SACRED MUSIC

(Fall)
1996

Volume
123

No. 3

Ephesus

SACRED MUSIC

Volume 123, Number 3, Fall 1996

SACRED MUSIC

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

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548 Lafond Avenue, Saint Paul, Minnesota 55103

Members in the Church Music Association of America includes a subscription to SACRED MUSIC. Membership is $20 annually; student membership is $10.00 annually. Single copies are $5.00. Send applications and changes of address to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672. Make checks payable to Church Music Association of America.

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

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

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

ISSN: 0036-2255

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

FROM THE EDITORS
The "Reform"

How often have you entered a Catholic church built sometime before the II Vatican Council (1963-65) and been saddened and offended by what has been done to it? Judging only from an artistic point of view, one finds that the lines of sight originally organized to lead one's gaze from the rear to the front of the building, to the altar, have been disturbed, and they no longer direct the viewer to the purpose and function of the structure. The altar has been removed and replaced by a table, often misplaced by being set to the right or the left of center and in a lower place, making it difficult to find and relate to.

Further observation reveals other elements too have been eliminated as well: the communion rail, statues and side altars, pews removed or placed at uncomfortable angles. Other objects have appeared in positions never intended for them: the tabernacle mounted on a pedestal and placed on the side, a piano, chorus risers, microphone equipment and music stands and furniture. The chaste formality and dignity of the sanctuary destroyed, the area now is cluttered with a variety of sound-making devices for a variety of musical participants.

Architects of earlier years conceived their churches with a unity of design and a center of attention, geared to the enactment of the Roman liturgy. They found means for emphasizing the sanctity of the building by using precious stone, gold and silver, painting and sculpture as signs portraying the holiness of God's house and His presence therein. Symmetry, balance, distance and proportion create the conditions expected of a holy building. With such elements in place, a building so constructed would re-enforce the light, the acoustics and the ceremonial needs of the liturgy and the music. These integral parts of worship produced the reverence, beauty and prayer which mark and characterize true liturgy. To interfere with the plans of a well-constructed church destroys the architect's unity of purpose and the resulting beauty. One is offended by attempts to reconstruct what was already competently done, just as one would be upset by trying to make a single-breasted jacket into a double-breasted one. In the end, one has neither and only a botched-up disaster.

In 1978, an advisory board to a committee on the liturgy of the National Conference of Catholic Bishops (NCCB) prepared a pamphlet entitled "Environment and Art in Catholic Worship." The authors, in commenting on the seventh chapter of the conciliar constitution on the sacred liturgy, attempted to put into effect their ideas of church construction and renovation. As with a similar advisory board in the area of sacred music, the document was produced in reply to an invitation of a bishops' committee. It had no legal or authoritative character, and was not binding as law, having no greater weight than the opinions of those currently members of the advisory body. And yet, the document was printed and circulated and quoted as if it enjoyed equal authority with the statements of the ecumenical council itself. Herein lies the basis for the damage done to American churches, some beyond repair. This text became the guide manual for those who promoted these ideas, and very soon it was taken up by the clergy and many church decorators. In an unbelievably short time it caused more harm to our churches, especially in the Midwest, than the Vandals did in northern Africa and Spain in the fifth century.

Now, it has been announced that a new document on the same subject, ecclesiastical "space," will be forthcoming after nearly twenty years during which "Art and Environment in Catholic Worship" that did so much harm to our churches and chapels. There are, however, a few things that must be kept in mind to prevent even greater iconoclasm in this country.

1) The liturgy reforms of Vatican II did not intend the destruction of our churches or altars. Rather the new directions for the ceremonies of Mass and office were given with such freedom that they could now be enacted in almost any space. The recent discussions in Europe, which produced several articles in liturgical and musical journals, clearly prove that the turning of altars *versus populum* has been misunderstood and not

intended by the Church especially when altars of significant artistic value are already in place. Nor are two altars in the same sanctuary considered theologically or artistically proper.*

2) Being a sacramental religion, Catholicism makes great use of the material and the artistic to bring the faithful to a knowledge and love of the dogmas to be believed and lived. We need beauty for worship. It is to be found in buildings, vestments, statues, linens and paintings. Stained glass, gold and silver vessels, flowers, candles and tapestries are all part of our Latin rite. Crockery for the Eucharistic vessels, unadorned and coarse vestments do not foster the faith that worship needs. The old conviction that only the best of man's art could be used in God's worship must be restored.

3) As one would never tolerate the reconstruction of the Sistine Chapel or Michelangelo's *Pietá*, nor the rewriting of the symphonies of Beethoven or the operas of Mozart, so the works of lesser artists and architects should not be subjected to such destruction as has been perpetrated in the past thirty years. We must respect the past and those who have left it to us, while we might in our own day build and create an art of our century that hopefully will take its place in the long history of man's achievements, especially in the service of the Church. But the destruction of our churches will go down in history along with the iconoclasts of former eras. The Vatican Council never intended to destroy true art, but rather to foster it and preserve it.

4) We must be warned against mere opinions being passed off as ecclesiastical law or the will of our bishops. It must be clear by whose authority further changes are mandated. We fortunately have learned from the sad experiences of the past. The laity, more than the clergy, have suffered as they witnessed the abuse of their heritage and the sacrifices made by their forebearers to create a decent place of worship. In their trust they accepted the directions of their pastors with reverence and obedience. Unfortunately, too often the parish clergy were in ignorance of the liturgical laws and as a result they had foisted on them these aberrations which have so disillusioned a whole generation of Catholics, whose faith has been sorely tested. In too many instances people have failed the test, and have been driven out of the Church they knew and loved.

5) Our bishops are our masters in liturgical renewal. They alone, with the approval of the Holy See, can determine what and how the liturgy is to be celebrated. They have spoken through the documents of the Second Vatican Council, which, together with the papal and curial statements since the closing of the council , direct us and we must obey. There are some who do not wish to accept what has been given us, but rather have their own ideas which they try to promote by publishing them as if they were authoritative. Advisory boards are perfectly in order and wise, but they merely report their findings and suggestions to the committee that called them into being, and that committee in turn reports to the general body of bishops for a vote, which requires a certain majority and finally the approval of the Holy See. Both in the area of art and that of music, the clergy and the laity have been led along by opinions passed off as authoritative documents. Beware of new "documents!"

6) Finally, ask why these changes are being proposed and even demanded. Certainly there is ignorance of the liturgical law on the part of the clergy, and many priests depended for information solely on the directions of their bishops, many of whom in their turn are dependent on their advisors, who further in turn have accepted too much of the propaganda that has emanated from the national headquarters in Washington. Only God can judge reasons and motives. He sees the heart and we see only the face. Unfortunately however, one cannot but ask how much faith remains in those who wish to alter our worship to make it conform with *their* faith.

*For further discussion of the altar *ad orientem* see: *Sacred Music*, Richard J. Schuler, "'Turned-around' Altars," Vol. 120, No. 2 (Summer) 1993, p. 4-5; editorial from *Notitiae*, 332, May 1993, "Praying *ad orientem versus* ," Vol. 120, No. 4 (Winter) 1993, p. 14-17; book review by Richard J. Schuler, *The Reform of the Roman Liturgy* by Klaus Gamber, Vol. 120, No. 4 (Winter) 1993, p. 21-22; John T. Zuhlsdorf, "Turning the Tables," Vol. 121, No. 1 (Spring) 1994, p. 19-26; book review by Robert A. Skeris, *The Reform of the Roman Liturgy* by Klaus Gamber, Vol. 121, No. 2 (Summer) p. 28-30. .

FROM THE EDITORS

R.J.S.

Ephesus. Library of Celsus

BALTIMORE'S FAILED BID FOR THE AMERICAN PRIMACY

In the mid-nineteenth century the American bishops twice petitioned the Holy See to grant to the archbishop of Baltimore the title of "Primate of the United States." The Holy See twice decline to do so. The upshot is that to this day the bishop of America's premier see remains without the venerable title of primate. Why the American bishops wanted the title of primate for the archbishop of Baltimore and how they set about trying to get it form an interesting story, one which seems, however, never to have been told in the context of the history and canonical significance of the office of primate.

The story has potential musical and liturgical ramifications. Nearly a half-century ago, Archdale King limned out the rites of the primatial sees of Lyons, Braga, Milan and Toledo and in the course of over six hundred pages described the history and development of the liturgical diversity that was the western rites of the Catholic Church. Of these four great particular churches a distinctive rite survived with any integrity only in the Ambrosian rite of Milan. Yet the other three rites, and especially that of Lyons, had venerable histories and form a significant chapter in the diverse liturgical and musical history of the Catholic Church.

Lyons, for example, before the French Revolution had an enormous ecclesiastical establishment, which , besides the primate, included thirty-two canons dressed in red cassocks and ermine almuces who also ranked as counts, thirteen perpetual chaplains, twenty inferior clerics, twenty-four acolytes and choir boys plus 120 supernumeraries. In all, some 130 persons might be found in choir. At Lyons despite the advent of printing all the psalmody for the offices had to be memorized and sung by heart. Moreover, Lyons remained very conservative and refused to admit such novelties as hymns into the liturgy. Theses were, of course, never found at Mass (even in the Roman rite) and in the offices Lyons admitted them only at compline. Plain chant alone was permitted until 1789 in the primatial church which did not gain an organ until the nineteenth century.

The final blessing and last gospel, which were medieval accretions to the Mass, never made their way into the primatial Mass of Lyons. And Lyons adhered to another ancient usage which today will seem rather contemporary. Whereas in the Roman rite the subdeacon in alb and tunicle recited the epistle, at Lyons this was done by a lector in cassock and surplice or by a simple tonsured cleric or even by an *enfant de choeur* or choir boy. Lyons had some non-Roman variations in liturgical colors as well. On Lenten ferias the vestments were ash or grey in color and never purple as in the Roman rite.

Braga had followed the Mozarabic rite until about the eleventh century when the Roman use of Cluny supplanted it. Nevertheless, Braga maintained some distinctive usages. The Mateus Missal of 1558 did not include psalm 42 in its introductory rite. The deacon and subdeacon at solemn Mass did not hold the priest's chasuble during incensations but simply walked *unus post alterum*, one after another behind him during this ceremony. The sermon at Braga came after the offertory incensation and before the *lavabo*.

The Ambrosian rite of Milan was quite distinctive. Advent lasted for six weeks rather than four as in the Roman rite. There was no Ash Wednesday and Lent in Milan began with the first Sunday of Lent and lasted for six weeks. Statues were veiled throughout Lent and not only during passiontide as in the Roman rite. The stole of the deacon was worn outside the dalmatic, as in Spain and Gaul before the advent of the Roman rite, the more readily to distinguish the deacon from the subdeacon, who vested only in amice, alb, maniple and tunicle.

Liturgical colors in the Ambrosian rite were quite different from those of the Roman rite. Red vestments were worn on Sundays and ferias after Pentecost, during Holy Week, and during the octave of Corpus Christi. Green, by contrast, was worn from Low Sunday until the Friday before Pentecost and on Sundays and ferias after the Sunday of the anniversary of the dedication of the Milan cathedral (in October) until Advent, and on the feasts of abbots and confessors not priests. The priest alone at a solemn Mass wore a biretta and not the deacon and subdeacon as well as in the Roman rite. Ambrosian surplices-much like their Anglican counterparts-were a more ample gown than the Roman *cotta* or surplice. Since the time of Saint Charles Borromeo in the sixteenth century the Ambrosian surplice had to reach to the knee and its sleeves extended to the wrist.[1]

One wonders, then, given the French training of the American colonial Jesuits, if liturgical developments in the United States would not have been very different if the American Revolution had occurred a bit earlier allowing for a longer period of French influence, and if a primate had been secured to foster native liturgical developments as soon as the province of Baltimore ceased to be co-terminous with the United States. The presence of a primate hearing administrative appeals might have fostered distinctive American liturgical developments which in turn might have welcomed distinctive liturgical and musical traditions from various European countries and "fashioned into one united people the multitudes brought hither out of many kindreds and tongues." As it was, a single rite was imported and a single and composite medieval and supranational culture was appealed to, which , while attractive, never gained the depth of an organically developed and indigenous culture.

The failure of Baltimore to secure the primacy thus had liturgical and musical ramifications that were national in scope. Perhaps this failure *sub silentio* recognized what Europeans never seem to have understood about the United States-that the United States is more a continent than a country. And perhaps for that reason it was inevitable that primacy be lost. On the other hand, the Americanist thrust in American Catholic history is a strong and recurrent one and we see it in Carroll's episcopacy, in Bishop England's experiments with what today canon law would call a presbyteral council and a pastoral council in his Charleston diocese, in Archbishop John Ireland's frank and early acceptance of two lay trustees on the board of each parish religious corporation in Minnesota, and in the episcopal Gallicanism which pervaded much of the American Catholic Church during the nineteenth century. The last gave rise to the famous *bon mot*

of Pius IX, who when asked for a certain favor replied, "What you ask is not in my power to grant. But there is an American bishop in town. Go see him."

The office of primate like that of patriarch and metropolitan was viewed differently in East and West. The prelate known in the West as a primate in the East was called an exarch. In the East, moreover, the supra-episcopal offices were viewed theologically as a part of the doctrine of collegiality. The various sees were grouped regionally with a "first" or *protos* at their head who was invested with the powers required by his office to undertake the solicitude for that part of his region beyond his own see. These powers were founded on privileges to his mother church and not to his person. In the West, by contrast, the office of primate (and metropolitan) was viewed juridically and so the powers of the primate (and metropolitan) came to be viewed as "concessions" from the pope either by reason of an appointment as vicar apostolic or because of the concession of the pallium.[2] Of course, what the pope had conceded he might also withdraw.

The office of primate goes back to the fourth century when the title was first used for the prelate in charge of a civil diocese. Ranking beneath him in the ecclesiastical hierarchy were the metropolitans, who presided over an eparchy in the East, an ecclesiastical province in the West. Beneath the metropolitans were the bishops who presided over a parish (*parochial*) or ecclesiastical diocese. Above the primate sat the patriarch of the region. By the sixth century the patriarchs had been defined as the bishops of Rome, Constantinople, Antioch, Alexandria, and Jerusalem. The primates ranked immediately after them. In the East there were exarchs in Ephesus for Proconsular Asia, Neocaesarea for Pontus, and Heraclea for Thrace. In the West the bishop of Carthage was primate of Africa and had a certain jurisdiction over the other bishops of North Africa.

