), 40-43.
[19]Gerard Manley Hopkins, "God's Grandeur" in *Poems of Gerard Manley Hopkins* (New York: Oxford University Press, 1948), 70.
[20]Caryll Houselander, *Wood of the Cradle, Wood of the Cross* (Manchester, N.H.: Sophia Institute Press, 1995), 38.
[21]Josef Pieper, *The Philosophical Act* (New York, New American Library, 1963), 100.
[22]Josef Pieper, *The Silence of St. Thomas* (Chicago: Henry Regnery Co., 1966), 55.
[23]Josef Pieper, *Leisure the Basis of Culture* (New York: New American Library, 1963), 63.
[24]St. John of the Cross, *"The Dark Night,"* in *The Collected Works of St. John of the Cross* (Washington,D.C.: Institute of Carmelite Studies, 1979), 361.
[25]*Sermones de Scripturio Novi Testamenti*, LXXXVIII.

Corpus Christi. Church of Saint Agnes, Saint Paul, Minnesota

CORPUS CHRISTI IN MUNICH, 1996

As I left the Twin Cities in early June for a ten-day visit to Stechau in Brandenburg (old Prussia), Munich, the Bayerisherwald and the Sudetenland, my only concern was missing Corpus Christi Sunday at Saint Agnes in Saint Paul, Minnesota. Saint Agnes, my home parish, is nationally known for its beautiful orchestra Masses and the annual celebration of the solemnity of Corpus Christi. With the *Novus Ordo* Mass in Latin, this year the Twin Cities Catholic Chorale, accompanied by members of the Minnesota Orchestra under the direction of Monsignor Schuler, sang Mozart's *Piccolomini Mass*, followed by the procession of the Blessed Sacrament around the parish grounds. Year after year, distinguished bishops of the Church have celebrated this Mass and made it a very special event. Since I have not missed Corpus Christi Sunday at Saint Agnes in years, I was disappointed to have to forgo this uplifting experience

On the flight to Munich, however, I was conveniently reminded by a steward that Thursday next was a holiday throughout Germany. It dawned on me that June 6 was the *Hochfest des Leibes und Blutes Christi—Fronleichnam.* In Catholic Germany, Corpus Christi is a state holiday as well as a church feast.

On arriving in Munich, I did my usual reconnaissance of the local churches to determine which week-day Masses and other events would be convenient to attend: St. Michaelskirche, most renowned for its orchestra and choir which includes a number of voices from the *Statsoper* (the State Opera); the Theatinerkirche with its *Lateinisches Hochamt mit Predigt* (Latin high Mass with sermon) on Sunday morning at 10:30 o'clock; and my favorite church, the Peterskirche, located a stone's throw from the *Rathaus* and the *Marienplatz* in the center of Munich. It is the oldest parish church in the city, first constructed in the eleventh century and rebuilt several times since then. It has a tower over three hundred feet high, a beautiful church, totally destroyed in the bombing of World War II, but restored to its original luster in a combination of rococo and baroque styles. Each Thursday after the nine o'clock Mass there is a procession of the Blessed Sacrament around the church with incense as thick as an Alpine fog with all the traditional hymns.

What I found in the church bulletins, to my delight, was the announcement of the celebration of the solemnity of Corpus Christi *(Eucharistiefeier der Stadtkirche auf dem Marienplatz mit anschleissender Prozession)* beginning at 8 o'clock. Cardinal Wetter of Munich was celebrant.

As I left the Hotel Vier Jahrezeiten early Thursday morning strolling up Maximilianstrasse, past the upscale shops and boutiques, past the great opera house and the formidable *Residenz* of the Bavarian kings with its chandeliered rococo theater–where the initial performance of Mozart's *Idomeneo* was held in 1781 directed by the composer–and then on to the Marienplatz, the great esplanade in front of the new city hall with its famous *Glockenspiel,* there was little traffic, but noticeable excitement and activity.

