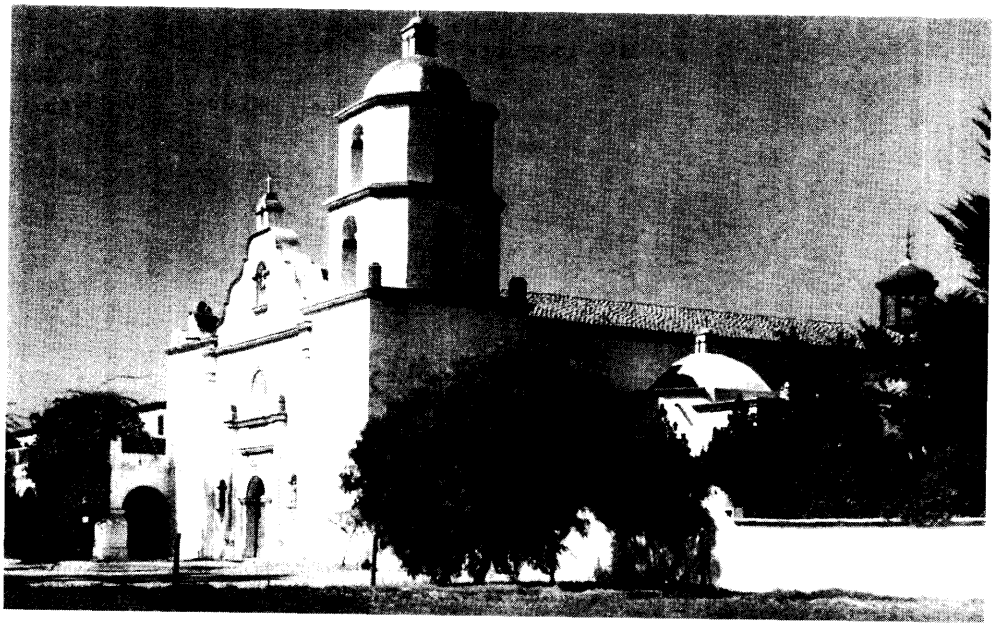
SACRED MUSIC

(Winter)
1996

Volume
123

No. 4



San Luis Rey, California

SACRED MUSIC

Volume 123, Number 4, Winter 1996

FROM THE EDITORS 3
An Organic Development

REFORMING THE REFORM 5
Reverend Thomas J. Paprocki

GREGORIAN CHANT AND EUROPE 10
Dom Hervé Courau, O.S.B.

MILAN AND THE AMBROSIAN RITE 18
Vincent A. Lenti

REVIEWS 25

OPEN FORUM 30

NEWS 32

CONTRIBUTORS 33

EDITORIAL NOTES 33

INDEX TO VOLUME 123 34

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.

News:

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

Music for Review:

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

Membership, Circulation and Advertising:

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.

Santa Barbara, California

FROM THE EDITORS
An Organic Development

The history of music is the story of the gradual development of the art of sound through the centuries in which man has lived in this world. From the simplest sounds and rhythms of the drum and the pipe, we have moved into a world of complex and difficult melodic and rhythmic patterns. Experiment to find new and original compositions has brought new forms, sometimes leading the way to further development, and sometimes ending because of lack of interest or promise. Very rarely has the progress into new styles not been a gradual and rational movement.

There was, of course, in the seventeenth century, the abandoning of the polyphonic, contrapuntal style of the renaissance period in favor of a new style, called the *stile moderna* with its newly found interest in monody, tonality, various affective devices and new methods of notation with the figured bass. The great polyphonic achievements in counterpoint during the fifteenth and sixteenth centuries were categorized as *antica* and used almost exclusively for the Church while the new inventions were nearly all in music for the theater and the concert hall. While most of those advances and discoveries were secular, there was still a tremendous production of religious and even liturgical music during the baroque and romantic periods. But a great shift in composition, both sacred and secular, occurred in the move from the renaissance to the baroque era.

In our own day, with the Second Vatican Council, came a greater freedom in the composing and selecting of music to be used for the liturgy and for sacred purposes. The privilege of the vernacular languages and the freer use of instruments challenged composers to new vistas. The revival of Latin liturgical texts, the introduction of such new forms as the responsorial psalms, and the vast field of the entire Roman rite in the vernacular, opened opportunities for composers to experiment both for choirs and for congregational writing. Composers, publishers and performers were ready for a great development, one built soundly on the achievements of the past.