In the Latin Church in the course of time several primatial sees came into being. In general these were bishops of important, or once important, cities. The bishop of Rome, for example, was regarded as primate of Italy. In France, Arles was the first city to become a primatial see. Recalling that for Caesar and for many centuries after him Gaul was divided into three parts, it is not surprising that France in time got other primatial sees as well as Arles. Lyons was recognized to have a primate in 1079 by Pope Gregory VII and later Reims, Rouen, Bordeaux, and Bourges, all had primates. With the French Revolution and the concordat of 1801, however, all of these titles were suppressed, but in 1851, Pius IX recognized the archbishop of Lyons as primate of the Gauls.

In Germany for a long time the primacy was a matter of controversy between Mainz and Salzburg. The controversy raged until the French Revolution ended it, when the prince-archbishopric of Mainz was secularized and the see lost its metropolitan character. Thereafter, the primacy of Germany went unquestionably to Salzburg, which after the Napoleonic wars, ironically had been incorporated into the Austrian Empire. As recently as 1854 this primacy was confirmed by the Holy See.

In Spain there was also controversy, but by 1088 Pope Urban II had declared the archbishop of Toledo to be primate of Spain. In England controversy was in the end avoided by a fine bit of *Romanitá*. When the archbishops of York and Canterbury both claimed the primacy, the pope with Solomonic wisdom settled the matter by creating the former "Primate of England" and the latter "Primate of all England." A similar solution was needed in Ireland after the advent of the English when the Irish church became partitioned between the English Pale around Dublin and the remaining (Irish) part of Ireland. Thus within the Pale the archbishop of Dublin became "Primate of Ireland" and beyond it in 1171 the title "Primate of All Ireland" went to Saint Patrick's successor, the archbishop of Armagh, which title Pope Alexander IV in 1255 confirmed. In Scotland Pope Sixtus IV in 1472 granted the primacy of Scotland to the archbishop of Saint Andrews.

In Poland the archbishop of Gniezno, a see founded in the year 1000, obtained in 1416 the primacy of what was later to be "German" Poland while the archbishop of Warsaw, a see founded in 1798, was created primate in 1818 of what in the nineteenth century was called "Russian" Poland. Sometimes, as at the present, both sees are held by the same prelate in a personal union. In 1394 the primacy of Hungary had already gone to the

archbishop of Estergom or Gran. And there have long been primatial sees in Pisa, created in 1138 and 1198, respectively, primate for Corsica and Sardinia, of Prague for Bohemia, Utrecht for the Netherlands, Braga for Portugal, Malines-Brussels for Belgium, and Salerno for the Kingdom of the Two Sicilies. In more recent times in 1884 the primacy of Carthage for Africa, and in 1902 that of Bar for Slavonia and Dalmatia (Serbia) have been confirmed.[3]

But what substantive rights came in the train of this grandiloquent title? Since the time of Gratian, the twelfth-century father of canon law, canonists in the Latin Church have discussed the rights of primates. Interestingly, Gratian declared that the difference in authority between patriarchs and primates was nominal. Their dignity was similar. Following his lead canonists since his time have sometimes styled the primate a *patriarcha minor* or lesser patriarch.

In the traditional law of the Latin Church, the so-called *corpus juris canonicum*, which was in effect from the middle ages until the coming into effect of the 1917 *Code of Canon Law*, canonists ascribed to primates six rights in universal canon law. Particular (or local) law might add additional rights as, for example, in the case of the primates of Hungary, Poland, and Germany who are privileged to wear a red cassock, sash, and mozzetta (but not skullcap and biretta) in token of their primacy.[4]

Under the traditional canon law a primate had precedence over the archbishops and bishops of his region and a special place after the cardinals and before the metropolitans at ecumenical councils. Because of this precedence, like a cardinal, a primate also has as an armorial perquisite the right to ensign his shield of arms with an ecclesiastical hat from which depend from cords on either side of the shield fifteen tassels. Like a patriarch-but unlike a cardinal whose hat and tassels are red-a primate has merely a green hat with green tassels and cords. Second, he had the related right to have his metropolitical cross carried before him in procession throughout his region. Third, the primate had the right to confirm the election of and to consecrate the metropolitans of his region. Fourth, he had the right to convoke and preside at plenary or national councils of his region called to lay down canonical legislation for that territory. Next he was privileged to crown the nation's king. Finally, the primate was entitled to hear appeals from the metropolitans of his region who in turn heard appeals-judicial and administrative-from the bishops of their province, thus providing a national system of third instance appeals.[5]

These traditional rights of primates had long been on the wane and were swept away by the 1917 *Code of Canon Law*. Canon 271 of that code declared that the office of primate was now merely honorary. Of the ancient rights of primates all that survived after the 1917 codification of universal law was the right of precedence, which was enshrined in canon 280. That canon gave primates precedence after patriarchs and before archbishops. In effect the 1917 code had reduced the substance of the primate's rights to a right of precedence.

In fact, most of the rights of primates had long been obsolete or obsolescent. Today-as we have seen—the office of primate is shorn of all power and, if canon 438 of the 1983 code is taken literally, even all precedence. The new post-Vatican II liturgical reforms have likewise made inroads. Formerly, the cross of the metropolitan (and primate) was carried immediately before him and facing him in procession throughout his province (or region). In some respects this cross duplicated the processional cross at the head of the procession. Thus the new rubrics provide that if a metropolitan's (or primate's) cross is used, it is to be borne at the head of the procession as a processional cross and so but a single cross is to be used.[6]

The primate's right of confirming the election of and consecrating the metropolitans in his region had long since been undercut by the new procedure that had arisen for the election of most bishops. Medieval canon law had developed the procedure of election of bishops by the chapter of canons of the cathedral. The election then had to be confirmed by the metropolitan of the province or, in the case of a metropolitan, by the primate, if the elect proved canonically suitable. But later the popes undertook to fill all

major benefices like episcopal sees and Benedict XIV (1740-1758) declared that metropolitans and primates had lost the right to confirm and consecrate their suffragans, unless this right were protected by concordat. In fact, today this ancient canon law on episcopal elections perdures in modified fashion only in Germany and Switzerland where it is protected by concordat. Today, for the most part, the Holy See may freely appoint to any vacant episcopal see. In short, the old system of capitular election and metropolitical (or primatial) confirmation upon which the primate's right was founded has long since been superseded. Where it persisted, the 1917 *Code of Canon Law* (canon 331.3) provided that the Holy See would do the confirming. The Holy See's right of confirmation was reinforced by canon 2370 which punished by suspension anyone who consecrated a bishop without a mandate of the Holy See.[7]

As for the right of the primate to convoke and preside at plenary or national councils, this right was already moribund by the nineteenth century. In this century, plenary councils have almost totally fallen into desuetude and in fact, except for rare bursts of activity, since Trent plenary councils have been largely obsolescent. Between Trent and Vatican II only some 13 plenary councils were celebrated.[8] Yet while plenary councils had long been moribund, nevertheless, in some regions during the nineteenth century they did enjoy a revival. In our own country in the nineteenth century there were three useful plenary councils of Baltimore.

Baltimore was the sole American province from 1808 to 1846 and many of the decrees of these provincial councils are still with us today precisely because in 1852 the first plenary council of Baltimore extended that provincial legislation to the entire United States. Some of the decrees of later plenary councils of Baltimore also expanded on the earlier provincial decrees and eventually some elements of this legislation (e.g., the decrees on diocesan consultors) even came to form part of the *Code of Canon Law* itself.

The hope of plenary councils lies in their considerable powers. They have plenary legislative and administrative power, subject only to the universal law of the Latin Church and to the proviso, in effect since 1588, that before they promulgate their decrees these must be "reviewed" by the Holy See. This power of "review" is today exercised by the Roman Congregation for Bishops and is similar to the power of "disallowance" exercised by the British privy council in London over the acts of colonial legislatures. By contrast to plenary councils, episcopal conferences, decrees of which are subject to the same "review" as plenary councils, are only legislators of limited jurisdiction and can only pass decrees in the areas that universal canon law or the Holy See by special mandate expressly allows them to do so. Thus the powers of councils are far greater than those of conferences.

To protect the liberty of the Church from powerful secular rulers the Holy See had begun by the nineteenth century to require its license before a plenary or national council could be convoked.[9] Obviously this practice had the effect of limiting the discretion of the primate to convoke plenary councils. In this regard the 1983 *Code of Canon Law* clearly terminates any role for the primate to convoke plenary councils, for canon 439 of the revised code states that plenary councils will be called when the episcopal conference, with the approval of the Holy See, wishes. Canon 441 then goes on to state that it is the episcopal conference which actually convokes the council, sets its agenda, and selects its president. Thus, under the 1983 *Code of Canon Law* it is abundantly clarified that all shadow of the primate's former right in universal canon law to convoke and preside at plenary councils has been abolished.

As for the right to crown kings, it had apparently suffered from disuse for nearly a century before the 1917 code abolished it *sub silentio*. It is said that the last Roman Catholic monarchs to be solemnly anointed and crowned according to the rite of the *Roman Pontifical* were the Brazilian emperors, Dom Pedro I and Dom Pedro II in the early nineteenth century.[10] Perhaps liberal politics made it impolitic for Their Most Christian Majesties, the kings of France, Their Most Catholic Majesties, the kings of Spain, and Their Most Faithful Majesties, the kings of Portugal, to interest themselves with being anointed with holy oil and being solemnly crowned by their primate. Wisely, the 1917

code did not codify a right for which there was so little enthusiasm.

Perhaps the most substantial right lost by the primate was the right to hear appeals from the metropolitans of their region. Under the traditional canon law of the decretals such appeals included both judicial and extra-judicial (or administrative) appeals. Under the old law the primate could hear judicial appeals from the tribunal of the metropolitans of his region as well as extra-judicial appeals from the administrative decisions of the metropolitans. The metropolitans in turn may have heard the appeal from the episcopal tribunals or from the administrative decrees of their suffragans.

The 1908 reform of the Roman Curia and the 1917 code radically altered the procedural law here. First of all a "wall of separation" was erected between administrative and judicial processes. This is ultimately borrowed from French law and is founded on the civil law system's radical distinction between public law and private law.[12] Henceforth "appeal" is the term reserved solely for the judicial process. As before, one continued to appeal from the first instance tribunal of the suffragan to the second instance tribunal of the metropolitan. Metropolitans, however, were given the right by canon 1494 to select, once and for all time and with the approval of the Holy See, the second instance tribunal to which their appeals would henceforth go.

The 1983 *Code of Canon Law* retains this structure in canon 1438(2), although in practice it may be modified where an inter-diocesan tribunal of second instance has been erected. From the appellate court of second instance canon 1599(1)(2) provided that further third instance appeals go to the Roman Rota. The 1983 code retains in canon 1444(2) the rule that third instance goes to Rome and so there is no role for the primate in this process. Today, third instance appeals no longer exist outside Rome, except in Poland and Spain and in individual cases where the Apostolic Signatura for special reasons has granted an indult for a third instance appeal to be held outside Rome. Thus, in universal canon law primates no longer can hear appeals in third instance.

The matter of administrative appeals was even more drastically re-ordered. Under the reforms the extra-judicial or administrative appeal was not denominated "recourse." In administrative cases the metropolitan, as well as the primate, lost his former appellate role. Under the new regime appeals from the decree of the diocesan bishop went directly to the Holy See. Thus in the new system the Roman congregation with subject matter jurisdiction over the case became in effect a court of administrative appeal. The new system paralleled the French administrative law system under which appeals from the prefect of the department went to the responsible minister of state. Thus since 1908 administrative appeals from diocesan bishops have by-passed metropolitans as well as primates and gone directly to Rome.

One might have expected that, with its dithyrambs on collegiality and subsidiarity, Vatican II would have promoted a revival of provinces and regions as vigorous and vital church structures as the Gregorian's canonists had suggested. Especially in the case of administrative justice the former power of the metropolitan and primate to hear administrative appeals might have led to a more collegial and uniform use of administrative power. But regional administrative tribunals were not mandated by the 1983 code nor has the National Conference of Catholic Bishops been interested to request the introduction of them, as the conference is entitled to do. Instead, the 1917 system was merely modified in the 1967 reform of the Roman Curia by the introduction of the Second Section of the Apostolic Signatura as a tribunal of administrative appeals on the model of the celebrated French *Conseil d'Etat*. This ecclesiastical tribunal of administrative appeals hears appeals from decrees of the Roman dicasteries where these are contrary to law. But as the single administrative tribunal for the entire Catholic world, the Signatura is constantly threatened with its practical extinction should it actually become effective. It would clearly be overwhelmed by cases were it to provide effective remedies in more than a handful of cases. The system lacks the crucial element of the French model-in place there since 1927-regional administrative courts of appeal. While primates and metropolitans once supplied this function, the twentieth century reforms have removed both from this function.

When Pope John XXIII announced the convocation of an ecumenical council almost four decades ago, the Catholic universities of the world were invited to submit proposals for the council's agenda. The canon law faculty of the Pontifical Gregorian University in Rome submitted its observations and pointed out the need for an updating of the Church's administrative structure. Since the promulgation of the 1917 *Code of Canon Law*, mobility had greatly increased and the means of communications had become far more immediate. Nevertheless, church administration and ecclesiastical circumscriptions had changed little since that time. As a result the territorial diocese had become inadequate to address many pastoral problems and so the faculty suggested resort to inter-diocesan structures, to non-territorial structures of a personal character, and to historical structures which had been useful in the past but had now fallen into desuetude such as those associated with patriarchs, primates and metropolitans.[11]

As it happens, only the first two of these suggestions were realized. Episcopal conferences were established everywhere and many inter-diocesan organisms like tribunals and seminaries were founded to provide collective solutions to pastoral problems. Personal prelatures were approved by Vatican II and have found their way, as canons 294 to 297, into the 1983 *Code of Canon Law*, albeit with a certain malodor. But the suggested revival of the historical structures associated with primates and metropolitans did not take root. The advent of national and state episcopal conferences stole the march on regions and provinces and so the suggestion to revive these proved stillborn.