A Franciscan priest accompanied by a large family was moving quickly towards the Marienplatz directly across the street from me. A block further, a diocesan priest, with at least a dozen small children and chaperones, also was moving quickly toward the Marienplatz. As I passed Dalmayrs, the great food store on the Diennerstrasse, there was a steady stream of families and religious moving toward the site of the open air Mass.

I positioned myself a few yards to the left side of the altar located on a large wooden stand directly below the *Glockenspiel,* and decorated with beautiful flowers as only the Germans can do. Next to the altar the choir was assembled. In the Marienplatz were located ten large poles with signs identifying specific religious groups, strategically arranged to provide for efficient movement of each group into a single column of march.

The Marienplatz is an area about a city block in size, totally open, surrounded by stores and with a pedestrian way *(Fussgängerzon)* leading to the famous Frauenkirche, the cathedral of Munich. The Swedes occupied Munich during the Thirty Years War, but they did not destroy the city. Hence, the elector of Bavaria in 1638 built a marble column with a statue of Mary at the top, called the *Mariensäule,* in thanksgiving for the saving of the city.

By seven-fifty, without a cloud in the sky and with the temperature at sixty-five degrees, the Marienplatz began to fill with families and religious arriving via the subway and the many streets that funnel into the square. Wave after wave of faithful mushroomed out of the escalators located at the corners of the square as train after train, minute after minute, by both U-Bahn and S-Bahn cars which reached the station directly under the Marienplatz and disgorged their patrons. By eight o'clock, the Marienplatz was filled, teaming with thousands of families, senior citizens, numerous religious organizations and parish groups.

With typical German punctuality, at exactly eight o'clock, the choir began to sing the entrance hymn, *Nun jauchzt dem Herren, alle Welt,* and the procession emerged from the Weinstrasse, past me and thousands of others, on its way to the altar. The cross-bearer and acolytes were followed by dozens of seminarians in cassock and surplice, and another dozen or two priests. I counted six bishops and then the Archbishop of Munich, Cardinal Wetter.

The Mass was beautiful, there being virtually no noise from this enormous assembly, no distractions from the surrounding city, only the solemnity of the Mass itself. It was serene. The choir sang both in German and in Latin and was very good, indeed. A young boy with a wonderful voice sang the responsorial psalm with authority as he looked over the thousands below him. Cardinal Wetter's sermon was well received.

One of the more interesting accomplishments was the distribution of Holy Communion. At the offertory more than thirty ciboria were brought to the altar. At communion time, priests each with a ciborium and an altar boy carrying a flag with a gold and white pennant moved into the crowd and positioned themselves throughout the Marienplatz. I never believed that communion could be distributed so efficiently and so reverently to thousands of people in an open air setting, but it certainly was in Munich on Corpus Christi.

With Mass completed and the Blessed Sacrament exposed in the monstrance, the pro-

cession formed. I quickly walked down the Weinstrasse, across to the Residenz, in front of a wonderful little bakery, to view the entire procession. The Residenz, with architecture of four centuries, cast an imposing background for the procession moving before me.

Everyone attending Mass was given a small booklet, gold in color, entitled *Fronleichnam München* (Corpus Christi in Munich). Included in it were all the hymns to be sung at Mass and during the procession, sixty selections in all. Loud-speakers were installed on the second floor of the buildings along the route, the choir remaining in the Marienplatz to lead the singing and maintain a cohesion and order in the singing during the procession.

The procession itself was led by six Munich policemen mounted on huge white horses (and with typical German efficiently, two street cleaners in white smocks, discreetly walking along side with their brooms and receptacles!). There were flower bearers and others with evergreen branches, followed by various organizations and parish groups, all in reverent procession. At one point, for a distance of almost two blocks, eight to ten columns across, nuns of every order that one could imagine came, in traditional habits, carrying their rosaries and hymnals. It was an awesome sight to behold, several hundred religious in one locale for literally as far as one could see, scanning left and right along this great street.

The Blessed Sacrament was carried in turn by the bishops and the cardinal, preceded by the thurifers and bell ringers. Vietnamese girls and young women clad in traditional, colorful silk dresses, flanked each side of the canopy covering the monstrance.