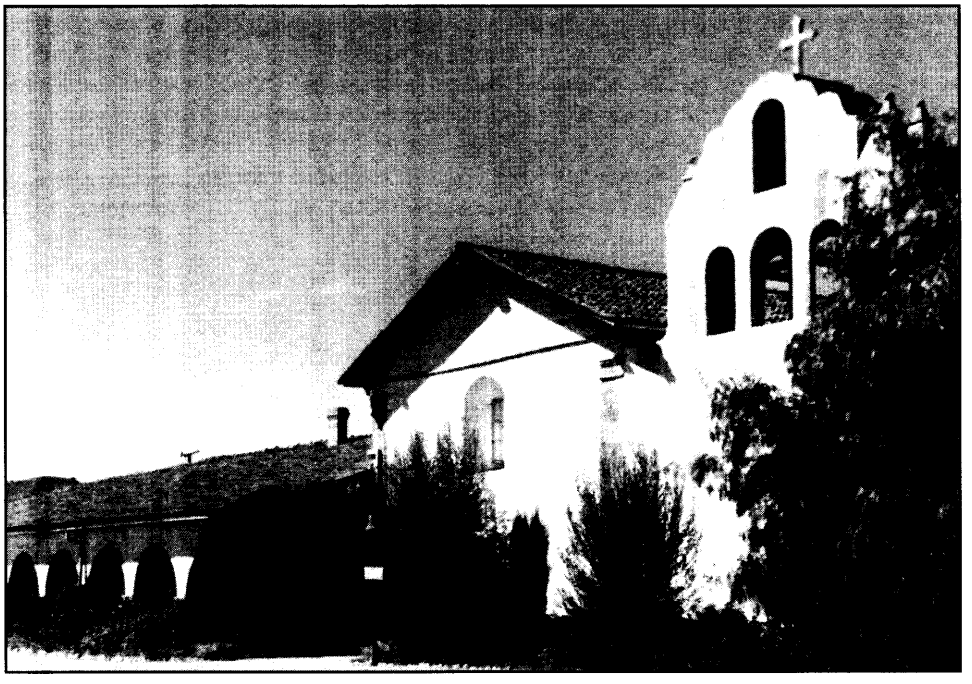
Unfortunately, what happened in the years following Vatican II was not a building on the past. Rather, there was an abandonment of the past, an elimination of the styles

and techniques that music has employed for centuries. It was not merely that change was too fast and too extensive in what it effected so suddenly, but rather it was the failure to use the treasury of the past as the groundwork for the new. The boundaries of former musical styles were not merely expanded. Rather they were discarded and the works written in those earlier styles were even prohibited and not allowed for use. While the council ordered the treasury of music to be fostered and used, those who were interpreting the words of the liturgical constitution said that the fostering and preservation of such music must not be done in church but in concert halls. Instead of using the contrapuntal techniques of Palestrina and his contemporaries and moving on to further freedom and development in that idiom, counterpoint became a device no longer used. Instead of basing one's choral writing in the tonality of the eighteenth and nineteenth centuries with some movement into more advanced sounds and movements, a total break from the past has happened. What interesting effects could have been accomplished if the chromaticism of the romanticists were pushed further. What interesting sounds could come from the use of a congregation *in concerto* with a polyphonic choir. The use of qualified professional musicians in church music would open a new field by employing them to play as accompaniment to singing and in their own instrumental compositions as well.

This was the direction that music composition was taking prior to the council. The composers of the Belgian and Netherland schools had written some interesting and challenging works. There were men including Hendrik Andriesen, Jules van Nuffel, Flor Peeters and a score more. In Germany there were Hermann Schroeder, Josef Haas, Franz Philipp, Kaspar Roeseling, Heinrich Lemacher and many others. In Austria, one must mention the Kronsteiner brothers, Ernst Tittel , Josef Lechthaler, Anton Heiler, Karl Kraft and several others. In Hungary, there was Zoltan Kodaly; in France, Jean Langlais, Maurice Duruflé and Jehan Alain. Many other European countries made contributions to the universal music of the Church, useable everywhere, on every continent, because of the universality of the Latin language with which it was connected. But with the sweeping away of Latin (totally contrary to the will of the council) the works of contemporary composers were discarded along with the Latin. The new should have been built on their work, but instead, the take over of the vernacular languages, far from being a new freedom, really resulted in a limitation on the availability of useable and good new music. The Polish now wrote only for the Polish; the Germans for the Germans; the French for the French; and so on, so that a new style and new advances were restricted to that land where the particular vernacular is being used. And in countries where little musical composition was forthcoming, their vernacular languages had little by way of a fitting new musical repertory to offer. Unfortunately, our country is a prime example of such a situation. The musical developments since the council have not been successful. We have destroyed the past and not built a future.

How do we get back on the track? How do we carry out what the conciliar fathers had in mind in their calling for a reform of liturgical music? Cardinal Ratzinger once said that contemporary theologians and liturgists had made a mistake in not continuing the work begun by the writers who flourished between the two world wars: Pius Parsch, Karl Adam, Abbot Marmion, Romano Guardini, Prosper Guéranger and Anscar Vonier among them. The ideas expressed by them were forgotten and the whole effort at liturgical reform so well begun by them was derailed. Cardinal Ratzinger urged a return to those studies. And the same can be suggested for sacred music. We would do well to revive the works of the far past and the recent past, and having learned from them, create our own contribution to the treasury of sacred music, moving in a logical, gradual development. We need well-trained composers, familiar with the history of music and liturgy; we need publishers who will print only what is good; we need competent and professional performing musicians who will use only those works that fulfill the requirements of true art and holiness. The new must rest upon the old in an organic development.