While canons 433 and 434 of the *Code of Canon Law* do diffidently talk about constituting ecclesiastical regions consisting of more than one ecclesiastical province, historically "regions" have generally been national in scope and have been headed by a primate. But while primates were once regional metropolitans with extensive power, today the office of primate is merely honorary-as canon 438 makes clear.

Yet the title of primate is an ancient honor and one, moreover, which is fairly widely held to this day.[12] Curiously this diminution of real power has not diminished the apparent attractiveness of the title of primate. If many countries of Europe have a primate, so , too, do most of the larger countries of the Americas. About 1546, Pope Paul III made the archbishop of Santo Domingo (Dominican Republic) "Primate of the (West) Indies," and the archbishop of San Salvador in Bahia has for centuries been primate of Brazil. In this century in 1902, Pope Leo XIII made the archbishop of Bogotá primate of Columbia, while in 1936, Pius XI created the archbishop of Buenos Aires primate of Argentina and in 1943, Pius XII made the archbishop of Lima primate of Peru. Eight years later Pius XII also made the archbishop of Mexico City "Primate of the Mexican nation." Furthermore in 1950 and 1952, respectively, the archbishop of Santiago was made primate of the Chilean Republic and the archbishop of Caracas was made primate of Venezuela, both *ad personam*.[13]

One would think that the Catholic Church in the United States would now be important enough so that the title of primate would also be deemed appropriate for the United States' oldest Catholic see of Baltimore, erected in 1789. Indeed, one writer on liturgical law has called the archbishop of Baltimore a "primate *ad instar*."[14] There is an interesting history here.

In 1789, when the new diocese of Baltimore was erected, it was coterminous with the then United States. . The province of Baltimore was not created until 1808 when the new sees of Boston, Philadelphia, New York and Bardstown were erected and made suffragan to the archdiocese of Baltimore. The bull creating the province grandly called Baltimore *mater et caput aliarum ecclesiarum Americae totius Foederatae* (mother and head of all American churches). Thereafter, for half a century there was no question of the need for a primate in the new nation-until 1846 and 1847, when the new ecclesiastical province of Oregon City (now Portland) and Saint Louis, respectively, were erected. In 1850, the question became even more urgent when the provinces of New York, New Orleans and Cincinnati were erected. There were then in the United States six archbishops. Under canon law the archbishop senior in time of promotion to that rank enjoyed precedence over his fellows. Thus when Archbishop Eccleston of Baltimore died

in 1851 and was succeeded by Francis P. Kenrick that year, Archbishop Kenrick was then the junior American archbishop, paradoxically occupying the senior American see.

The seventh provincial council of Baltimore, which included all American bishops not part of the new provinces of Oregon City and Saint Louis, met in 1849 and determined to remedy the potential problem of precedence for Baltimore. It petitioned the Holy See that the archbishop of Baltimore be given the title of primate. As such he would enjoy precedence over all other American prelates. The assembled prelates doubtless foresaw the anomaly which in two years would come to pass with the death of Archbishop Eccleston. The Vatican, however, declined to grant the requested favor.

But the Americans were not put off by a single refusal. Three years later when all of the American bishops from all of the American provinces met in the first plenary or national council of Baltimore, the council fathers included among the decrees they had agreed upon and sent to Rome for review, a decree XXVIII which claimed primatial status for Baltimore. Now the question of Baltimore's precedence was a real one and, furthermore, now the request emanated from all the American provinces.

But the Vatican again declined to accede to the American bishops' request and declined to approve this decree XXVIII. Only two of the seven cardinals forming the *congresso* at the Congregation for the Propagation of the Faith, which had the duty to review the Baltimore decrees, favored the draft giving Baltimore primacy. The other five cardinals either opposed the idea or thought it inopportune. In disallowing the decree on primacy, the Holy See cautioned the American bishops against the semblance of a national church and added that only weighty reason could justify impairing the traditional rights of metropolitans-as the American bishops' request would require.

Historians have noted that at the same time Rome was embroiled in a struggle between (pro-Roman) Ultramontanes and Gallicanists in France and it was probably unwilling to bestow in the United States an honor which might lead to similar difficulty on that side of the Atlantic. Already Rome had noted that the American bishops had shown a taste for independence and the Roman authorities were not inclined to encourage it. The first plenary council's very first decree had after all taken a rather advanced ecclesiological position which would only be accepted at Vatican II. It had acknowledged the pope to be "head of the episcopal college." In their review the cardinals in Rome took care to reform this usage to excise the objectionable word "college" and changed the decree to make the pope "head of the entire episcopate."

It seems, therefore, that it was the American sense of episcopal collegiality, as well as the episcopal sense of decorum, which lead the American bishops to seek the primacy for Baltimore. Canonists-including the very eminent Pope Benedict XIV-had opined that a primate had the right to preside at as well as convoke a plenary council and it seems the American bishops were anxious to have an American primate so that one of their fellows-and not some foreign prelate serving as apostolic delegate-would have the right to convoke and preside at an American plenary council. In retrospect Rome always selected as its apostolic delegate to preside at the Baltimore plenary councils the archbishop of Baltimore, but this was in no wise foreseeable in 1852 by the American Gallicanists.[15]

The ostensible problem of Baltimore's precedence was in any case resolved in 1858 when the American bishops tried another tact. Cardinal Fransoni, prefect of Propaganda, had indicated that, while the title of primate would not be accorded to Baltimore, some other appropriate honor might be approved. Hence, the council fathers again took up the question of Baltimore's precedence while meeting in 1858 at the ninth provincial council of Baltimore. Now the bishops scaled down the earlier request. Instead of asking for the title of primate for the archbishop of Baltimore, the bishops merely asked that in councils and other meetings of American bishops, the archbishop of Baltimore should enjoy pride of place. To this request the Vatican resounded favorably, decreeing that the archbishop of Baltimore and his successors enjoy *praecedentia princepsque in sedendo locus* (precedence and pride of place over all other American bishops).[16] Thus the immediate problem was solved. Baltimore got the right of precedence

becoming in law as well as in fact the premier see, which was at least the substance of a primate's rights. At the same time the specter of a national church was avoided. It is, in fact, upon this 1858 grant of precedence that Nabuco predicates his use of the title "primate *ad instar*" for the archbishop of Baltimore.

It seems clear that the reasons for the 1852 refusal to admit the primacy of the see of Baltimore no longer obtain. The episcopal collegiality which seemed a specter in 1852 became accepted ecclesiology in *Lumen gentium* at Vatican II. Moreover, while before the codification of canon law the rights of a primate in universal law were unclear, after the 1917 and 1983 codes had declared the office of primate merely honorary, there remained no canonical obstacle to granting Baltimore the same title that, in this century, has been liberally accorded in the New World south of the Rio Grande to the sees of Bogatá, Buenos Aires, Lima and Mexico City. The praxis of the Holy See during this century clearly indicates a more benign view of the office of primate-now that its canonical status has been defined. In the light of history, then, it seems clear that today nothing prevents the question of Baltimore's primacy from again being raised.

Granting to the archbishop of Baltimore the title of primate would not revive the former powers of the type of primate that had occasioned Roman fears in 1852. Nor would it create the type of ecclesiastical region suggested by the canonists at the Pontifical Gregorian University in the 1960's. Nor would the granting of the title give rise to a distinctive liturgical use for the United States: The creation of such a use now lies with the National Conference of Catholic Bishops and the Holy See through the mechanism of liturgical adaptations - not with any single prelate. But the conferral of title would take care of some unfinished business from the 1852 plenary council of Baltimore and it would bring to a happy conclusion the re-examination of a decision which, while understandable at its time, has clearly been undercut by the march of history and the Holy See's own recent praxis.

A delicate but effective instrument for such a *volte face* fortunately is at hand. Canonists have noted that the Holy See's review of decrees of particular councils sometimes occurs years after a decree has been made and sometimes a later review may even reverse an earlier decision by the Holy See regarding a council's decree.17 Given these precedents, the Holy See conceivably could grant the primacy to Baltimore by simply approving *nunc pro tunc*-at the request of the National Conference of Catholic Bishops-what had been sent to it for review in 1852 as decree XXVIII of the first plenary council of Baltimore. An allowance now would simply reverse its disallowance then. At the same time, the language of that council's first decree might now be reformed and its original language as set forth by the council fathers might be restored so that, as finally "reviewed" by the Vatican, the pope might again be styled, as in the draft decree and now *à la* Vatican II, "head of the episcopal college." Then, as the council fathers at Baltimore in 1852 had wished, Baltimore would be, not only the premier see, but also the primatial see of the United States and their notion of collegiality would, in the light of Vatican II, be vindicated.

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NOTES

[1]Archdale A. King, *Liturgies of the Primatial Sees* (Milwaukee, 1959) pp. 20, 36, 42, 96, 257, 261, 331, 337, 383, 385-386.

[2]J. Tillard, O.P. , *The Bishop of Rome* (Wilmington, 1983) p. 50.

[3]Wernz-Vidal, *Ius Canonicum* (Rome, 1928) II, p. 544-547; V. Pospishil, *Code of Oriental Canon Law: The Law on Persons* (Ford City, PA, 1960) p. 166; 5 M. André, *Cours alphabétique et méthodique de droit canon* (Paris, 1862) p. 377; *Münsterischer Kommentar zum Codex Iuris Canonici*, II 438/1; *Dictionnaire d'histoire et de géographie écclesiastique* (Paris, 1932) III, 720, XI, 1213. At Vatican I the primates had special seating as a group after the patriarchs and before the archbishops. Appearing in the various lists and lacking the red hat were the archbishops of Salzburg, Bar, Salerno, San Salvador in Bahia, Gniezno, Tarragona, Gran, Malines, and Armagh. The council decreed, February 14, 1870, that the archbishops of Bar,

Malines and Salerno, be seated among the primates *durante concilio oecumenico Vaticano and salvo iuri experiendi tituli valorem in formali iudicio. Acta et Decreta Sacrorum Conciliorum Recentiorem. Collectio Lacensis* (Freiburg, 1890) VII, pp. 34, 55, 258, 726. It should be noted that the figure of exarch in modern oriental canon law differs from that of antiquity and is like that of vicar or prefect apostolic in the Latin code. See *Code of Canons of the Eastern Churches* (1900) cc. 311-321.

[4]For the Hungarian particular law, see A. Szentirmai, "The primate of Hungary," 21 *The Jurist* (1961) 30.

[5]F. X. Wernz, *Ius Decretalium* (Pratti, 1915) II, 519; B. Heim, *Coutumes et droits héraldiques de l'Eglise* (Paris, 1947), 124.

[6]Sacred Congregation of Rites, instruction, *Pontificalis ritus, Acta Apostolicae Sedis* (1968) 408, art. 20.

[7]A. Popek, *The Rights and Obligations of Metropolitans* (Washington, 1947) pp. 114-117. By way of comparison it might be noted that in oriental canon law the patriarch and the major archbishop (who is the modern oriental equivalent of a primate) still retain these rights vis-à-vis their metropolitans. *Code of Canons of the Eastern Churches*, cc. 86, 152.

[8]H. Vorgrimler, *Commentary on the Documents of Vatican II* (New York, 1968) II, p. 283.

[9]Francis Murphy, *Legislative Powers of Provincial Councils* (Washington, 1947) pp. 30, 48.

[10]Ioachim Nabuco, *Pontificalis Romani Expositio Iuridico Practica* (Paris, 1962) p. 7.

[11]Second Vatican Council, *Acta et documenta Concilio Oecumenico Vaticano II apparando*, Series I, *Antepraeparatoria*, vol. IV, *Studio et vote universitatum et facultatum ecclesiasticarum et catholicarum*, part I, *Universitates et facultates in Urbe*, I, Typis Polyglottis Vaticana, 1961, pp. 36-37.

[12]The documents of Vatican II provide evidence that the office of primate remains a cherished one even today. Looking at the list of bishops at Vatican II who signed the constitution on the liturgy, *Sacrosanctum concilium*, one finds a long list of primates. These included Archbishop McQuaid of Dublin, *primas Hiberniae*, Archbishop Rohracher of Salzburg, *primas Germaniae*, Monsignor Moscato, styled *archepiscopus primas Salernitanus* (of Salerno), Archbishop Camozzo of Pisa who was *primas Sardiniae et Corsicae*, Archbishop Perrin of Carthage, *primas Africae*, Archbishop Tokic of Bar, *primas Serbiae*, Archbishop Miranda of Mexico City, *primas Mexici*, Archbishop Heenan of Westminster, *primas Angliae*, Archbishop Conway of Armagh, *primas totius Hiberniae*, Archbishop Gerlier of Lyon and Vienne, *primas Galliae*. Also styled primate were Cardinal Wyzynski, Archbishop of Gniezno and Warsaw, *primas Poloniae*, and Cardinal Ricketts of Lima, primas Peruviae. Second Vatican Council, *Acta Synodalia Sacrosancti Concilii Oecumenici Vaticani II* Vatican, 1973) II, part VI, p. 439-440.

[13]Ioachim Nabuco, *Ius Pontificalium: Introductio in Caeremoniale Episcoporum* (Paris, 1956) p. 46.

[14]*Ibid.* p. 47.

[15]Benedict XIV, *Opera Omnia*, vol. 11, *De synodo diocesano* (Pratti, 1844) p. 2; G. Fogarty, "American conciliar legislation, hierarchical structures, and priest-bishop tensions," *The Jurist* (1972) 402; decree XXVII on the Baltimore primacy is printed in Paul Schreiber, *Canonical Precedence* (Washington, 1961) pp. 268-269.

[16]Thomas W. Spalding, *The Premier See: A History of the Archdiocese of Baltimore, 1789-1989* (Baltimore, 1989) pp. 155-157.

[17]Murphy, *op.cit.*, p. 50.

JOHANNES RIEDEL AND THE MUSIC OF THE CHURCH

In 1985, a *Festschrift* entitled *Sacra / Profana* was published in honor of Johannes Riedel on the occasion of his retirement and his seventieth birthday in 1983. Edited by Drs. Audrey and Clifford Davidson of Western Kalamazoo University, it was an extremely fine attempt to summarize what Riedel had accomplished in various fields of musicology. This was not only evident from the variety of papers presented in the book, but also by the extensive bibliography of his musicological endeavors appended to the end of the volume. Much of his work was devoted to the study and performance of church music.