Special men's clubs, from virtually every parish in Munich and its environs, marched with flags and uniforms of white and blue, gold, red and burgundy. They wore cavalry-style high leather boots and spurs, sabers, double-breasted military blouses and brass buttons and that uniquely European military cap, flat-topped and round with a chin strap. Men of all ages marched very proudly joining in the hymns and prayers. Large contingents of women, many in Bavarian dress, were in the procession.

Catholic trade unions, including the butchers with their white aprons and caps, were preceded by their flags and banners and their children in similar costumes.

Large groups of ethnic peoples who have been moved into Germany were represented, manifesting their faith and the universality of the Church. A significant number of Vietnamese added spectacular color with their silk dresses. A Slovak contingent and a large group of people from Ukraine were all in their particular national garb. They carried a banner announcing "a thousand years of Christianity in Ukraine." Poles, Slovenians and an especially large number of Croatians showed the presence of these eastern Europeans in Munich.

It took exactly one hour for the entire procession to pass by. Truly a powerful show of faith. It was a solemn and reverent occasion with no outside interference from the large city. The usual street musicians, rock music groups, jesters and salesmen who generally gather on the Marienplatz on an ordinary day were nowhere to be seen. Yet there was no visible additional security, the holiness of the celebration commanded that deference be given to the Church and the procession by everyone normally in the center of the great city.

The next day the *München Mercur* had a large color photo of the procession on the front page with a long feature story. It was reporting such as one would never find in any major American city, where a church event would not find that kind of coverage.

All in all, it was a very moving experience for me to see such great faith and devotion in public display. It shows once again that in traditionally Catholic Bavaria, and specifically in Munich, that if the leadership of the archdiocese sponsors and celebrates these traditional forms of worship, then the faith is fostered and religion does indeed prevail. The public manifestation of faith in the mystery of Corpus Christi has an enormous impact not only on the faithful who take part in the ceremonies, but on those also who only stand and watch, overwhelmed by such a holy manifestation of belief.

MUNICH

STEVEN G. ROTHMEIER

REVIEWS
Books

Geoffrey Webber, *North German Church Music in the Age of Buxtehude.* Oxford: Clarendon Press, 1996. 236 pages. Cloth $65.

Although this study will be of greater interest to Lutheran musicians than to Catholics, there is much to be learned from it by Catholics, not only about the Lutheran service itself, but about influences on Catholic liturgical music occurring both at the time of the reformation as well as today. The fact is that the two periods find a great deal in common: the growing use of the vernacular as Latin is gradually abandoned, an increased importance of hymns in the service, a mixing of liturgical and non-liturgical music and ceremonies. As the Lutheran practices left an influence on Catholic ritual and music, so the Italian style and innovations (chiefly Catholic) were absorbed into the new Lutheran music of the North, a liturgy already based solidly in the old Catholic Mass and vespers. This is not what has been the usual understanding of this period, but the author stresses the importance of Monteverdi, Carissimi, Bassani and other Italians in the composition and performance of north German musicians. The introduction of strophic arias in place of the chorale, the setting of pietistic texts instead of psalms and liturgical texts, and the presence of operatic soloists all show the importance of the Italian scene in northern Germany.

An extensive bibliography of church music from the period reveals how little is actually published in modern editions. And an extensive bibliography of books about this period reveals how little is available in English on the subject.

Jerome Roche's study, *Italian Church Music in the Age of Monteverdi,* (Oxford University Press, 1984), and Webber's study should be companion volumes in the library of anyone interested in seventeenth century church music activity.

R.J.S.

Linda J. Clark, *Music in Churches.* The Alban Institute, 4550 Montgomery Avenue, Bethesda, MD 20814-3341. 121 pages. Paperback, $12.95, plus postage $3.90.

This is a sociological study, based on what is done in a number of churches, all Protestant. In the author's words, "My intention...is to provide an understanding of the practice of church music and set guidelines for the use of music in worship, based on the findings of the project." This is quite in contrast with the Catholic position that music in church stems from the liturgy and the theological understanding that music must be true art and holy. The Catholic Church indicates what is required and what is to be used, the musician being well-trained in the theology of sacred music and its place as an integral part of liturgy.