FROM THE EDITORS R.J.S.



Santa Ines, California

REFORMING THE REFORM

"State Street, that great street," are the lyrics which express the sense of pride that Chicagoans have long felt for the city's main north-south thoroughfare in the Loop. So it was with a great sense of optimism and hope for bigger and better things that city planners proposed spending $17 million in 1979 to turn the great street into a downtown shopping mall. Four lanes were reduced to two on which cars were banned and traffic was restricted to buses only. Narrowing the street made it possible to widen the sidewalks from 22 feet to 40. Sidewalk planters, greenery and bubble-topped bus shelters were added to make the Great Street more enticing to shoppers. Instead, the exact opposite happened.

As a child I remember taking the "El" downtown with my parents, watching the throng of people at State and Madison, and being told that this was the world's busiest intersection. With the arrival of the State Street mall, the crowds disappeared. Major department stores, such as Sears, Montgomery Ward's, Goldblatt's and Wieboldt's, folded up and left State Street within eight years of the renovation. Instead of attracting more customers to the Loop, the new mall apparently drove people away.

So it was not a total surprise last month when the Greater State Street Council and the city's department of transportation announced that $24.5 million would be spent to renovate the renovation. A nine-block stretch of State Street between Wacker Drive and Congress Parkway will be restored to four lanes, traffic will be re-opened to cars and taxis, and sidewalks will be narrowed to their original 22-foot width. The hope is that the pedestrians and shoppers will come back, that the stores will thrive again, and that State Street will once again be that "Great Street."[1]

In making this announcement, the city was making a stunning admission: the 1979 renovation was a disastrous failure, and the city would spend $24.5 million to undo a $17 million mistake. Adding to the impact of this reversal is the fact that it came on the heels of another confession of corporate miscalculation when the Dayton-Hudson Company, the owner of Marshall Field's department stores, announced that it had made

a mistake in trying to "downscale" Field's to be more like popular bargain-basement department stores. The problem was that Field's loyal customers didn't buy it. There no long seemed to be any point to shopping at Field's if their merchandise was no different from anyone else's. With a public *mea culpa*, Dayton-Hudson admitted that they had made a mistake. They would try to undo their error and return Field's to its previous qualilty.[2]

What is the point of all this? Simply this: if politicians and corporate executives can admit mistakes and try to correct them, could not the leaders of the Church be willing to do as much? Recognizing mistakes takes wisdom; admitting them takes humility; correcting them takes prudence, fortitude and courage. Surely these are virtues possessed by members of the Catholic hierarchy.

In many ways the State Street renovation of the renovation is analogous to the situation now facing the Catholic Church, namely that what is needed is a reform of the reform. Let me explain by going back thirty years: In 1966, the Second Vatican Council was recently ended with its optimistic promise of reforming the liturgy and life of the Catholic Church in the modern world. At a young age I had felt the call to be a priest, so in 1966, I began high school at Quigley Preparatory Seminary South with almost 200 classmates. Four years later, at Niles College Seminary of Loyola University, our student body was almost 400. In 1978, I was ordained a priest with 28 other young men. There seemed to be vocations galore. Surely with the reforms and innovations of the Second Vatican Council the future could only get brighter.

What happened? Instead of building on what we had, the bottom fell out. Over the years and across the world, priests and nuns by the thousands abandoned their religious commitments; seminaries and convents emptied and closed; schools, hospitals and parishes have closed and churches have been torn down as regular Sunday Mass attendance plummeted to 25% of baptized Catholics in the Archdiocese of Chicago and as low as 10% in some places, such as in France. In parts of Central America, fifteen years ago only one in 100 persons identified himself as Protestant; today, one in every four persons now considers himself Protestant.[3] This May, with a Catholic population of 2.3 million people in the Archdiocese of Chicago, only six men will be ordained!

According to the *Official Catholic Directory*, which publishes statistics for the Catholic Church in the United States, there has been a dramatic decline in key areas of Catholic life over the past thirty years. From 1965 to 1995, the total number of priests dropped from 35,925 to 32,834; the number of religious brothers was cut almost in half, from 12,271 to 6,578; the total number of religious sisters plunged from 179,954 to 92,107, an astounding loss of 87,847! Total seminarians dropped from 48,992 to only 5,083, a loss of 90%! Now lest anyone think this decline has only affected priests and religious, the numbers pertaining to the laity are equally sobering. Comparing 1995 to 1965, nationwide, thirty years later, there were 52,877 fewer adult baptisms; 280,719 fewer infant baptisms; and 47,073 fewer Catholic weddings. In contrast, in 1968, there were only 338 annulments; by 1983, amazingly, that number had skyrocketed to 52,000. The number of Catholic high schools fell from 2,465 in 1965 to 1,350 in 1995, with almost half a million fewer Catholic high school students. In 1965, there were 10,503 diocesan and parish grade schools; in 1995, only 6,911 such schools, with a loss of 2,526,892 students![4]