Johannes Riedel died on August 20, 1996, after a brief illness. This is one of the first attempts to make observations about his work in music for the Church. Preceding this essay, Victor Gebauer, a former student and at one time professor of church music at Concordia College in Saint Paul, Minnesota, and now director of the summer Lutheran music program, wrote an essay for *Grace Notes* (Vol. XII, 5, October 1996) entitled "Cantors of the Church: Johannes Riedel and the LSWMA" (Lutheran Society for Worship, Music and the Arts).

Johannes Riedel is known to many only for his work in American and Latin American studies. When he retired from the School of Music at the University of Minnesota, a letter from Dr. Lloyd Ultan, chairman of the department, asked for a replacement for Dr. Riedel in American music, but this did not happen. The courses which he had taught in church music were dropped also. This was a great disappointment for Riedel as he had hoped that others would carry on the work he had begun.

A little village in the Prussian part of Poland, called in German Neustadt bei Pinne, was the birthplace of Johannes on May 16, 1913. It is now a part of Poland and known as Lwovek. His father was the elementary school teacher in Lwovek; his mother was one of his students. He was raised in a Roman Catholic household, and later in life remembered going to Mass in Neustadt, but he did not remember anything about the music. This was true also of his confirmation and first communion events. He did recall the large family gatherings after the services. After the war, when he was five years old, his family moved to Breslau, today known by its Polish name, Wroclaw. While he studied piano from the age of six and sang with the school choirs, he never participated in any other church musical activities. After his confirmation, he seemed to have strayed from the Church, as do many young persons, and he became involved with various German youth movements of the twenties and thirties.

It was through the youth groups that he met a young Jewish woman who was to become his wife, Sophie Beuthner. He fell in love with her in spite of the fact that this alliance might eventually endanger his own life. As a university student he had automatically been enlisted in the Nazi para-military corps, complete with uniform. After two years of musicological study at the University of Breslau and almost two years at the Hochschule für Musik in Berlin he managed to escape from Germany. The Nazi regime became increasingly hateful to him, and by falsifying his need for a visa, he obtained a three-month permit to study in Italy. Instead of going there, he went to England. Previous to his own exodus, he had helped one of his Jewish friends to escape to Israel and his future brother-in-law to escape to the Netherlands. He made preliminary arrangements to get his future father-in-law out of Buchenwald concentration camp, and his wife and daughter on their way that led eventually to Ecuador in South America, where they joined their son and brother and Johannes.

While Johannes was in England, he was befriended by people from the International Voluntary Society for Peace. He worked in Oakendale in a coal mine and not surprisingly organized a choir of some of the miners there. An unsolicited testimonial from the IVSP stated his willingness to work at whatever task he was assigned. His visa expired on December 31, 1938; the IVSP gave him a gift of two thousand dollars making it possible for him to sail to Ecuador to begin a new life there before his visa expired.

It was in Guayquil, Ecuador, that in addition to his work as a choral director and an arranger for a record factory, he was asked by two American missionaries, Roberto and

Marjorie Reed, to organize a choir for their large evangelical church. It was the first such church in the city. Services were in Spanish and he composed or arranged at least two works for them. He was also employed by the Voice of the Andes, H.C.J.B., a Protestant broadcasting network. In one of the publications of the radio station, he wrote of the music of Martin Luther. He also wrote of his father-in-law in his 1996 memoirs:

> In Ecuador, he became very active in organizing the Jewish community in Guayaquil. Since he had a lovely voice, he led the community with his Saturday morning services...Never will I forget the sound of his lovely voice when he chanted with his strong voice to his God, as if the latter would have been present in the next room just to listen to him and to take note of his supplications.

In 1948, after the end of the II World War, Johannes was able to obtain passage to the United States for himself and his wife. Both his father-in-law and his mother-in-law died in Ecuador. In 1949, he enrolled as a graduate student at the University of Southern California in Los Angeles. It was then that he returned to his German roots and the music of the renaissance period in the research and writing he did for his doctoral dissertation on the *Leise* (a German form of the Greek *eleison*). He stated later, in the preface to his book, *The Lutheran Chorale*, that he was indebted to three professors of the musicological institute in Breslau (Fritz Feldman, Arnold Schmitz and Heribert Ringmann) for his continuing interest in hymnody.

In 1952 while in Berlin to complete the work of his dissertation, he was reunited with his parents. They had been forced to leave Breslau because of the Russian occupation and settled in a village in former East Germany, Ullmitz. It was only later when he visited the grave of his father that he discovered that Ernst Riedel had been schoolmaster in the village and also cantor and organist for the parish church. The information moved him deeply and he contributed funds for restoration of the church.

Riedel's interest in the music of the Church has been well documented by his various contributions to the Lutheran Society for Worship, Music and the Arts. Its journal, *Response*, during its publication from 1959-1978, had him as acting editor, associate editor, pamphlet editor and reviewer. He lectured frequently under the auspices of the society, and directed various Lutheran choirs for whom he published several arrangements of anthems. He frequently used other media, radio and TV, to teach about church music. He aired a series entitled "At Home with Music," from January through June 1960 on KUOM at the University of Minnesota which featured four half-hour programs on the liturgical play, Passion music, Lenten music and the relationship of music and church architecture. In 1978 he did a TV series for the Department of Independent Study at the University entitled "Music in Minnesota," and again in 1985 he gave three half-hour lectures on church music on KUOM Radio. He covered such topics as folk, jazz, pop and rock Masses, church music for congregations and early American church music.

A bibliography of Riedel's books, articles and choral arrangements follows at the end of this essay. In addition, he published innumerable reviews of musical works and compositions. There were eighteen doctoral dissertations on church music subjects among the sixty Ph.D. theses that he supervised at the University of Minnesota. His students will remember him for the courses on church music he taught at the university. Many courses concentrating on individual composers paid especial attention to their church music work. Over the years he presented these courses: Introduction to Church Music; History of Church Music; Hymnology; Leiturgia; 19th Century Church Music; Sacred Music of Ernst Krenek; Church Music Bibliography; Georg Friedrich Handel: Life and Works; Heinrich Schütz: Life and Works; Lasso and Palestrina; and Charles Ives: Life and Works.

In conclusion, one might attempt to trace a common thread through this interesting life, and perhaps it may be found in Riedel's interest in the music of the Church. Surely his interest in hymnody was evidenced in his dissertation and in the articles and book on the Lutheran chorale. His name is closely associated with the polyphonic folk hymn, the *leise*, the most famous being *Christ ist erstanden* (Christ is arisen). He wrote about it again in 1952 in an article for *The Hymn* and also in *The Lutheran Chorale.*

He was always concerned with education of children in church music. He studied the work of Georg Rau who was the first great publisher in the early Lutheran community

and who wrote about the repertory that was essential in training the young. Riedel always insisted on the need for an ongoing reappraisal of music for the Church, which led him to look into the music used by the Afro-American community. He later published his study, *Soul Music, Black and White: The Influence of Black Music on the Churches*. His interest in contemporary, popular, folk music and jazz and their use in worship was based in that same call for constant reappraisal. He often admonished church musicians to study music history, calling attention to the importance of music in worship. He was concerned about early American music and the Latin Mass, and helped the ordinary church musician with the publication of his anthem arrangements.

Commenting on the conflict that seemed to exist between the music of the past and contemporary efforts, in his article, "Contemporary Church Music and Congregation: Its Problems of Culture Gap and Musical Imbalance," he said:

> Contemporary music in American churches is distinctly separated from the general contemporary culture, and that contemporary music in American churches is also distinctly separated from contemporary musical culture. American church music culture should concern itself with the performance of great church music from all periods of music history, as well as of our own time. It should compete vigorously with non-church organizations which actually do perform the religious music that is our accumulated heritage...Why are church choirs so reluctant or unwilling to perform works which were originally written for them?

In another article, "The New and the Old in Church Music," he says:

> The old, traditional sounds of the immediate and of the far past co-exist with the new sounds of popular and *avant-garde* music of the present. Controversies have arisen as to which should be preferred-the old or the new. These controversies penetrate deeply, for they are linked with more inclusive misgivings on the part of the church-sponsoring western middle-class populace. These misgivings include a fear of changing anything...They include a fear of changing the meaning of beauty...

In chapter 7 of his *Soul Music* he attempts to evaluate folk, jazz, pop and rock idioms for use in the Church. He gives theological and musical criteria to judge them. Regarding texts he asks:

> Does the text express adoration of God as Lord of the Church and all the world? Does the text rejoice in the presence of Christ in the present time of human culture as well as in past ages?

The music for such compositions for congregational singing must "be of good melodic construction, i.e., when balance between melodic tone steps is present, when rhythmical, motivic and formal balance is present." He had an extensive collection of this music (26 reels of tape) which he gave to the Institut für Hymnologie und Musikethnologische Studien at the Haus der Kirchenmusik at the Abbey of Maria Laach in Germany.

Finally, one must note that his interest in church music was both that of the research musicologist and that of the practical musician dedicated to making music for worship and helping others to do the same. In articles and in innumerable reviews of publications, he constantly emphasized how important learning is in the practice of church music. In a review of Volume V of the *Jahrbuch für Liturgie und Hymnologie* he says:

> If choirmasters, organists and church musicians in general do not want to fall behind, they should go out of their way to become acquainted with some of the latest findings of hymnological research of the present decade.

Many elements came together in Johannes Riedel. He was aware of the great treasury of sacred music. At the same time, he was a man of his day and interested in the music of the present. He recognized that music for worship was sacred, but the influence of the secular on it could not be denied. He came out of the culture of eastern Europe and for some years he adjusted to life in South America, ending his career in mid-western America. The music of all these civilizations left a mark on his thinking, his writing, his lecturing and his understanding of what music for the Church has been, and to some degree what he thought it would come to be in the years ahead.

JANE RASMUSSEN RIEDEL

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Milgrove, B. (1823). *Glory to God on High.* SAB, optional instruments
Mason, Lowel (1792-1872). *O Look to Golgotha.* SATB
Hastings, Thomas (1784-1872). *Our Lord is Risen.* SAB, brass
Jackson, Samuel (1848). *Lift Your Glad Voices in Triumph.* SAB, woodwinds
Michael, Rogier (1550-1619). *The Birth of Our Savior.* SATB-solo, opt. instruments
Franck, Melchior (1579-1639). *He will Guide You into All Truth.* SATB
Charpentier, Marc-Antoine (1634-1704). *Come Holy Ghost, Our Souls Inspire.* SATB
Pergolesi, Giovanni Battist (1710-1730). *O Come and Mourn with me Awhile.* SATB
"Four Canons": SA, SSA, SSAA
Hayes, Philipp (1797-1838). *Alleluia*
Haydn, Michael (1737-1806). *O Lord of My Salvation*
Friedrich, Johann (c. 1600). *From Heaven Above*
Vulpius, Melchior (c. 1560-1615). *Suffering of Man*
"Nine Easy Canons": Treble voices
Haydn, Josef (1732-1809). *The King Shall Come*
Ernst, Ludwig (1787-1862). *Glory Be to God*
Playford, John (1712). *Gloria in Excelsis Deo*
Hayes, Philipp (1738-1797). *Where is Joyfulness?*
Kuhlau, Friedrich (1786-1832). *Hail, Thou Source of Every Blessing*
Anon. *Calvary*
Traditional. *Alleluia*
Playford, John (1712). *Sing Ye with Praise*
Praetorius, Christoph (1574). *O Trinity Most Blest*
Gorschovius, Nikolaus (b. 1575). *O Lamb of God, Most Holy.* SATB
Schein, Johann (1586-1630). *From Heaven Above*

Schmitt, Hall & McCreary. Minneapolis, Minnesota

Schütz, Heinrich (1585-1672). *Oh, Lord, Have Mercy Upon Us.* SATB
Schütz, Heinrich (1585-1672). *Lamb of God.* SATB
Schütz, Heinrich (1585-1672). *Three Choral Psalms.* SATB
Sweelinck, Jan. P. (1562-1621). *O Most High and Holy God.* SATB
Isaac, Heinrich (c. 1450-1517). *O Man, List to His Sighing.* STTB
DiLasso, Orlando (1532-1594). *How Long, O Lord.* SATB
DeFevin, Antoine (1512). *Sancta Trinitas* SATB
Gomolka, Mikolaj (c. 1535-c. 1591) *Two Polish Psalms.* SATB
Victoria, Tomas (c. 1540-1611). *Victimae Paschali Laudes.* SSAT-SATB
Werner, Gregor Joseph (1756). *Good Christian Men, Rejoice.* SATB
Scottish Psalter *My God, How Wonderful Thou Art.* SATB

Lutheran Brotherhood Choral Series, Minneapolis, Minnesota

Jeep, Johannes (1581-1644). *Christ is Arisen.* SATB
Michael, Rogier (1550-1619) *Christ Lay in Death's Grim Prison* SATB
Weber, Georg (1588). *Now Let Us Pray to the Holy Ghost.* SATB
Hemmel, Sigmund (c. 1570) *Let God be Blest.* SATB
"Six Canons for 2, 3, 4 and 8 voices."
Agricola, Martin (1486-1556). *O Jesus Christ All Praise to Thee*
Gumpelzhaimer, Adam (1559-1625). *Christ is Arisen*
Sartorius, Antonio (1630-1680). *Now Let Us Pray to the Holy Ghost*
Telemann, Georg Philipp (1681-1764). *I Will Bless the Lord*
Billings, William (1746-1800). *Through North and South*
Braetel, Huldrich *These Are the Holy Ten Commands*
Staden, John (1581-1634). *It Is a Good Thing.* SSA or TTB
Praetorius, Michael (1571-1621). *A Child Is Born in Bethlehem*
duCaurroy, Eustache (1610). *Noel, Rise from Thy Crib.* SATB
Croce, Giovanni (c 1557-1609). *Praise Ye the Lord: Cantate Domino.* SATB-2 choirs
Praetorius, Michael (1571-1621). *Out of the Depths.* SATB
Mason, Lowell (1843). *O Look to Golgotha.* SATB
Praetorius, Michael (1571-1621). *From Heaven Above*

Augustana Book Concern, Minneapolis, Minnesota

Musica Sacra. *O For a Shout of Sacred Joy.* SATB
Law, Andrew (1748-1821). *Away My Unbelieving Fear.* SATB
Mason, Lowell (1792-1872). *Song of Praise in the Night.* SATB
Mason, Lowell (1792-1872). *Sing unto God* SATB