This book is concerned almost exclusively with congregational worship and therefore of little value for churches with formal liturgical services. The use of chant, the polyphonic repertory of the classic and romantic periods is not considered.

The author is on the faculty of Boston University School of Theology.

R.J.S.

Betty Bang Mather and Gail Gavin, *The French Noel with an anthology of 1725 arranged for flute duet.* Indiana University Press, 1996. Paper, $20.

This very interesting and attractive book is a performing edition of sixteen noels, including their lyrics and arrangements for two flutes. The first part of the book gives the history and interpretation of noels along with indications about performance including dance steps. Part II is an anthology of sixteen noels suitable for performance by singers and a flute duet.

Currently we associate the term "noël" with Christmas, but the authors tell us that the word is related to newness as in "good news" or "New Year." The word was first used as a cry to get attention or to express joy. However, uses of the word noël to refer to Christmas are found as early as the thirteenth century and "by the late fifteenth and early sixteenth centuries, the word could also designate a song sung at Christmastide, as evidenced by the titles of collections of noel lyrics. By the seventeenth century, the word specified three kinds of Christmas tidings: the day of rejoicing itself; the songs that exulted in that news; and the exuberant cry at the birth of the Christ Child...". Noels, which were sung by all classes of French society, both in church and in their homes, are parodies in which new words are created to replace the original text. The original melody might be liturgical or secular. The earliest have texts in Latin, but the largest number, those based on secular melodies, have texts in the vernacular or in a dialect.

The scholarship in this book is impressive. It contains detailed analysis of the poetic forms as well as of the way the noels were performed. One section explains in detail the dance steps associated with their performance and includes sixteenth century illustrations from a work by Arbeau.

According to research cited in the book the association of dancing with Christmas was popular even before the noels appeared. The Franciscans wrote pious songs for Christmas dancing in order to popularize religion. While the Franciscans brought noels into the church in the late fifteenth and early sixteenth century, this practice was severely criticized by Erasmus and others.

The noels found in the flute duet anthology are drawn from (Jean)-Jacques Rippert's *Brunettes ou petits airs à II dessus,* dated 1725. While the authors have kept Rippert's original meter signs, the music has been modernized for easier performance. The texts for all but two of the noels have been taken from Nicolas Oudot's 1684 printing of *La Grande bible des noels tant viels que nouveaux.* As in the case of the music, details are given about the editing of the texts as well as guides to performance. The book concludes with facsimile reproductions of some pages of Rippert's edition, scansions and English translations of first stanzas and an extensive bibliography.

This well-documented book would be of great interest to musicians, students of French literature and music as well as all those interested in the medieval period.

V.A.S.

Choral

O Clap Your Hands by Ralph Vaughan Williams. SATB, organ. Thorpe Music Publishing Company, distributed by Theodore Presser Company, Bryn Mawr, PA 19010-3490. $1.30.

This edition of Ralph Vaughan Williams' most popular anthem utilizes an organ reduction of the original scoring for brass, percussion, and organ. The instrumental parts are available separately from the publisher, as is a simplified accompaniment arranged by Daniel Pinkham for organ and solo trumpet. The choral writing presents no problems, but a large choir is necessary to maintain the frequent part subdivisions. This is an extremely effective and festive piece for general use.

MARY ELIZABETH LE VOIR

Holy, Holy, Holy from *German Mass* by Franz Schubert, arranged by Mark White. SSA, keyboard. Coronet Press, distributed by Theodore Presser Company, Bryn Mawr, PA 19010-3490. $1.25.

The text of the *Sanctus* from the *Deutsche Messe* is in English, with numerous deviations from the liturgical text. The musical arrangement is faithful to the original four-part version, although it requires the support of a keyboard accompaniment. The *Deutsche Messe* in English translation is widely used as a simple, traditional setting of the Mass ordinary, and a treble arrangement will be particularly useful for children's choirs.

M.E.LeV.