Now any astute government leader or corporate executive would look at the situation, as the City of Chicago did with State Street and Dayton-Hudson did with Marshall Field's, and realize that he has a disaster on his hands. Certainly our Holy Father, Pope John Paul II, realized this some time ago as he has repeatedly and courageously been trying to keep the Church faithful to its authentic tradition, revealed truth, the deposit of faith, and moral integrity. Cardinal Joseph Ratzinger, prefect of the Congregation for the Doctrine of the Faith and a theologian who possesses one of the most brilliant minds in the Church, himself has called for a "reform of the reform."[5] Unfortunately, there are those who dismiss their wise leadership as old-fashioned and out-of-touch with contemporary needs and realities. As a result, the Church will have a difficult time reversing this decline until enough people are willing to recognize and admit that the Holy

Father and his chief advisors are right in calling for a reform of the reform.

In the February 1994 issue of *Crisis*, Monsignor George A. Kelly wrote, "Church authority should admit that the present *modus operandi* is not working, and should review all the novelties imposed in recent years."[6] Some might recoil in horror at such a suggestion. After all, was not the Second Vatican Council divinely inspired by the Holy Spirit, as we believe about an ecumenical council when the pope gathers with the college of bishops?[7] Of course, the Holy Spirit guided the work of Vatican II with tremendous benefit for the Church in many ways, but not everything that has been introduced into the Church in the past thirty years under the guise of the "spirit of Vatican II" can authentically be attributed to that council. Much has been mere human innovation, experimentation, and indeed sheer fabrication, and it is this which is subject to human error. Moreover, Vatican II defined no infallible dogmas.

In suggesting that mistakes have been made, I do not mean to denigrate in any way the authentic Spirit-led movements of the Second Vatican Council which have so greatly benefited the Church and the world. Among these, I would list the following:

Improved ecumenical relations among Christians, and significantly better inter-faith relationships between Catholics and non-baptized persons, especially Jewish people.

Greater active participation by the laity at Mass and in the life of the Church.

Increased study and interest in Sacred Scripture.

More involvement in matters of social justice and concern for the poor.

Having said that, what are the mistakes which need to be corrected?

First and foremost, there has been a serious loss of a distinct identity for priests and religious. Contributing to this has been the abandonment by many of identifiable clerical garb and religious clothing, and calling priests and nuns by their first names instead of "Father" or "Sister." Closely related to this has been the phenomenon of religious moving out of community life into isolated apartments and out of apostolic work such as teaching and nursing into secular jobs. Attempts to move the laity into roles which properly belong to the ordained, such as preaching at Mass, will only continue to erode the sense of priestly identity. When a prominent Catholic speaker can declare, "Now clergy and the laity are virtually interchangeable,"[8] is it any wonder that seminaries have emptied out and closed? Why make the sacrifices which ordained ministry entails if there is really no difference between priests and lay people, as the so-called "experts" are telling us?

Another grave error was the virtual abandonment of Gregorian chant and Latin, especially in the liturgy.[9] It is incomprehensible that Gregorian chant albums are best sellers on the popular charts, yet parish liturgies featuring chant are still few and far between. With the prevalent fare of mundane music and pedestrian prose, it is no wonder that people do not experience a sense of mystery and transcendence at Mass.

There has also been a detrimental loss of the sense of obligation about attending Mass on Sundays and abstaining from meat on Fridays. This latter obligation was an especially significant factor in reinforcing Catholic identity. When the Church decreed that Catholics were no longer obliged by precept to observe abstinence from meat every Friday, large numbers of Catholics mistakenly abandoned the practice altogether. I say "mistakenly" because Pope Paul VI never said that Catholics should not abstain from meat on Fridays. He only said that substantial observance of penitential days was a grave obligation, thus implying that incidental failure to do so was not a mortal sin. At the same time, though, he urged Catholics to observe this penitential practice voluntarily or, if for some reason a person were unable to abstain from meat, then to substitute this practice with another form of penance.[10] Similarly, in 1966, the bishops of the United States urged people to abstain voluntarily from meat on all Fridays of the year, even though failure to do so was no longer a sin. The rationale was that a person of mature

faith should not need the threat of punishment to do a virtuous act or a good deed out of love for Christ.[11] Unfortunately, since the wishes of the pope and our bishops have not been followed, it appears that our Catholic people may not be as mature in their faith as they had thought, or at least, hoped. This can also be seen in the fact that the bishops of the United States, in their 1983 pastoral letter, "The Challenge of Peace," urged Catholics to resume that practice of abstaining from meat on Friday as a prayerful offering to God in supplication for peace on earth.[12] The fact that this appeal has been widely ignored indicates that the vast majority of Catholics do not take seriously the need to do penance. (It probably also indicates that most Catholics do not read the bishops' pastoral letters!)