Holyoke, Samuel (1762-1820). *Let Them Neglect Thy Glory.* SATB
Romberg-White. *O How Lovely is Zion.* SATB
Law, Andrew (1748-1821). *Now Let Our Lips with Holy Fear.* SATB
Holyoke, Samuel (1762-1820). *O God, Accept My Early Vows.* SATB

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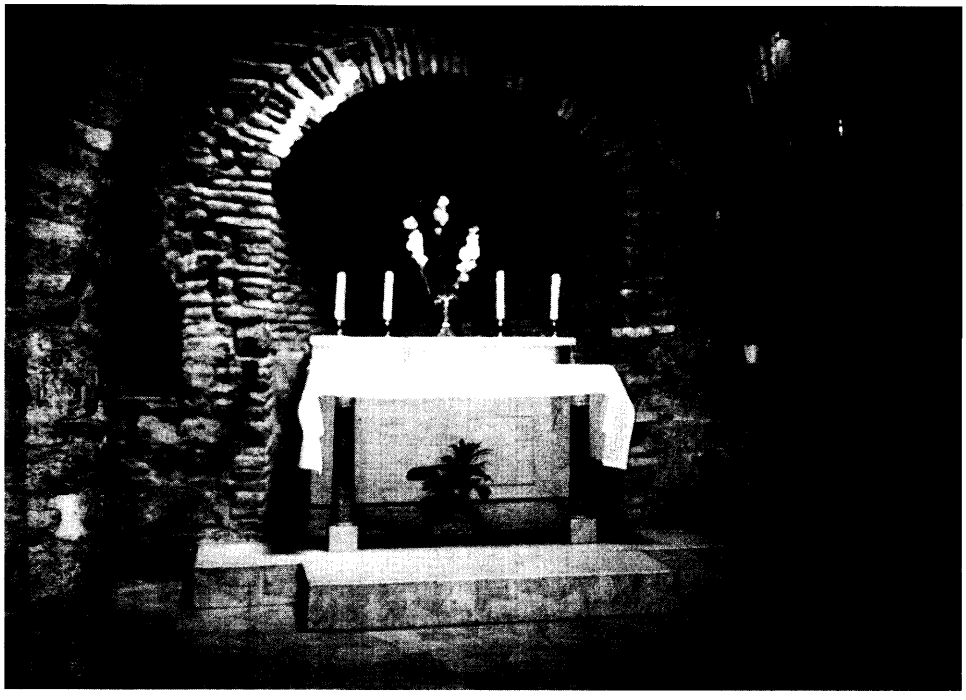

Ephesus. House of Mary

LANGUAGE AND FAITH: THE LANGUAGE OF CONTEMPORARY MUSIC

At the very beginning of the *Summa contra Gentiles* (CG 1/1) Saint Thomas asks, "What is the task and the duty of the wise man?" Taking his cue from Aristotle, the Angelic Doctor replies, *Sapientis est ordinare*, the wise man brings order, direction, subordination into things practical as well as speculative. And so it will surely be helpful to begin our ordered approach to our topic by briefly specifying the meaning of the most important terms to be discussed.

Faith will be taken as meaning both the personal act by which, because of God's authority, a person accepts as true and firmly believes the truths proposed as divinely revealed, and the total content of those truths as they are contained in the *depositum fidei*, where they are expressed in words, as propositions: *logoi*. Words involve sounds, which are spoken and heard. This implies a union of singer with his song, and of both of them with the listener as well as with all who hear and/or sing with each other.

Music will be taken here in the common acceptance of that term, as distinct from mere noise, hence a certain rational orderliness of tones which permits the experience of intelligibility. At bottom, music is an experience which a person has without reflecting upon it. Reflection deals with music when it is already finished. The "musical act" is one through which a succession of tones becomes a melody, a simultaneous sounding of tones becomes harmony, and an application of temporal values becomes rhythm. All this remains unreflected. The listener, of course, perceives tones, not "melodies," "harmonies" or "rhythms." To "hear" music therefore means to re-enact or re-accomplish for oneself the musical event which the composer has "captured" in tones (Ansermet). And all of this has for the listener a certain signification.

Language implies a communication of meaning, but it is a matter of dispute whether

music is a language properly speaking, or only metaphorically-if at all. Not a few would deny music's ability to signify anything beyond its own structure, while others are equally certain that music is indeed a "language," and composing a "work of the spirit in material fit for spirit."[1] To be sure, music is not a language in the sense of a system of denominational codes with fixed meanings or fixed external referents, as are Spanish, French, English or other "languages."[2] And yet, a century and a half ago John Henry Newman left us an eloquent reminder that musical sounds are an outward and earthly form under which real wonders unknown seem to be typified.[3]

Finally, the term *contemporary* refers in our context not to the works of musical artists like Stravisnsky, Bartok or Hindemith, but rather to the commercialized products of today's "rock-pop" culture which are a kind of "tribal warrant" to indicate a specific kind of commitment and loyalty to a distinct subculture.[4] One is reminded of the perceptive verses written two generations ago by an expressionist poet who aptly characterizes a situation which is apparently unchanged:

> Eucharistic and Thomistic / and besides a bit Marxistic,
> theosophic, Communistic / Gothic small-town churchly mystic,
> activistic, arch-Buddhistic / Oriental Taoistic,
> safely from the current manners / seeking under ethnic banners,
> barricades and words both felling / God and Mammon boldly melding.[5]

The phenomenon of "contemporary" "church music" can be analyzed in any number of ways. Three approaches may be sketched here.

The musicologist or the sociologist of music will suggest that "popular" music is best defined by such factors as "ephemerality" (meaning: contemporary), socially significant form and technique, performance rather than fixed text, the experiential rather than the abstract.[6] According to Richard Middleton, for example, there are three basic modes forming the matrix within which popular music has worked in our own century, and each mode has different functions. Middleton lists:

1) the everyday mode, whose functions are distraction, participation, and conviviality;
2) the auratic mode, with functions including image, fantasy and narrative identification;
3) the critical mode, whose chief functions are shock and protest.[7]

That these functions are typical of the subculture in which they are exercised, is a plain fact which requires little comment.

A professional composer and university professor such as the late Josef Friedrich Doppelbauer prefers to distinguish two main currents and at least one tributary stream in contemporary pop music.[8] One current strives for cultural "goals" which may be described (with Marshall McLuhan) as "style, sex and subversion." Those who follow this current aim at an "excessive" life style, which is supposed to free one from the "constraints" of society (including Christianity) and thus proclaims far-reaching emancipation from traditional values. The spectrum ranges from justified protest to conscious, deliberate destruction. One thinks here of the "sympathy with the devil" proclaimed by the Rolling Stones at the open-air festival in Altamont. It is not uncommon for raw violence to manifest itself at heavy-metal rock "concerts" (e.g., the "black Masses" of the "Black Sabbath" group). But the phenomenon is not limited to such venues. Just recently, a lawsuit was filed in California accusing the rock band "Slayer" of inspiring the rape, torture and fatal stabbing of a fifteen-year-old girl in July of 1995. The three accused boys had modelled their own band, "Hatred," after "Slayer" and had been influenced by "Slayer" lyrics. "Slayer" was a pioneer of the so-called "death-metal" sound with albums that include "Show No Mercy," "Hell Awaits" and "Reign in Blood."[9]

A second current aims at raising consciousness through emotional intensification and meditative practices of eastern origin, sometimes referred to as a "new religiosity." This "new religiosity" resembles a type of super-religion which incorporates appropriate elements of all the great world religions. One newspaper report summarized the phenomenon as "Jesus-rock and interior illumination."[10]

With that, we have arrived at the tributary stream which, says Doppelbauer, is at bot-

tom the attempt of Christian pentecostalists to develop a type of ecclesiastico-Christian "sacro-pop" music. Here, it seems plain that sentimentality is confused with sentiment, and 'feeling good" with emotion, for this music is predominantly sentimental and anything but "rhythmic." It merely drapes over its shoulders the customary inventory of pop and rock devices without being able to integrate them into its structure. For instance, hard rock uses the pulsating "hard" beat along with triviality as a deliberate provocation of good taste. Such music lives in its pungency and "bite;" if one extracts its "fangs," then what remains is kitsch.

The pentecostalist and revivalist element [11] in the Catholic Church views itself as supplementing a one-sidedly rationalistic and voluntaristic exercise of religion, desiring to include feeling as religious experience. Its devotees correctly sense the parched aridity of a pedantic, school-masterly instruction masquerading as worship, but when it comes to music, such persons most often have recourse to superficial means which are really inadequate. This juxtaposition of appeals to intellect/will on the one hand, and an appeal to feeling/experience on the other, manifests the Achilles heel of the liturgical reform. Formerly, in the best ages of the Church, the integrating factor was *musica sacra* as spirit-filled ("pneumatic") language of the soul. Today, *musica sacra* is reduced to the very simplest and most rudimentary forms on the one hand, and to trivial semi-art on the other. It should have required but little power of prognostication to foresee that this indirect banishment of *musica sacra* as high art which integrates feeling and rationality "holistically," would have dire consequences. Such relativism of values is a fateful legacy of the Enlightenment.

A third approach to the phenomenon of "contemporary" music is more philosophical, and attempts to explain the meaning, implicit in our experience, of music's very existence. A highly qualified author such as Ernest Ansermet, for instance, refers to the well-known distinction between "art" or "serious" music and "entertainment" or "light" music as imprecise. For him, what goes by the name of "serious" music is simply the musical expression of the west as a civilized world. Such music, which reflects the culture of the west, naturally allows for the place and value of another music, "entertainment" music which does not correspond to the same human striving-just as "literature," too, allows a place for detective novels. Entertainment music is a secondary product, "spun off" so to speak from "art" music, whereas real "folk" music is autochthonous.[12]

In a very helpful analysis of the "popular" tune "Tea for Two" from the operetta by Vincent Youmans, Ansermet stresses the aspects of form, dialectical movement of harmonic cadences, and ethical content in "light" music. He points out that "serious" music avoids falling into sentimentality and sensuousness because human consciousness can, in the act of expressing itself, *transcend* its own affective experience. Thus, through form and style, human consciousness can signify its ethical modality. But this transcendence of musical meaning is not determined or conditioned by complicated structures or expansion of forms or multiplication of musical "occurrences." Rather, it depends upon the ethical personality of the musician and his existential intention. By this, Ansermet means the musical intention which gives the fulness of being to the existential act which the musical work calls forth in our experience. It is here that Ansermet's analysis locates the element of transcendence proper to "serious" music, but lacking in "entertainment" music.[13] Such transcendence of musical signification is beyond the reach of "light" music because such music rests upon the invention of musical "motives" and musical "happenings" which are stereotypes. Furthermore, these are used in a hackneyed, generalized style and a simple formal arrangement which arises automatically through the dialectics of the melody and the basic cadences. Limited, in other words, to using the structural possibilities of a given style and the affective movements resulting from the fundamental cadences, "light" music concentrates upon the signification of very general, stereotypical affective moods and sentiments-which is why it falls so easily into sentimentality. And if one adds to this the impetus of the cadences, particularly in two-beat syncopated rhythms, then this sentimentality becomes sensuousness. And this is the

very essence of "entertainment" music, for the pleasure which the musical feeling and the appearance of the melodic line convey, is sufficient to make listening to such music a pleasant entertainment...

Having identified a number of the characteristics of "contemporary" music, we can turn to the *specificum* of church music, its nature and purpose, so as to enable us to compare and contrast the two in a meaningful way.

Cultic song, *musica sacra* in the strict sense of the term, is narrower and more restricted in meaning than the broader concept of "ecclesiastical chant" or devotional "church music," and it is plainly different from the even wider category of music which is simply "religious" in its general inspiration or tendency. *Musica sacra*, sacred music or cultic song, is both sung *prayer* and prayerful *song*: those holy words which are offered to God together with the cultic action itself, being sung as part of the very ritual of worship.

Song in Christian worship is prayer which is simultaneously intensified and enhanced by increased fervor and devotion. It is by no means a decorative adjunct or a mere ornament, but rather, according to the words which the last council quoted from Pope Saint Pius X,[14] *necessariam vel integralem liturgiae sollemnis partem*-a necessary or integral part of the solemn liturgy (SC 112). *Musica sacra*, in other words, is a part of the Whole which shares in the basic meaning of that total action and serves its fundamental purpose, namely the glory of God and the sanctification of the faithful (SC 112). It is a necessary part and not merely a peripheral addition, for it belongs integrally to worship, to the full and complete form of sacred ritual action - at least whenever that sacred ritual action makes use not only of signs, but also of words.

How are we to understand this absolutely basic principle of Vatican II's constitution on the liturgy? What does western Christianity say about it — a Christianity whose fate it is to be a talking folk, and not a singing race? Can such people still have a positive relationship to cultic song if they no longer express themselves in song? Surely it is necessary to reflect upon questions such as these, and as a consequence to ask ourselves just what is the chief purpose of our considerations, the principal reason for discussing this subject at all. By doing so we shall avoid the logical short circuits which could blow out our fuses and deprive us of the light we need to see clearly. *Immer klar sehen!*

So that we do not overlook, abandon or lose anything essential we might specify our task by asking, What is the relationship between cult and chant? What are the foundations of their essential unity which Saint Pius X took as a point of departure for his reform of church music, and which Vatican II ratified and continued. We should, of course, explore the history of religion and of culture, and then the history of the liturgy and the tradition of the Church itself, in order to discover the principles which would guide us as we face new challenges in these final years of the second millenium.