Missa Redemptionis by Naji Hakim. United Music Publishers, Ltd., distributed by Theodore Presser Company, Bryn Mawr, PA 19010-3490. $12.95.

Hakim composed this major work in 1995. It is a complete setting of the Mass ordinary (including the *Credo*), in Latin, structured "in a manner that assures its intelligibility." As such, the writing is syllabic, with identical rhythmic motion in all voice parts. Hakim makes extensive use of modal scales and ostinato patterns. A high degree of sophistication is required of both choir and congregation, since the musical style, though restrained and reverent, is quite dissonant and metrically irregular.

This Mass deserves mention as it is the second Mass composed in as many years by the young, highly acclaimed composer.

M.E.LeV.

Silent Night by Franz Gruber, arranged by Wolfgang Lindner. Randall M. Egan, Minneapolis, MN 55405-2303. $1.25.

This versatile arrangement contains three separately written verses for *a capella* choir in the traditional English and German texts. The second and third verses include an additional melodic line for instrumental obbligato or soprano descant.

M.E.LeV.

I Am the Living Bread by Michael McCabe. Randall M. Egan, Minneapolis, MN 55405-2303. $.95.

The English text supports liturgical use of this piece as a communion meditation. It is a short, easy work in familiar style for *a capella* voices, suitable for ordinary time.

M.E.LeV.

Come Ride with Kings arranged by Austin C. Lovelace. Randall M. Egan, Minneapolis, MN 55405-2303. $1.20.

The *Sussex Carol* is the source for this Epiphany processional, composed in simple two-four part harmony and compound meter with an independent organ accompaniment. The text is English, and the piece features the male voices.

M.E.LeV.

Organ

O Come, Emmanuel–Variations on an Advent Hymn by Daniel Pinkham. Thorpe Music Publishing Company, distributed by Theodore Presser Company, Bryn Mawr, PA 19010-3490. $6.95.

These variations are seven short pieces written almost exclusively for manuals alone. They were composed specifically for performance on a small pipe organ. The compositional style is atonal and transparent, with regular meters and interesting rhythmic patterns. They are similar to the neoclassic partitas of German organists earlier in this century. All seven are easy to perform. The variations may be played independently or as a whole, and they offer an unusual and fresh approach to settings of the familiar hymn.

MARY ELIZABETH LE VOIR

Air from Suite No. 3 in D major by J.S. Bach, transcribed by George Guest. Aureole Editions, distributed by Paraclete Press, Orleans, MA 02653. $6.00.

This arrangement of the ever popular *Air on G String* is a nicely spaced setting free of editorial markings. It differs from existing editions by integrating the melody and accompaniment in the right hand to enable performance on a single manual. It is useful to have this transcription as a separate edition.

M.E.LeV.

Prelude on the Hymntune Picardy by Gerald Near. Aureole Editions, distributed by Paraclete Press, Orleans, MN 02653. $8.00.

The hymn tune *Picardy* is widely known as the title *Let All Mortal Flesh Keep Silence.* In keeping with the somber nature of the hymn, this lengthy arrangement is slow, sustained, and highly chromatic. It contains a dramatic development of the hymn flanked by quiet statements at the beginning and the end. Registration changes enhance the dynamic and structural divisions. Other than frequent accidentals, the score presents few performance difficulties.

M.E.LeV.

Aria and Processional by Dennis R. Johnson. H.W. Gray Publications. $4.50.

The *Aria* is a brief piece consisting of a simple melody accompanied by diatonic chord clusters in repeated quarter notes. The *Processional* is a sectional piece in common time, including an optional reed fanfare for the bride. The piece is structured to accommodate various timing requirements. Traditional harmonies, full voicing, and a strong rhythm combine to create a highly effective and versatile wedding processional.

M.E.LeV.

Magazines

BOLLETTINO CECILIANO. Anno 91, No. 4, April 1996.