Speaking of penance, people are making a big mistake if they believe that general absolution is the preferred way to celebrate the Sacrament of Penance. People spend thousands of dollars on psychologists and psychiatrists to unburden their problems; others go on television talk shows to confess their various perversions to a national audience! Why in God's name would anyone want to abandon the great treasure we have in the Catholic Church, namely, the ability not only to confess one's sins privately and confidentially to a priest, but also to receive the sacramental absolution by which God forgives us our sins?

One of the real and most tragic disasters of the post-Vatican II Church has been religious education. Instead of being taught Catholic dogma and a thorough introduction into the Christian faith, too many Catholic students have had to settle for balloons, banners and other fluff. It is sad to listen to the stories of young adult Catholics who describe their *ersatz* CCD classes. Thank God their thirst for the Truth has kept them eager to acquire a genuine religious education.

Vatican II never said we should discard our rosaries, or diminish our devotion to the Blessed Virgin Mary, or put away the incense, or ignore the Stations of the Cross and other sacred images, or stop having adoration, exposition and benediction of the Blessed Sacrament. On the contrary, conciliar and post-conciliar documents urge these practices.[13] Happily, many of these faith-filled devotions are now making a comeback, much to the chagrin of those who wrongfully believe they are now obsolete.

Unfortunately, the syllabus of errors could go on, but this should be enough to get a picture of some of the most glaring mistakes which have been made in the guise of reforming the Church. But we cannot and we must not give up hope. If a city can undo an urban planning debacle and a department store can reverse a misguided sales strategy, then we should be confident that the Holy Spirit will guide the Church to correct her human mistakes. Thank God we have already begun to recognize some of these errors and are already taking steps to correct them. May God help us to do what we need to do to "reform the reform."

REVEREND THOMAS J. PAPROCKI

NOTES

[1]Blair Kamin, "The state of State: Careful renovation can make that street great again," *Chicago Tribune*, January 28, 1996, Section 7, p. 7.

[2]David Snyder, "Refreshing *Mea Culpa* from the Folks at Field's," *Crain's Chicago Business*, November 20, 1995, p. 15.

[3]Associated Press, "Pope's Visit to Guatemala spurs resumption of talks," *Chicago Tribune*, February 10, 1996, p. 11.

[4]Kenneth Jones, "Three Decades of Renewal: Index of Leading Catholic Indicators," *The Latin Mass: Chronicle of a Catholic Reform.* Vol. 45, No. 1 (Winter, 1996), pp. 32-35.

[5]Robert Moynihan, Ratzinger's 'Reform,'" *Inside the Vatican*, August-September 1995.

[6]George A. Kelly, *Crisis*, February 1994, p. 45.

[7]Cf. Vatican Council II, *Lumen gentium*, Dogmatic constitution on the Church, para. 1, November 21, 1994. *Acta Apostolicae Sedis* 57 (1965) 5; in Austin Flannery, O.P., ed, *Vatican Council II: The Conciliar and post-conciliar Documents* (Collegeville, MN: The Liturgical

Press, 1975) p. 3.

[8]Father Phillip J. Murnion, quoted by Heidi Schlumpf Kezmoh, "Lay Leadership is Changing How Parishes are Run," *The New World*, February 2, 1996. P. 3.

[9]"Our congregation has prepared a booklet entitled, *Jubilate Deo*, which contains a minimum selection of sacred chants. This was done as a response to a desire which the Holy Father had frequently expressed, that all the faithful should know at least some Latin Gregorian chants, such as, for example the *Gloria*, the *Credo*, the *Sanctus* and the *Agnus Dei*...The liturgical reform has opened up new perspectives for sacred music and for chant...At the same time, the liturgical reform does not and indeed cannot deny the past." Sacred Congregation for Divine Worship, "Letter to the Bishops on the Minimum Repertoire of Plain Chant," April 1974, in Flannery, *Vatican Council II*, pp. 273-275.

[10]"The Church, then, retains the outward practice of penance that for centuries has been observed canonically, including fast and abstinence, in places where it is preferable to follow this ancient practice. At the same time, however, it judges that the other ways of penance should be sealed by the authority of church prescription wherever it may seem advisable to the conference of bishops to substitute the practice of prayer and the works of charity for the observance of fast and abstinence." Pope Paul VI, Apostolic Constitution *Poenitemini, On Christian Penance*, February 17, 1966, AAS 58 (1966), p. 177-198, in International Commission on English in the Liturgy, *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts* (Collegeville, MN 1982) p. 941.