We can only highlight a few important aspects. The history of religions teaches us that the music worship, whether in prayer or in preaching and in proclamation, has always been and indeed still is a basic element whose form helps to mold the very rite itself. It appears to be a basic human tendency to present any solemn statement in a musical or quasi-musical fashion. Thus it is a fact of cultural history that public speech or discourse is conducted according to particular sonic or musical forms and styles. Even we ourselves, men of western civilization who are prey to formlessness and lack of coherence in all cultural matters, are subject to this principle of form. We raise our voices and simplify their modulations as soon as we wish them to be heard by a larger audience. An ancient public speaker or orator did not speak in everyday intonations. The latent musicality of language itself already stylized his discourse, which was then artificially refined and elevated to the point at which content, expression and form became a spiritual unity. The recitation of a literary work in poetic form called for an even higher degree of oratorical art, for it too is melodically shaped and formed according to the type and kind of poetical work involved. A final parallel is found in public speech at worship, that is during prayer and instruction: it too, or rather it above all receives a musical form. Each of these three types of musical recitation is governed by a principle which

is spiritual and not merely technical (such as making oneself heard without a loudspeaker). This principle applies in a special way within the religious sphere.[15]

The Christian form and concept of cultic song is marked both by its originality and its capacity for adaptation. Christianity entered the world of Late Antiquity equipped with its Old Testament heritage and its new religious message. It took a new attitude toward the culture of its environment, bringing into the world a completely new spirituality which led to clear rejection of cultic magic, conjuring of God, or mystical trances while simultaneously making use of the cultic *eidos* by sublimating it - to the extent that the pagan signs and images were capable of bearing witness to the true Divine Logos. And so it was that Christianity at first rejected the use of musical instruments in worship, but not the vocal rendering of the word after the fashion of the synagogues of the Dispersion and the world of Hellenistic culture. The early Church regarded singing as a fitting means of worthily paying its vows to God, indeed as an imitation of God. And among other things, the early Christians had no fear of seeing the 'Savior Himself in the (by then neutral) image of Orpheus the savage beasts with his melodies.[16]

It is not necessary to verify the existence and practice of early Christian cultic song by quoting Holy Writ and the Fathers of the Church to this distinguished audience.[17] We possess such testimonies from all epochs and from every church. Though they give us very few details, they do show clearly how the pastors and teachers viewed singing. They regard it as a symbol of unity in a two-fold way: creating it and expressing it. It is a confession of faith and an expression of joy, a school of Christian love and of all the good works which flow from love.

Chief amongst the qualities essential to the cultic song of the Church, is the unity of cultic text and song which is founded in the communitarian and Christocentric character of worship, and hence in the public nature of such prayer and acclamation, and in the respect which is due to conversation with God. Furthermore, the ecclesiastical documents constantly insist upon the effects of song upon the worshippers who participate in the cult: elevation of the affective sentiments, touching and moving of hearts, harmony of wills, deepening knowledge of the faith, re-awakening the love of God. And the Church also knows the force and power with which words set to suitable music can open the heart and expand the soul to perceive the meaning and the message of that text, that logos. For all these reasons, the Church has never been without singing whenever she *celebrated* her liturgy in the full sense of that term.

The "logocentric" character of early Christian music reflected in so many of the testimonies, was the bridge, so to speak, over which the praying Church passed to arrive at a theology of *musica sacra*. The infant Church took over the bulk of her sacred books from the Jews, who had developed, in their psalmody, and cantillation, musical forms which corresponded to their attitude toward the words of Scripture. Such forms probably played a great role in primitive Christian worship, for the attitude which these musical forms express was not merely shared but in fact given its highest meaning in the New Dispensation. Christianity gave a new and fuller dimension to a term the late Curt Sachs once applied to early Hebrew chants, when he called them "logogenic," meaning that they proceed from the word and serve the word. One thinks here of Leopold Ziegler's pointed reminder that the *hieros logos* is subordinate to the *Logos tou theou*, for He is in fact the *Logos pros ton theon*. In other words, Christ our Lord is the Exemplar, the Prelude, the fore-Word to the word sung in the New Song.

The archaeological evidence from the early catacombs and sarcophagi used for Christian burial indicates that during the late antique period the image of Orpheus gradually became less specific and more general in meaning, to the point where with the help of an inscription, or of the iconographic context, the mythical singer could be meaningfully related to Christ, the *primus cantor Novae Legis*. This parallels the literary development which began with the literary transformation, by Jewish apologists of the late second century B.C., of one aspect of the already neutral Orpheus figure. This development culminated in Clement of Alexandria and Eusebios of Caesarea. The literary process of theological adaptation took its start from the logos or text of Orpheus' song, which was

first re-interpreted as testifying to monotheism, and then related to the prologue of John's gospel by Clement. It is theologically significant that in key texts describing the Logos and the purpose of the New Song, Clement has recourse to the Semitic thought pattern which sees the *dabar* (logos, word) as the expression of a commanding will, which does effectively what it says. It is powerful and *operative.*[18]

Fides ex auditu-faith cometh by hearing (Rom. 10:17). "And whenever God's word is translated into human words, there remains something unspoken and unutterable, which calls us to silence-into a stillness which ultimately allows the Unutterable to become song and even calls upon the voices of the cosmos to assist in making audible what had remained unspoken. And that implies that *musica sacra*, originating in the word and in the silence heard in that word, presupposes a constantly renewed listening to the rich plenitude of the Logos."[19]

During the course of the decades which have passed since the close of the last council, it has become standard practice, in fact a *topos*, to begin all discourse by referring to the great chasm which separates "pre-conciliar" and "post-conciliar" life and practice in the holy Church of God.

The conciliar constitution on the liturgy poured the footings, so to speak, for a reform which was then shaped by a post-conciliar committee and which in its concrete details cannot without further ado be attributed to the sacred synod itself. The council was an open beginning whose broad parameters in fact allowed for several different realizations in practice. Cardinal Ratzinger has rightly pointed out that whoever reflects carefully on this fact, will be disinclined to describe that broad arc of tension which manifested itself in those decades-not least in the areas of liturgy and *musica sacra*-in terms like "pre-conciliar tradition" and "conciliar reform." Cardinal Ratzinger suggests that it would be better to speak of the contrast between the reform set in motion by Saint Pius X at the turn of the century, and that introduced by the last council. In other words, to speak about states of reform instead of a deep trench between two opposing worlds.[20]

The cardinal's suggestion is surely a good one. The history of the Church's worship has always involved a certain degree of tension between continuity and renewal.

> The history of the liturgy is constantly growing into an ever-new Now, and she must also repeatedly prune back a Present which has become the Past, so that what is essential can reappear with new vigor.[21]

Growth and development as well as purgation and refining-the Church's worship needs both, in other words-while at the same time preserving its identity and that goal or purpose without which it would lose its very *raison d'être.* From that perspective, the polemic alternative between "traditionalists" and "progressivists" does not do justice to the real situation As the cardinal so trenchantly puts it, "He who believes he can only choose between old and new, has already travelled a good way along a dead-end street."[22]

No, we must rather ask ourselves, What is the essential nature of the sacred liturgy? What standards does the Church's worship set for itself? Only when we are in the clear about these fundamental matters, can we begin to draw conclusions and judge consequences.

When we turn to the Catechism of the Catholic Church (CCCh) is search of an answer to our query, we cannot fail to be struck by the fact that the verb "to sing" occurs for the first time in the catechism in that section which deals with the cosmic nature of the liturgy, as a citation from *Sacrosanctum Concilium.*

> In the earthly liturgy we take part in a foretaste of that heavenly liturgy which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, minister of the holies and of the true tabernacle. With all the warriors of the heavenly army we sing a hymn of glory to the Lord...[23]

In the context of explaining how the Church celebrates the sacraments, the new cate-

chism makes but brief mention of *musica sacra* (though the term itself is, not surprisingly, absent from the text.)[24] This basic instruction is cast in the form of replies to four fundamental questions: *Who* celebrates? *How? When? Where?*[25] Since we cannot here discuss each of these aspects in detail, we shall perforce concentrate on the first two questions, *Who* and *How*?

The liturgy is the work of the *totus Christus*, Head and members of the Mystical Body. In the celebration of the liturgy, the entire congregation is the "liturgist" -each one according to his proper function (CCCh 1187/8). The congregation which celebrates the liturgy *in concreto* is the priestly community of the baptized who "by regeneration and the anointing of the Holy Ghost are consecrated to be a spiritual house and a holy priesthood, to offer...spiritual sacrifices." Though they differ essentially and not only in degree, the common priesthood of the faithful and the ministerial or hierarchical priesthood are more or less ordered to one another; each in its proper way shares in the one priesthood of Christ...

Here (CCCh 114) the catechism is citing articles 10/11 of *Lumen Gentium*, the dogmatic constitution on the Church promulgated thirty years ago by the last council. Analysis reveals that this conciliar text, so brief and yet so pregnant with meaning, is based upon the great liturgy encyclical of Pius XII, *Mediator Dei et hominum* (1947). There, the heart of the matter lies in the pontiff's teaching on the manner of interior participation in Mass[26] - a crucial topic which is almost totally forgotten in the *Ecclesia in mundo hujus temporis*.

Finally, in answer to the question, *How?*, the catechism mentions four basic categories of what may be termed "implements" or "instruments" used in the ritual actions which make up the celebration of the divine liturgy. These are:

1) signs and symbols (of created elements of man's earthly world, and of his social life, as well as of the history of salvation and of the covenant between God and His chosen people [cf. CCCh 1152]);
2) words and actions (CCCh 1153, 1190);
3) song and music (CCCh 1156/8, 1191);
4) sacred images (CCCh 1192).

The two chief points to be remarked in the paragraphs of the catechism devoted to "song and music" are briefly stated. First, the catechism quotes verbatim the words of the liturgy constitution, article 112, which tell us that *cantus sacer qui verbis inhaeret*, (sacred song which "inheres" in the words, is a "necessary and integral part of the solemn liturgy." The mention, by the council itself, of Saint Pius X in the continuation of article 112 (not directly quoted by the CCCh) makes clear the fact that we have here a direct link to the seminal codification of Catholic teaching on this subject in the *motu proprio* on *musica sacra* which was the very first official document published by Saint Pius X after he ascended the throne of Peter in 1903. The psalms, hymns and spiritual canticles which the Church still sings to the Lord with all her heart (Eph. 5/19, Col. 3/16-7) are but a continuation and a development of the tradition which goes back to Old Testament times.

Second, one notes that song and music are said to "function as signs" the more meaningfully, the more closely they are united to the liturgical action (SC 112, 3; Chi 1157). Though so often forgotten, this is a very important theological point which has great practical consequences. After all, the liturgical action to which song and music are so intimately linked, is, as the council emphatically states, an *act praecellenter sacra*, a *sacred* action surpassing all others (SC art. 7). In accordance with this clear statement of Catholic teaching, therefore, one demand must be made of "song and music in liturgy" as an integral part of worship: they *must be holy. Musica sacra* is called for, which means in practice that in the words of Saint Pius X, "it must be free from all that is profane, both in itself and in the method of performance." And so the more alive and vital the interior connection between the sacred event, the "sacred action surpassing all others" and sacred music in the artistic expression of its proclamation, and through the musicians and singers who perform it, so much the more holy will such a music be-so much the more does such a music realize in practice the petition of the Lord's Prayer: Hallowed be Thy Name!

And with that, we have the coda. After twenty-five years of post-conciliar liturgical practice, we must admit with deep regret that along with the efforts toward "active participation" of the faithful at holy Mass, concessions to triviality and banality have been made in the area of congregational singing which can no longer be reconciled with the definition of *musica sacra* as *pars integralis* of the divine liturgy. Then too, there have appeared, for choir and congregation, compositions of constantly diminishing quality. Here, it is evident that as a consequence of the general de-sacralizing of our liturgy into a fraternal "meal," the short-lived but commercially quite lucrative area of "pop" music and its "hits" has penetrated, on an alarming scale, the sacred precincts of the sanctuary. And so, when the catechism (CCCh 1157) speaks of unanimous congregational participation at specified times, let us remind ourselves that as long as devout listening to sacred music in the liturgy remains a legitimate form of *actuosa participatio* -of living participation in the liturgical event, in the spirit of article 15 of the 1967 instruction *Musicam sacram*, then the liturgical use of musical art means chiefly to be listened to and does not contradict the basic intention of the liturgy reform, but rather can only further it. There remains the question of what is more effective pastorally: exterior participation through active congregational singing, or interior participation by devoutly listening to music which is capable of expressing the ineffable aspects of the mysteries of a divine liturgy in a higher language—the language of music?

There is no better summary of the standard to be used in judging the language of contemporary music as it relates to what the Rule of St. Benedict rightly calls God's work, the opus *Dei inter nos*, than the reminder that the divine liturgy, the *opus divinum*, represents an eminent degree of God's presence.

To be sure, God is omnipresent and can be adored everywhere, since He bears the universe in His hands. But the celebration of the *opus Dei* within a sacred space elevates man beyond the cosmos into the sphere of the celestial, the eternal, the heavenly - whose image the consecrated church indeed is: it represents the holy city, the new Jerusalem which has come down out of heaven (Apoc. 21/2). The expression *opus divinum* expresses more strongly than *opus Dei*, God's work in us. *Adsistimus*, we are present at and take part in an action of God. In the liturgy, it is actually God Who acts; we are, as it were, His mere tools and instruments. [27]

When the new song, the *canticum novum* of our own age whose advent is so widely desired, takes as its chief models the current products of the counter-culture which is in so many respects opposed to the Church and her message, then that "new" song will only serve to hasten the process of secularization. It is our duty to bring the Church and her saving message into the world, and not vice versa. Of course one must proclaim the good news of Christ the Redeemer in a language which is understandable, but that does not presume a flat and colorless conformity. In any good hymn or song, text and tune constitute a unified whole, which is the basis for the spontaneous effect of the piece. The process of creation which results in such a unified impression, depends upon a moment of inspiration which comes when and where the Spirit blows, and not by decision of a committee or a conference or an editorial board in a publishing house.

Church music, in particular congregational song, is of course affected by all the currents which agitate a given age, for it reflects the conditions of religious life. It too is art. But art is not a playground, not an athletic field where one can work off one's aggressions, not a detached and non-committal hobby but rather a seismograph on which one can read off the condition of the age[28] - and from which new impulses can go forth for the future. Playwright Peter Handke, who in his earlier works was himself strongly affected by nihilism, says (in his "History of the Pencil"): "As often as I can pick myself up and move forward, I am obliged to do so."

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 that way lies our hope— which is the last gift from Pandora's box.

REVEREND ROBERT A. SKERIS

NOTES

[1]Ed. Hanslick, Vom Musikalisch-Schönen (Leipzig 1854) 32.