An extensive article by Bishop Alessandro Maggiolini of Como considers the need for art and goodness and holiness of form in liturgical music. It was given as an address during three days of liturgical music formation held in Rome. His comments are based on paragraphs 1156-1158 of the new *Cathechism of the Catholic Church.* Franco Castelli asks "Why one must say 'No' to certain music?" The answer is found in the two requirements of church music: holiness and art. Aldo Bartocci, whom many Americans remember as secretary of the Pontifical Institute of Sacred Music, has an article on Monsignor Marcel Noirot who died recently. Notices of several local and international conventions complete the issue.

R.J.S.

BOLLETTINO CECILIANO, Anno 91, No. 5, May 1996.

Bishop Antonio Mistrorigo, president of the Italian Assoociation of Saint Cecilia, addressed the participants in the three days of liturgical music formation at Rome, reminding them that only the human race can join with the angels in their heavenly songs. Armando Curva has an article on liturgical music as the authentic expression of the prayer of the Church. Aldo Bartocci writes about Monsignor Raffaele Casimiri and the positive organ now at the Pontifical Institute of Sacred Music. The usual reports and reviews conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 91, No. 6-7, June-July 1996.

Marino Tozzi writes about a national repertory of music for the liturgy. The matter was discussed at the meeting in March. Several examples were given in the preceding issue. Emidio Papinutti traces the history of Italian church music since the first national congress met in Milan in 1880. Prof. Luigi Ronga was honored by a joint *omaggio* sponsored by the Pontifical Institute of Sacred Music and the National Academy of Music. Present at the festivities were Monsignor Valentino Miserachs, new president of the Pontifical

Institute, Monsignor Domenico Bartolucci of the Sistine Choir, and Prof. Raoul Meloncelli, Ronga's successor as professor of history of music in both schools. Aldo Bartocci has an article on Cardinal Ildefonso Schuster, author of the nine-volume work, *Liber Sacramentorum,* and professor at the pontifical music school, who was beatified by the Holy Father on May 12, 1996. Accounts of local concerts, meetings and various reviews conclude the issue.

R.J.S.

SINGENDE KIRCHE. Vol. 43, No. 2, 1996.

This issue of 68 pages is filled with interesting articles. An article on Anton Bruckner's organ works by Erwin Horn is fitting in this centennial year of his death, as is another article on the great organ in the monastery of St. Florian where Bruckner played. An interview with Jacques Berthier brings together several names that have been prominent in the last twenty-five years: David Julien, Joseph Gelineau, Didier Rimaud, Pierre Fauré and the brothers of Taizé. Josef Moser writes about Johannes Evangelist Habert in this hundred anniversary year of his death. Reports of the church music in Austrian churches, on TV and in concerts indicate the high level of liturgical musical performance. A feature called *Personalia* has the news of the death of Monsignor Franz Fleckenstein who was president of the federation of Caecilian societies for many years. Lists of programs and conferences dedicated to Bruckner and Schubert in this anniversary year indicate a lively musical life. Reviews of music books, scores, compositions and recordings finish the issue.

R.J.S.

BULLETIN CAMPANAIRE. No. 1, 1996.

The bulletin of this new society gives its constitution and explains its objectives. It is very simply dedicated to the safeguard and promotion of the patrimony of carillons in French-speaking or Walloon areas of Belgium. There is a list of carillons by province and a map of their locations in Belgium. An article explains the influence of musicians from this area on the rest of Europe beginning with Orlando de Lassus. Instruction in carillon playing is being given at Ath since October 1, 1995 in order to form a new, energetic generation of carilloneurs. This restores the tradition of carillon classes in that city which dates to the sixteenth century.

V.A.S.

L'ORGANISTE. 28th Year, Vol. 109, No. 1, 1996.

An article by Claude Charlier questions whether the fugues of Bach are really all monothematic. There is a list of works which indicate the contrary, showing an evolution from a single subject to a richer and more complex form with several themes. A second article provides excerpts from an article on musical instruments which was published in connection with a retrospective exposition in 1880 on industrial art. There is a discussion of musical instruments–strings, percussion and wind, ending with the organ and carillon. In this 1880 article, the author says that there are no extraordinary organs in Belgium, which is questioned by the author of the current article. There are also articles on a German composer for the organ, Siegried Karg-Elert (1877-1933), and on the carillon at Huy. The journal also includes reviews and a musical supplement.