[11]"Among the works of voluntary self-denial and personal penance which we especially commend to our people for the future observance of Friday, even though we hereby terminate the traditional law of abstinence as binding under pain of sin, as the sole prescribed means of observing Friday, we give first place to abstinence from flesh meat. We do so in the hope that the Catholic community will ordinarily continue to abstain from meat by free choice as formerly we did in obedience to church law." National Conference of Catholic Bishops, "Penitential Discipline in the United States," November 18, 1966, in T. Lincoln Bouscaren, S.J., and James I. O'Connor, S.J., eds., *The Canon Law Digest: Officially Published Documents Affecting the Code of Canon Law 1963-1967*, Vol. VI (New York: The Bruce Publishing Vol, 1969), p. 683.

[12]"As a tangible sign of our need and desire to do penance we, for the cause of peace, commit ourselves to fast and abstinence on each Friday of the year. We call upon our people voluntarily to do penance on Friday by eating less food and abstaining from meat. This return to a traditional practice of penance, once well observed in the U.S. Church, should be accompanied by works of charity and service toward our neighbors. Every Friday should be a day significantly devoted to prayer, penance, and almsgiving for peace." National Conference of Catholic Bishops, *The Challenge of Peace: God's Promise and our Response—A Pastoral Letter on War and Peace*, May 3, 1983 (Washington, D.C.: United States Catholic Conference, 1983), p. 91, Para. 298.

[13]Cf., for example, *Lumen gentium* 52-69; and Sacred Congregation for Rites, *Eucharisticum mysterium*, Instruction on Worship of the Eucharistic Mystery, May 25, 1967, in Flannery *Vatican Council II*, pp. 129-136; Sacred Congregation for Divine Worship, *Eucharistiae sacramentum, On Holy Communion and the Worship of the Eucharistic Mystery Outside of Mass*, June 21, 1973, in Flannery, *Vatican Council II*, pp. 242-253; "General Instruction of the Roman Missal," in *The Sacramentary –The Roman Missal:* revised by decree of the Second Vatican Council and published by authority of Pope Paul VI (New York: Catholic Book Publishing Co., 1974), pp. 25, 43 para. 51, 278.

San Luis Obispo, California

GREGORIAN CHANT AND EUROPE

(This lecture was given in Reims, France, on November 10, 1996, on the occasion of the Gregorian Days and the International Congress of Choirs at the end of the Clovis year. Translated by Virginia A. Schubert.)

Gregorian chant directs our attention to the great past which created our repertoire so that it was able to endure over long centuries until it re-appeared crowned with glory a century ago, when Solesmes contributed to its decoding and restoration from under the dust of false reforms. By contrast, Europe represents a contemporary world, a world that is too lacking in a soul. Intuitively, we know that Gregorian chant, like other similar vestiges of Europe's Christian heritage, must provide it with this quality which it lacks. Music refines our customs. Gregorian chant transformed the barbaric life style of the high middle ages, and it still has the power to civilize our contemporary world which is too cruel.

The Holy Father has written relatively little on Gregorian chant, but his philosophical vision, heightened and confirmed by the charism of the teaching magisterium, is evident in the several texts he has prepared on this subject. About ten years ago he wrote these few words on our theme: "Gregorian chant contributed to the dissemination and strengthening of the unity of the spiritual and liturgical traditions at the heart of Europe with social unity as an undeniable consequence."[1] Since the Clovis year has inspired several reflections on this subject, I will limit myself in particular to the history of Gregorian chant in order to show how this chant is European by its very origin, and, what is even better, universal, that is to say, catholic. This chant sung in unison combines the voices of those who sing *una voce*, and from a convergent, but distinct point of view, it unites and combines many influences of the high middle ages, the era when it appeared.

I. According to pagan mythology, Europa was kidnapped by Jupiter, who took the form of a bull. He took her to a country which he called after her. As Saint Augustine explains very well, these pagan myths are a cloak hiding the shabbiness underneath and the bitter mirror of the weakness of human customs; for centuries demons had tyranized and shackled the human race with such warped references.[2] But here is how salvation arrived in our midst: on the occasion of the second apostolic voyage of Saint Paul, during a nocturnal vision at Troas he heard the supplication of a Macedonian: "Come over into Macedonia and help us."[3] This Greek was calling him, and through him, the whole continent which was in darkness and divided. *Oriens ex alto* in the *Benedictus* of Zachary emphasizes that divine light like the sun passes from east to west, *Orientale lumen*. The light of salvation came from the east, and with it, the life and refinement of culture which is art.

Christian life was inaugurated in a very precarious way in the east, Christmas night in Bethlehem. Providence permitted it to spread bit by bit, and in the European melting pot, it fully attained its social and artistic consequences before our continent spread it to the rest of the world. Christian faith and art fertilized European culture. From that time forward this remains a prototype of what we currently call the inculturation of the Christian message. Nothing is more elevated than Christian art because the gospel allows for a cultivation of human nature by leading humanity to the limits of its potential, even to sainthood. From this point of view Christian worship is the high point of all culture. Christian culture reveals through its forms, which are delicate and at the same time the most refined, the most incarnate and the most spiritual, something of the splendor of human dignity and of its divine vocation: man is made for God, *capax Dei*. He only finds his meaning when he has become silent in adoration before the Beauty which closes all lips. Such is for our time the apologetical meaning of Gregorian chant.