[2]See the summary in J. J. Nattiez (tr. C. Abbate), Music and Discourse. *Toward a Semiology of Music* (Princeton 1990) 111/8. It would be misleading to claim that there exists a consensus today about what the subject and methodology of musical semiotics should be. Since semiotic studies originated in the field of syntactic linguistics, it is no surprise to discover that so many products of musical semiotics, at least up until the very recent past, have been linguistically inspired analytical methodologies of empirical-taxonomic segmentation based on explicit discovery procedures. Today, while many believe that semiotics ultimately has to do with some act of communication, others (Molino, Nattiez) vigorously deny this, claiming instead that "music should no longer be considered as an isolated, autonomous 'pure' phenomenon, as western civilization has held it to be," but rather, along with language, art, religion, or myth, as a "total social fact" that functions as a "symbolic form." This in turn is defined as "a sign or collection of signs to which an infinite complex of interpretants is linked" (Nattiez). For a preliminary evaluation of the strengths and weaknesses of this approach, see the review article of V. Micznik in JAMS 45 (1992) 526-35, here esp. 534/5.

[3]University Sermons, XV/39, preached on February 2, 1843, before the University of Oxford. "...it is possible that that inexhaustible evolution and disposition of notes...should be a mere sound, which is gone and perishes?...It is not so; it cannot be. No; they have escaped from some higher sphere;...they are echoes from our Home;..."

[4]This and other acute observations were made many years ago by, e.g., Chr. Derrick, "Confitebor tibi in guitarra?," *The Wanderer* (July 15, 1976).

[5]Franz Werfel, "Der Spiegelmensch, *The Mirror-Man*, (1921).

[6]Thus R. Middleton, *Studying Popular Music* (Philadelphia 1990) 104/7.

[7]Middleton (note 6) 98.

[8]J. F. Doppelbauer, "Das Kirchenlied im Wandel der Zeit," *Sinfonia Sacra* $^1/_2$ (1993) 50/8, here esp. 54/5.

[9]Associated Press dispatch of July 24, 1996. See also B. Cole, O.P., *Music and Morals. A Theological appraisal of the Moral and Psychological Effects of Music* (New York 1993) 111/24 and now also M. Platt, "Physics without Ethics. The Brutality of Rock 'n' Roll, " *Fidelity* 15/8 (1996) 20/37.

[10]Salzburger Nachrichten, August 20, 1983.

[11]For instance Fr. Tim Goode, O.F.M., at Wichita, KS, March 24, 1996. See also the *New York Catholic*, February 8, 1996.

[12]E. Ansermet (tr. H. Leuchtmann-E. Maschat), *Die Grundlagen der Musik im menschlichen Bewusstsein* (München 1985 3) 347.

[13]Ansermet (note 12) 338/42 and 344/7 on the transition from "light" to "serious" music.

[14]ASS 36 (1903-04) 332, 389. See also Amy E. Guettler, "Music as Prayer," Sacred Music 122/3 (1995) 6/12.

[15]As Pope Paul VI pointed out more than thirty years ago, vernacular translations today have become part of the rites themselves; "they have become the voice of the Church." Consequently this language should always be "worthy of the noble realities it signifies, set apart from the everyday speech of the street and the marketplace, so that it will affect the spirit and enkindle the heart with love of God..." (Address to translators on November 10, 1965, AAS 57 (1965) 967/70, DOL 113. On the "levels" of English (standard, literary, colloquial, etc.) see E. Leisi, *Das heutige Englisch. Wesenszüge und Probleme* (Heidelberg 1964 -3) 156/88 with literature at 166/7. R. Toporoski, "The language of worship," *Communio* 4 (1977) 222/60 has called attention to J. S. Kenyon's analysis of "functional varieties" in English and the distinction between these and cultural levels. Toporoski correctly identifies the confusion on this point as "the basic philosophical problem of modern translators of sacred texts" (p. 231). Is it, then, any wonder that the music to which such texts are set, suffers from the same deficiency?

[16]On this see now R. Skeris, *Chroma theou=Musicae Sacrae Meletemata* 1 (Altötting 1976) 146/60, 253/9.

[17]See the relevant material collected by R. Skeris, *Chrome theou* (note 16) or J. McKinnon,

Music in Early Christian Literature (Cambridge 1987).

[18]See *Chroma theou* (note 16) 159.

[19]J. Ratzinger, "Church Music in the Cathedral of Regensburg. Betwixt and Between the Regensburg Tradition and Postconciliar Reform." *Sacred Music* 122/2 (1995), here 11.

[20]Ratzinger, (note 19) 7.

[21]*Ibid.*, 8.

[22]*Loc. cit.*.

[23]CCCh 1090, SC 8. Cardinal Ratzinger notes that the catechism calls attention to the fact that *Lumen Gentium* 50 also expresses the same idea, in the dogmatic constitution on the Church.

[24]Noteworthy is the very title of this section in the catechism. Instead of "Sacred Music," the title of chapter VI of the liturgy constitution quoted six times by the catechism in articles 1156/8, we find "Canto e musica," Song and Music, the title which certain circles representing a definite point of view in the early years of the post-conciliar implementation efforts, wishes to give to the great 1967 document which laid down the official norms for implementing the wishes of Vatican II in the areas of liturgy and music. As few are able to recall today, at that time a struggle ensued, a struggle between opposing viewpoints on the vital question of the nature and position of music in Catholic worship. The late Hannibal Bugnini, chief architect of the so-called "liturgical reform," has reported at length on this controversy in his (posthumously published) memoirs. Although at that time Pope Paul VI personally intervened to ensure that the 1967 instruction received the *arenga Musicam Sacram* (and not *Cantus et Musica in Liturgia*), another hand was at work on the catechism...

[25]P. Burke, *The Historical Anthropology of Early Modern Italy* (Cambridge 1987) 168/82 reminds us that just like speech or images or music, ritual is a form of communication by action which is public, stereotyped and symbolic, and thus it is not only legitimate but very helpful to ask, "Who is saying what to whom through these rituals?" Is it a person, an individual, a celebrant at Mass, for instance? Or is it in fact tradition speaking through the authorized representative? Can we assume (he asks) that there is a single message? And if so, can it be completely translated into words? Is it not true that rituals are introduced not merely to say something but to *do* something? Reflection upon such questions prompts one to ask, If the essence of ritual is to abolish time, at least temporarily, then what consequences will follow for the music which as sacred song, united to the *hieroi logoi*, forms an integral part of the solemn liturgical ritual? On the social conditions which determine the effectiveness of ritual discourse, see P. Bourdieu (tr. G. Raymond-M. Adamson), *Language and Symbolic Power* (Cambridge, MA 1991) 107/16, esp. 114/6. He rightly points out that the liturgical conditions or rubrical prescriptions are the most visible element in a "system of conditions of which the most important and indispensable are those which produce the disposition toward recognizing the delegation of authority which confers its authority on authorized discourse" (p. 113).

[26]R. Skeris, *Participatio actuosa: Divini Cultus Studium = Musicae Sacrae Meletemata* 3 (Altötting 1990) 20/24 and see also the following pages 25/34.

[27]On the state of cultural warfare which characterizes our own generation, at least in the United States, see, e.g., E. Michael Jones, *Dionysos Rising. The Birth of Cultural Revolution out of the Spirit of Music* (San Francisco 1994) as well as the same author's other studies: *The Degenerate Moderns* (San Francisco 1993) and *Living Machines. Bauhaus Architecture as Sexual Ideology* (San Francisco 1995).

[28]I. Herwegen, *Sinn und Geist der Benediktinerregel* (Einsiedeln/Koln 1994)181 and see chapters 8/20 of the Rule of Saint Benedict. Some practical suggestions can be fond in R. Skeris, "Singing Lessons."

REVIEWS

Books

The Harvard Biographical Dictionary of Music, ed. By Don Michael Randel. Belknap Press of Harvard University Press, Cambridge, MA, 1996. 1013 pages. Cloth, $39.95.

This dictionary contains some 5,500 entries covering figures in music from Boethius to Count Basie, from the world famous to the thoroughly obscure. Most entries are limited to one or two paragraphs, while the most prominent composers, performers and conductors may receive two or three pages' coverage and perhaps an illustration. This collection would surely be a valuable reference for those who read or write extensively in music, giving essential biographical details without the bulky, exhaustive coverage found in multi-volume dictionaries. While giving attention to many personalities whom our readers may find unworthy of it (for even pop-star Madonna is not overlooked!), the dictionary extends this thoroughness to all musical eras, so that there are few names from the history of music that will not be found.

THOMAS J. MOSSER

Choral

In manus tuas, Domine by Nicholas Wilton, 1990. SATB, *a cappella*. Halston & Co. Ltd., Amersham, Bucks., England. L1 sterling.

This is a simple but enchanting setting of the responsory from compline, and has been used in England mostly during Holy Week, but also for funerals. The text is expertly set in a largely homophonic texture with some counterpoint, using familiar tonal language. The piece includes brief solo passages, and there are a few points where voice leading may be a challenge for inexperienced choirs. The clear texture and poignant expressiveness of the music are eminently suited to use in a large, reverberant church.

THOMAS J. MOSSER

We Praise Thee, O God by Gordon Young. SATB, organ, optional trumpet trio. Coronet Press, Theodore Presser Co., Bryn Mawr, PA. 19010. $1.35.

Occasionally one has need for a festival text such as this. It is not the literal *Te Deum*, but it fills the role of such a festive piece and is considerably shorter, taking only three and a half minutes. The choral parts are not difficult, and the organ provides a strong support to which the optional trumpet trio adds great splendor.

R.J.S.

Vidi Aquam by Hayes Biggs. SATB, *a cappella*. Edition Peters. $2.

This text in former times was needed every Sunday after Easter as part of the blessing with holy water before Mass. It may still be used for that, and it also provides a good motet for offertory time. Considerable chromaticism together with some rhythmic problems make for some difficulty except for good readers. Four soloists would be a good way to perform this.

R.J.S.

I am the living Bread by Michael McCabe. SATB, *a cappella*. Randall M. Egan, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

A very useful communion motet, this contrapuntal setting can be very effective. The soprano line is rather low and not challenging, but that is true of the other parts as well. The harmony involves some dissonance.

R.J.S.

Lift up Your Heads, O Mighty Gates by Emma Lou Diemer. SATB, organ. Gemini Press, Inc. Theodore Presser Co., Bryn Mawr, PA. 19010. $.95.

This text could be useful on Palm Sunday at the triumphal entrance into the church as Jesus came into Jerusalem, or at any other festive entrance or recessional. The considerable dissonance is not too difficult because the voice-leading is easy.

R.J.S.

Shephers, Shake off Your Drowsy Sleep by Gordon Lawson. SATB, organ. Randall M. Egan Publisher, Minneapolis, MN 55405-2303. $1.45.

Flowing melodic lines in compound meter give this delightful Christmas anthem its pastoral nature. Five verses alternate textures between SATB choir, unison soprano, a cappella, and two-part scoring. Disjunct melodic lines and frequent leaps require solid choral technique in each section. . The organ accompaniment is fairly active, and is often independent of the choral parts.

MARY E. LeVOIR

A God, and Yet a Man by Crawford R. Thoburn. SATB, *a cappella*. Randall M. Egan Publisher, Minneapolis, MN 55403-2303. $.95.

This is a short, *a cappella* piece for general use. It is scored for SATB choir, and the musical style is syllabic and chordal. The occasional use of quartal harmonies adds color and music interest.

M.E.LeV.

This is the Day! (A Festival Introit) by Charles Callahan. SATB, organ. Randall M. Egan Publisher, Minneapolis, MN 55405-2303. $.95.

This brief piece is an excellent introit for the Easter season. It is scored for organ and SATB choir (divided). Fanfare-like motifs alternate between keyboard and choir. The harmony is tonal, with some added ninth chords. The piece builds to a dramatic and effective alleluia in sustained chords over full organ.

M.E.LeV.

Peace I Leave with You (Short Anthem or Benediction Response) by Matthew Glandorf. SATB, organ. Randall M. Egan Publisher, Minneapolis, MN 55405-2303. $.95.

Simple melodic lines accompanied by traditional harmonies are featured in this brief meditation for SATB choir. The piece opens with the first statement of text sung in unison by women. The second statement is sustained and syllabic for all parts. This meditation is easy to perform, and the organ accompaniment supports the choral lines.

M.E.LeV.

Organ

Glory to the Newborn King: Ten Carol Preludes for Organ by Henry Kihlken. Harold Flammer Music. $8.50

These "Carol Preludes" resemble miniature chorale fantasies. A variety of compositional techniques is applied to fragments of the carol. The arrangements are of moderate length and difficulty. They would serve well as prelude or postlude music, but they are not suitable as carol accompaniments or interludes. The collection includes familiar carols for Advent, Christmas, and Epiphany. The melodic character and integrity of each carol is carefully preserved, and the arrangements are fresh and interesting.

MARY ELIZABETH LEVOIR

Two Movements from Cantata 100 "Was Gott tut, das ist wohlgetan" by J. S. Bach, transcribed for organ solo by Gerald Near. Aureole Editions, distributed by Paraclete Press. $10.

The first piece in this set is a long, full-textured orchestral transcription of the first chorus of the cantata. It is scored for two manuals and pedal, with numerous running thirds and sixths in the right hand. The second piece is an arrangement of the last chorus. It closely resembles the Bach Schubler chorales, with a single voice on each manual and the chorale melody in the pedal. These transcriptions provide a remarkable opportunity to perform movements from the cantata.

M.E.LeV.

Twelve Free Harmonizations of Favorite Christmas Hymns and Carols for Organ by Peter Pindar Stearns. Harold Flammer Music. $7.

Each piece in this set is a homophonic arrangement of a single stanza of a familiar Christmas carol. These works can be used as accompaniments, interludes or introductions. The arrangements are faithful and traditional. They offer a nice alternative to the standard Christmas carol harmonizations.

M.E.LeV.

Around the World, Six Hymn Improvisations for Piano by Mark Dorian. Augsburg Fortress Publishers. $8.50.

Although the title indicates that these pieces were written for piano, they can be performed very successfully on organ. It is useful to have simple, sacred music which can be adapted to any keyboard. The music style is tonal and homophonic, and is easy to read. Despite this apparent simplicity, these improvisations are diverse, well-written and appealing.

M.E.LeV.

Two Reflections for Organ by Charles Callahan. Randall M. Egan. $5.85.

A simple melody-accompaniment style prevails in these fine meditations for two manuals and pedal. Various registrations can enhance the lyrical melodic lines. Few performance difficulties exist, and these pieces are well-suited for liturgical use.