V.A.S.

CAECILIA. Vol. 105, May-June 1996.

The first article discusses how to work in a liturgical team. An article excerpted from *Célébrer*, no. 259, makes the distinction between "turned toward the people" and "facing the people," preferring the former because being "turned toward the people" does not imply always looking directly at them. The journal includes its usual musical supplements in French and German as well as reviews and a calendar of events.

V.A.S.

CAECILIA. Vol. 105, July, August, September 1996.

There is an article on the liturgy as a school of politeness, both in theological and practical terms. An excerpt from *Célébrer,* no. 260, gives advice on how to preside over the liturgy. The major article discusses the role of the organ in the Eucharistic celebration and pays homage to Olivier Messiaen, Jean Langlais and Michel Chapuis. It concludes with the statement that the liturgical organist is not an ordinary musician, but that he must put all his considerable technique to the service of a faith, a celebration, a community. The annual meeting of the Union Ste-Cécile will take place on Sunday, Oct. 6, at Gambsheim.

V.A.S.

UNA VOCE (France). No. 188. May-June 1996.

The editorial asks why, if inculturation is an important goal for the liturgy in Latin America, India and Africa, Europe should be denied its culturally appropriate liturgy, that is, a liturgy in Latin? The novice-master at the Abbey of St.

Madeleine in Barroux gives seven reasons why Latin should be kept as a liturgical language. Among them, the fact that it is a sacred language and that it is connected in an integral way to Gregorian chant. An article reviews a new book by Cardinal Ratzinger, *A New Song for the Lord.* The book gives a vision of the liturgy and points out current problems in the Church. The cardinal writes that there will not be a holy liturgy without a clear theological vision of the person of Christ. "The liturgy is either the work of God or it is not." The book concludes with two important reflections: on the sacrament of penance and on the preparation for the priesthood.

We are reminded in this issue of the visit of the Holy Father to France on September 21 and 22, 1996, to celebrate the 1500th anniversary of the baptism of Clovis and the 1600th anniversary of the death of Saint Martin, the evangelizer of Gaul in 397. Readers are asked to answer the pope's question: "France, oldest daughter of the Church, are you faithful to your baptismal promises?" by reciting a prayer of consecration to Mary and sending in a signed consecration which will be presented to the Holy Father in Reims. A European congress on Gregorian chant is being organized in Reims on November 10 and 11, 1996, in honor of the two anniversaries.

V.A.S

NEWS

The Greenville Latin Mass Chorale, under the direction of Christopher Smith of Christendom College, Front Royal, Virginia, sang the proper and ordinary parts of the Mass of the Blessed Virgin in Gregorian chant. Father Joseph Wahl, C.O., was celebrant of the Mass on August 7, 1996, in Saint Mary's Church in Greenville, South Carolina. Judy Franzen was organist.

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The Third Annual Midwest Conference on Sacred Music will be held at Ancilla Domini Motherhouse, Donaldson, Indiana, September 27-29, 1996. Sponsored by Nicholas + Maria Publishers and the Church Music Association of America, members of this year's faculty include Bishop Fabian W. Bruskewitz of Lincoln, Nebraska, Father Thomas J. Paprocki, chancellor of the Archdiocese of Chicago, Father Columba Kelly, O.S.B., of Saint Meinrad Archabbey, Mary Oberle Hubley and Father Lawrence Heimann, C.Pp.S., of Rensselaer, Indiana. Highlight of the conference will be the presentation of the St. Charles Boromeo *Pro Musica Sacra* award to Monsignor Charles N. Meter of Wilmette, Illinois. Call (219) 356-1398.

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Cantores in Ecclesia have announced their program for August and September at the solemn Masses celebrated in Latin at the Church of Saint Patrick in Portland, Oregon. Among the works planned are Monteverdi's *Missa Quattro Voci,* Victoria's *Missa O Quam Gloriosum,* Duruflé's *Messe cum Jubilo,* Palestrina's *Missa Aeterna Christi munera,* and Tye's *Mass Euge Bone.* Several motets of renaissance composers are also included. Dean Applegate is director, and Delbert Saman, organist.