II. About the time Clovis was plunged into the baptistry of Reims, the young Benedict left Rome for Subiaco. We are celebrating the 1500th anniversary of these two founding actions; one public and solemn, the other hidden, two actions which could be called twins. Here are two men at the crossroads; the future patron of Europe and the newly-baptized Clovis. One was converted from darkness to light. The other, already Christian, coming from the Roman Empire like Saint Martin, was converted from what was good to what was better. These two actions were decisive for the future of Europe, their common home. Through them the empire would be created, but in a profound and unedited way, the political unity of the world of that time began to be reshaped, certainly under the influence of the barbarians, but also with the support of a concept inherited from Saint Augustine, and even before him, from the founders of this empire which was the providential cradle of the first evangelization. Benedict left Rome and saved Rome, while Clovis burned what he had adored and adored what his ancestors had just burned. Behind these two different actions is the same choice of society, and a decisive choice, included in that double moral conversion which came from an opening to grace. Of course, everything was still precarious. It would take centuries for the political system of Clovis to resolve all of its contradictions. In particular, the passing of power to each generation was not yet at the level of the common good of the peoples and of the moral holiness of power. As for Benedict, the concept of his monastic and liturgical life would little by little gain the Italian peninsula, then all of Europe. Both influences would be felt during the Carolingian renaissance which they prepared from a distance.

But let us come to the chant, which would imbue this Christian Europe, in gestation since the baptism of Clovis and the departure of Benedict for the desert before it would appear publicly on another Christmas day in the year 800. What does history tell us about these three centuries from 500 to 800 A.D.? Apparently very little. However, if one looks closely, one can note two things: behind Clovis, there is Radegonde; behind Benedict, there is Gregory. Several decades after Tolbiac and Reims, the daughter-in-law of Clovis became a humiliated and neglected woman. The monastery of the True Cross

(Sainte-Croix) which she founded in Poitiers was her spiritual revenge. A notable relic of the True Cross was given to her by the emperor of the east. She gave Venantius Fortunatus the task of putting into verse and chant the liturgy which that relic deserved. Our hymns on the Cross and even their melodies came from the east where the liturgy developed this theme in a significant manner. In particular, the melody of *Vexilla Regis* is an imitation of the *Basileus*, a royal march celebrating the emperor. Sometimes we are in despair over our uncertain and troubled times. The hymns dedicated to the Cross can give us new courage. Drawn from this troubled and bloody sixth century, they are so triumphant and delicate at the same time. Here again is a consequence of the baptism of Clovis several years after it happened which is related to chant.

There is a similar observation: Italian monasticism, which came from Saint Benedict, gave Pope Gregory (+604 A.D.) to the Church a half century after the death of its founder. Here is a major figure of the Latin liturgy and one of its greatest popes. The official chant of the Latin Church would claim the patronage of his name. Of course, the Church sang before him, and in particular after him, there were intense efforts of musical creation, as will be demonstrated. But, by giving the example of an intelligent deference to earlier tradition at the same time as providing a personal creation, he merited having chant take his name, so greatly had he marked it by his liturgical and artistic charism. Pope Adrian in the eighth century affirmed about his predecessor Pope Gregory that "he, in the tradition of the repertory of the fathers of the Church, renewed and augmented the chants which are used for the liturgical year." *Patrum monumenta sequens, renovavit et auxit carmina.*[4]

It is not that nothing happened after Saint Gregory the Great. To the contrary, following his influence, Vitalian, who succeeded him fifty years later, was responsible for an intense liturgical activity around the School of the Lateran founded by Gregory himself. It became a liturgical showcase inspired by the grandiose ceremonies of Constantinople.[5] Thus began the period when, in the same manner, a dozen popes from the east (Greek or Syrian) exercised a great influence on the development of the Roman liturgy and its later evolution. This period before the Carolingian movement is not well known, but the Carolingian renaissance at the turning point of the eighth and ninth centuries had been providentially well prepared for. It is now important to move to a discussion of the musical and liturgical aspect of this great movement.

Specialists are in agreement that our current repertory emerged in the second half of the eighth century in the north-eastern part of Frankish Gaul, which included the Rhine valley. Certain important names emerge: Saint Chrodegang of Metz, Abogard and Leirade of Lyon, Remedius of Rouen, without mentioning the Abbey of Saint Denis where Pope Stephen II and his cantors stayed for a long time on the occasion of the coronation of Pepin the Short. He used Roman books there (752). There were also in particular Alcuin and Saint Benedict of Aniane at the time of the Councils of Aix-la-Chapelle.