M.E.LeV.

Magazines

UNA VOCE (France). No. 189. July-August 1996.

This issue contains the text of a speech given by Eric de Saventhem at a conference, Europa Sacra 1996, on the subject of the work of the pontifical commission, Ecclesia Dei. There is also a translation of an open letter which was published in the

German language *Una Voce-Korrespondenz* from George May to the Belgian Cardinal Godfried Daneels. Cardinal Daneels had attacked the preconciliar liturgy in a general way. May responds especially to the point that Daneels makes about the rupture between the choir and the nave, the priest and the congregation in the preVatican II Church. A review is given of the Tridentine Mass which was said at Saint Patrick's Cathedral in New York City by the aging Cardinal Alfons Maria Stickler, prefect emeritus of the Vatican Library. Cardinal O'Connor welcomed Cardinal Stickler and the congregation. This is the first Tridentine Mass said in that cathedral in thirty-five years.

V.A.S.

UNA VOCE (France). No. 190. September-October 1996.

A short article continues the discussion of the open letter to Cardinal Daneels in the previous issue. In it, J. Fournée presents the historical role of the communion rail, going back to a questionnaire sent by the bishop of Sées in the seventeenth century. It asks whether and how the choir is separated from the nave. The bishop is clear to point out that the railing serves at the same time as enclosure of the sanctuary and communion table. He also states that it has been the custom since the thirteenth century to receive communion kneeling. The dates for the next summer session of the Schola Saint Grégoire in LeMans will be July 19, 1997. We can add the great writer Julien Green to the list of prominent persons who love the Mass in Latin. His journal, which was published in 1965, contains this information as well as an account of his conversion to Roman Catholicism in 1915 at the age of sixteen.

V.A.S.

SVETA CECILIJA. Vol. 66, No. 1, 1996.

The editorial salutes the jubilee of Pope John Paul II. Miroslav Martinjak writes on music in catechesis; Izak Spralja has a tribute to P. Anselmo Canjuga, OFM; and Zivan Cvikovic has an article entitled *De Musica ex Cathedra.* Several piece about restoration of historic organs and an eight-page supplement of choral compositions set to Croatian texts completes this issue.

R.J.S.

SINGENDE KIRCHE. Vol. 43, No. 3, 1996.

A large article by Wolfgang Kreuzhuber discusses the great organ in the monastery of St. Florian, known as the Bruckner organ. The specifications of the instrument and its history are very timely in this year celebrating the centennial of Bruckner's death. Nobert Matsch writes about Bruckner's motets and their use in the liturgy, and Reinhold Thur has a tribute for Hellmuth Pattenhausen (1896-1979) who was long active in Austrian church music. This journal always carries a calendar of music being performed in the cathedrals, abbeys and major churches of Austria and southern Germany. These weekly programs show up the poverty of what is being done in the major churches of the U.S.A. New pipe organs, new publications on church music, and reports from the various dioceses conclude the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 22, Series 2, No. 77, 78, 79, January, February, March, April, May, June, July, August, September, 1996. Trimester periodical of the Sacred Music Commission of Braga, Portugal.

A triple issue, it covers three-quarters of the year and is given over almost totally to the publication of music set to Portuguese texts, along with an index of music published for the past few years. Jorge Alves Barbosa has an extensive treatment of organ registrations and the various families of pipes with the uses they are to be made of in playing both for accompaniment and as a solo instrument. Reports on other church music journals from around the world show briefly what is being written and performed elsewhere.

R.J.S.

SINFONIA SACRA. Vol. 4, No. 1, 1996.

Published in Regensburg, this attractive new journal has articles in this issue about Gregorian chant, the music special for the Roman liturgy, a journey to Belgium and a revival of the work of Julius van Nuffel in the cathedral at Mechelen along with the other composers and performers in the Netherlands thirty years ago. An interview with Stephen Cleobury, choirmaster at St. John's College in Cambridge, England, is done by Michael Tunger, editor of *Sinfonia Sacra.*

R.J.S.

OPEN FORUM

Pueri Cantores

Thank you very much for a well-written article on the celebration for the Holy Sacrifice of the

Mass at the Cathedral in Salzburg. (*Sacred Music*, Vol. 123, No. 2 [Summer 1996] p. 3-4.) This magnificent act of giving glory to God with the outpouring of faith and prayerful song brought this Pueri Cantores international congress to a powerfully impressive close, uniting us all in the common prayer for peace in the world.

Thank God that you were with us to witness what this great federation is doing for the Church, for the music of the Church and for the esthetic and spiritual development of our young singers. We will be deeply grateful to you for whatever promotion you can give to our cause and especially to encourage membership of children's choirs in our national federation of Pueri Cantores.

MONSIGNOR JOSEPH MROCZKOWSKI

An Italian Sojourn

Recently I spent two weeks in Italy. During that time I had the opportunity to visit many churches. What follows is what I saw and heard in those churches. Although it is a very small sample, I offer it objectively and leave any decisions or impression to the reader.

The first day I arrived in Rome, I attended a weekday evening Mass in Saint Mary Major Basilica. The Mass was held in a side chapel. It was celebrated in Latin by an Asian priest, and concelebrated by a visiting Hispanic priest. There was no formal music provided for the Mass, but a few people who apparently were travelling with the concelebrant spontaneously sang in Spanish at various point during the Mass. During communion, a women, who remained at her pew on her knees, began singing Schubert's *Ave Maria*. A few others joined her.

At the Wednesday papal audience held in the Pope Paul VI auditorium, various groups in the audience stood and sang as they awaited the pope's arrival During the pontiff's address, he acknowledged by name the different groups present that morning. As he did so, many of these groups stood and began singing again. The pope waited until each was finished before continuing.

At Sunday Mass in the parish church of Sacro Cuore di Maria in Torino, a pipe organ was housed in the balcony behind the altar. A priest softly accompanied guitarists from a console located next to the front pews. After communion, announcements were made. Then the celebrant wished everyone *buona festa* and he and the other ministers left the altar in silence. There was no song or instrumental music of any sort to accompany the recessional.

In the Molise region of Italy I visited several small towns. Two of them, Castel San Vincenzo (the birthplace of my paternal and maternal grandparents) and Castellone, have ancient pipe organs in their small village churches, but they do not work. One parish, St. Stefano (Castellone) has a Casio keyboard next to the altar. The smaller of the two churches in C. San Vincenzo has no musical instrument whatsoever. The church suffered earthquake damage a few years ago, and the small rear gallery was dismantled.

On September 28, at noon, Mass was offered in St. Peter's Basilica to mark the anniversary of the deaths of Pope Paul VI and Pope John Paul I. I arrived at the Sanctus, which was in Latin (as was the rest of the Mass) from *Mass XVI*. The men and boys choir of the basilica sang. Mass was offered at the Altar of the Chair (behind the papal altar) and accompanied by the Tamburini organ located there. The organist played Bach's *Arioso* for the recessional.

Later that day, while doing more sight-seeing, I stopped at Chiesa Nuova (the Oratorian church) just as a wedding was entering. The sacristy bell rang and the organist began the wedding march of Wagner. At the Trinity Church atop the Piazza di Spagna, I entered during a wedding recessional during which the organist play the theme from *Chariots of Fire*.

On Sunday I attended the ten-thirty principal Mass in Saint Peter's Basilica, again at the Altar of the Chair and again in Latin. Mass began with the ringing of the sacristy bell, after which the organ played until the procession reached the pews where the congregation was already standing. At that point, a visiting men's choir from Germany began singing *Die Himmel ruhmen* by Beethoven. I believe the choir was sponsored by one of those groups which promote choir tours to Rome. They sang another German song for the response, and other German songs for the offertory and communion. There were no worship aids for the congregation, so the singing was done entirely by the choir. Mass parts were sung by what appeared to be a small group of men from the basilica, and these were sung in Latin. Many members of the congregation did join in the singing of these Mass parts. I noticed that the organ accompanied all singing at Saint Peter's, even responses at the end of presidential prayers and at the preface. The organist matches the pitch of the celebrant on the organ. The recessional was *The Holy City* by Adam, sung in German by the German choir.

In the afternoon I returned to Saint Peter's for vespers. Again the basilica organist played, and what appeared to be the men's choir of the basilica sang. As at the morning Mass, the sacristy bell sounded and the organ played until the procession reached the pews. Worship aids were provided (words only), and congregational participation was fairly good. This too was in Latin. The recessional was an organ solo. Immediately after vespers, a group of young women were waiting to enter the choir stalls to sing for the five-thirty Mass. These appeared to be visitors.

Apart from liturgical music, I also had the opportunity to attend three concerts while in Rome. The first was on the 11th century Testa-Alari organ of the Basilica di A. Giovanni Battista dei Fiorentini. A program of music by Frescobaldi, Cabezon, Arauxo and Storace was played by Sergio Vartolo of Bologna. The basilica was full so that people were sitting on the steps of the side altars. The following night I attended a concert of choral music by the German Kirchenchor of S. Peter of Magonza. This concert in the Chiesa di Sant' Ignazio included works by Gounod, Mendelssohn, Beethoven and Mozart. It too was very well attended. The last concert, also in Sant' Ignazio, was sung by the Chorgemeinschaft Burkhard of Heidelberg, Germany, which was the same choir that sang the ten-thirty Mass at Saint Peter's. They repeated some of the music they sang at the Mass and added selections by Schubert, Handel, Franck and others. Again there was a full house. The acoustics in Sant' Ignazio are magnificent.

This was really a "choirmaster's holiday!"

HENRY DI CRISTOFANO

NEWS

The Holy See has bestowed the pontifical cross "Pro Ecclesia et Pontifice" on Father Gerard Farrell, O.S.B., a monk of Saint John's Abbey in Collegeville, Minnesota, dated October 11, 1996. Long active in the study and performance of Gregorian chant and well-known as an organist, Father Farrell has often contributed to *Sacred Music*. He has a master's degree from the Eastman School of Music and a certificate from the Royal Flemish Conservatory in Antwerp, Belgium. He is on the faculty of Westminster Choir College in Princeton, New Jersey, and Duquesne University in Pittsburgh, Pennsylvania. The Church Music Association of America, which made the request in conjunction with the Consociatio Internationalis Musicae Sacrae, is honored in this significant distinction for one of its members. This year also marks Father Farrell's golden jubilee of ordination to the holy Priesthood.

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The twenty-fifth anniversary of the founding of the Twin Cities Schola Cantorum was celebrated at the Church of Saint Anne in Minneapolis, Minnesota, on October 12, 1996. Archbishop Harry J. Flynn of the Saint Paul and Minneapolis Archdiocese celebrated the Mass at which the male choir sang the *Mass in honor of the Immaculate Conception* by Lucinio Refice and several other motets and chants. Charlotte Lawson is director, John Kaess, organist, Monsignor Richard J. Schuler, chaplain, and Father Michael Monogue, pastor of Saint Anne's. John Kaeder founded the choir of some 50 voices , and Rudy Gruenwald served as director. Anthony Kelly, Michael Tourand and Richard Piazza are charter members.

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The Cantores in Ecclesia continue to sing at the Church of Saint Patrick, Portland, Oregon, under the direction of Dean Applegate with Delbert Saman as organist. Their program for November included Victoria's *Missa O Quam Gloriosum*, Gabriel Fauré's Requiem, Viadana's *Missa L'Hora Passa*, Palestrina's *Missa Iste Confessor*, and Antonin Dvorak's *Mass in D Major*, along with motets by Victoria, Byrd, Morley, and Rheinberger. Father Frank Knusel is pastor.

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Christ the King was celebrated at Sacred Heart Church in New Haven, Connecticut, on Sunday, October 27, 1996, with solemn Mass and Benediction of the Blessed Sacrament. Music was sung by the Schola Cantorum of the Saint Gregory Society and included Victoria's *Missa Quam pulchri sunt*, motets by Josquin DesPres and the proper parts in Gregorian chant. On November 24, 1996, Palestrina's *Missa L'homme armé* and motets by Cristobal de Morales and Thomas Tallis were sung.

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A new four-manual, 61-rank, Robert Hoppe pipe organ has been installed and dedicated at the Church of the Holy Childhood in Saint Paul, Minnesota. The new instrument replaces a three-manual Wicks organ dating to 1957, 85% of which is re-used in the renovation. The basic tonal scheme is eclectic "American Classic" style with an emphasis on the French Romantic sounds, reflecting the type of music performed at Holy Childhood. Father Gordon Doffing is pastor, and Father John Buchanan, founder of the parish.

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On June 21, 1996, Pope John Paul II appointed Archbishop Jorge Arturo Medina Estévez as pro-prefect of the Congregation for Divine Worship and the Discipline of the Sacraments. He replaces Cardinal Antonio Maria Javierre, who served as prefect since January 1992 and has resigned at the age of 75. Archbishop Medina Estévez, a native of Santiago, Chile, was ordained a priest in 1954 and became Bishop of Rancagua in 1985. Since 1993, he has served as the Bishop of Valparaiso, Chile, He was a *peritus* at the Second Vatican Council and secretary general of the fourth conference of Latin American bishops in 1992. He has been a member of the International Theological Commission, the Commission for the Interpretation of the Code of Canon Law, and the editing committee for the *Catechism of the Catholic Church*. He is a member of the Pontifical Council for the Family and a consultor to the Congregation for the Clergy and to the Pontifical Council for the Interpretation of Legal Texts.

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At Assumption Grotto Church in Detroit, Michigan, the musical program for the autumn and winter Masses includes Mozart's *Missa brevis KV 275*, Maurice Duruflé's *Requiem*, and Charles Gounod's *Mass in honor of Saint Cecilia*, which is scheduled for Christmas eve and for Epiphany. Father Eduard Perrone is pastor and director of music.

R.J.S.

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Sacred Music (00474960) is quarterly. Subscription is $20 annually. Office of publication is 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672. Publisher is Church Music Association of America (same address). Officers are Richard J. Schuler, 548 Lafond Avenue, Saint Paul, Minnesota 55103, president; Virginia A. Schubert, 2030 Stanford Avenue, Saint Paul, Minnesota 55105, secretary; Donna K. Welton, 11 Birnamwood Drive, Burnsville, MN 55337, treasurer. Total copies: 1100. No sales thruogh dealers. Main subscription & total circulation: 1005. No free distribution.

Richard J. Schuler, editor.