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On May 12, 1996, Pope John Paul II declared Cardinal Ildefonso Schuster to be beatified. He was a Benedictine monk, abbot of Saint Paul's in Rome, professor of liturgy at the Pontifical Institute of Sacred Music and archbishop of Milan. He was author of a nine-volume work, *Liber Sacramentorum.* He is counted as one of the founders under Pope St. Pius X of the papal music school.

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Four American archbishops were among the 31 metropolitans from all parts of the world who were invested with the pallia by Pope John Paul II on June 29, 1996, in Saint Peter's Basilica in Rome. They were Archbishop Harry J. Flynn of Saint Paul and Minneapolis, Archbishop Jerome G. Hanus of Dubuque, Archbishop William J. Levada of San Francisco, and Archbishop Francis E. George of Portland. The pallium is a wool, stole-like vestment worn over the shoulders of metropolitan archbishops to indicate their union with the Holy See. The wool is blessed on the feast of Saint Agnes at her basilica on the Via Nomentana, made into the vestments by Benedictine nuns at the Basilica of Saint Cecilia, and finally placed on the tomb of Saint Peter until bestowed by the Holy Father on newly appointed archbishops.

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The 1996 Church Music Colloquium concluded its week of study at Christendom College, Front Royal, Virginia, with solemn Mass at the National Shrine Basilica of the Immaculate Conception in Washington, D.C. Monsignor Richard J. Schuler was celebrant of the Latin Mass and preached. Father Robert A. Skeris and Theodore Marier directed the music sung by the participants at the institute. The proper was sung in Gregorian chant. The ordinary was by Palestrina.

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Meeting at the Church of Saint Agnes in Saint Paul, Minnesota, from August 3 through 7, 1996, a committee of the Church Music Association of America studied the need of a volume for the congregation that would include responses in Latin and the vernacular, a variety of English hymns and Latin pieces useful for parish worship. The need of economy was stressed together with the realization that a large volume is not needed. Present were Susan Treacy of Steubenville, Ohio, Kurt Poterak of East Lansing, Michigan, and Calvert Shenk of Birmingham, Alabama.

R.J.S.

OPEN FORUM
Buying a Pipe Organ?

In an effort to assist churches in the selection and purchase of a new organ, the Edmonton Center of the Royal Canadian College of Organists (RCCO) operates the Organ Resource Center.

Established in 1987, this is a library of over a hundred articles and other publications on selecting and buying an organ. It is designed for the needs of organ committees, making available a wealth of information otherwise quite difficult to come on. The center does not give advice or promote any firm, but information about acoustics, organ placement, testing an organ, consultants and costs and other subjects can be obtained. The list of titles is available free of charge by writing: The Organ Resource Center, Southgate Post Office, Box 76112, Edmonton, Alberta, Canada T6H 5Y7, or phoning: (403) 429-1655.

CONTRIBUTORS

Russell Shaw is a lay theologian who served many years as press spokesman for the United States Bishops' Conference. He is now director of public information for the Knights of Columbus in Washington, D.C.

Steven G. Rothmeier is former CEO of Northwest Airlines, a world traveller and a layman active in church events.

Father Max Thurian was a member of the International Theological Commission and a convert to the Church. Ordained a priest in the latter years of his life, he was associated with the monastery at Taizé. He died on August 15, 1996, at the age of seventy-five.

Reverend Robert A. Skeris is a priest of the Archdiocese of Milwaukee, sometime professor of liturgy at the Pontifical Institute of Sacred Music in Rome, and presently chairman of the theology department at Christendom College, Front Royal, Virginia.

EDITORIAL NOTES
Corrections

Choral reviews in the last issue of *Sacred Music* were mistakenly attributed to Kurt Poterack. They are the work of Dr. Susan Treacy, professor of music at the Franciscan University of Steubenville, Ohio

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