Simplifying a little in order to be clear, it could be said that the current state of our Gregorian repertory (at least, what we call the ancient foundation), was formed at this time, fruit of a patient cross-breeding, of a sort of hybridization between the *liturgical* texts of Roman origin and the *melodies* which could be willingly shaped to a restructuring, by marrying and integrating Gallican ornamentation. These texts were indeed part of the Gregorian sacramentary which Pepin the Short and Charlemagne had requested be sent to them. As for the Frankish genius, enriched in part by the influence of the east, it was more evident in the melodies.

Nevertheless, a Roman chant, called old Roman, the famous *alt-römisch*, had existed for a long time, perhaps for centuries, along with other repertories of other churches in what was then Italy (Beneventan and Ambrosian) or elsewhere (Mozarabic and Gallican). For a long time it was believed that this Old Roman repertory came from the Gregorian and followed it chronologically. Dom Gajard still thought so. But systematic studies conducted for over twenty years demonstrate, in so far as these things can be proven, that Old Roman existed previously and that there was no mutual influence. Philippe Bernard, whose thesis finally has been published, had already noted this con-

clusion based on the work of Solesmes[6]. Dom Hourlier showed the fact that Old Roman preceded Gregorian. Dom Jean Claire was concerned with the evolution of the modes. The *octoechos*, that is to say the list of the eight modes, had been introduced during the Carolingian reform replacing an archaic and more simple modality, founded on several basic tones *(cordes-mères)* (do, mi and sometimes re) which characterized the most ancient layers of all the repertories including Old Roman.

Without trying too hard, because the initiative came from its political power, Rome knew how to profit from the re-established unity of the Latin empire in order to obtain a liturgical unity and to make the liturgy more European. Charlemagne worked at this voluntarily, ready at the same time to put on it the identifying mark of other traditions, which in the long run, also corresponded to what Rome wanted. Indeed Rome had the genius of unifying, without reining in, the different influences with which it was in contact. In particular, the influence of the east was evident. It could be seen immediately. Thus Rome furnished in particular the texts which were more sober than in the other liturgical traditions, more scriptural, better adapted to each liturgical season and feast. In Rome there was an unrivaled liturgical taste. It is perhaps in this domain that the direct influence of St. Gregory the Great has been the best preserved until our time. On the other hand, for what we know of the Old Roman melodies, the *alt-römisch*, it must be recognized that these chants were extremely reserved, almost cold, and, let's admit it, lacking in imagination and healthy fantasy. Because Rome for a long time had been on guard against the imagination which had resulted in the excesses of Gnosticism, it had long cultivated this extreme sobriety in a planned way.

But Rome let the dossier pass over to the hands of Charlemagne. In Gaul there was what Dom Daniel Saulnier of Solesmes describes as a more luxurious tradition. One must remember that these regions had already begun to be evangelized directly by the eastern Christians before contact with Rome. In particular, the Churches of Lyon and the valley of the Rhone had been evangelized by the Christians from Asia Minor, especially from Syria. Therefore the ancient Gallican chant had maintained an eastern aspect. There was a lot of poetry in the texts and a risk of doctrinal drift which made Rome frown and for good cause. Our chant was also characterized by verbosity and by a music that was absolutely opulent, sumptuous and shimmering. The Carolingian renaissance knew how to combine here prudence and inspiration. The ancient foundation of our current repertory is then the fruit of this meeting of very restrained and well thought-out texts from Rome with melodies with indigenous influences that are more eclectic because they were open to diverse influences, restraining fantasy without ruining it.

Our world suffers from its concrete walls and from the rigidity of the structures pretending to protect it. How much is this world in need of a similar strategy, of a healthy and authentic liberty and even fantasy in order to orient it, with a firm gentleness, to the heights of authentic contemplation! This is what was born in the second half of the eighth century. The north and the south of Europe in their Benedictine cradle knew how to surpass their local differences in order to create, under the vigilance of Rome, but at the same time under the sure impetus of the Holy Spirit, a masterpiece worthy of entering into the patrimony of Europe and through Europe into that of all of humanity.

As a summary and first conclusion here is how Dom Saulnier describes the formation of our current repertory in Carolingian times: "When the Gallican and Roman repertories met, a crossbreeding was produced. The text of the Roman chants, written down in books, was easy to impose and became the text of reference. However, it was different for the melody. The general style of the Roman chant and its modal construction (that is to say, the basic mainsprings of composition, the principal cadences and the important recitatives and melismas were for the most part accepted by the Gallican musicians. But they adorned it with a completely different ornamentation which they preferred. In other words, instead of a pure and simple replacement of one repertory by another, there was a hybridization."[7]

III. However, a certain uneasiness can arise from an affirmation such as: Gregorian chant has practically nothing more to do with Saint Gregory. It is true that the first biographies of Saint Gregory do not speak of a pope who was a composer and musician. However, the progressive resource of his patronage is significant because Rome recognized this chant as its own property and adopted it. From that time on the texts of the magisterium invoke his patronage in this matter in a rather systematic way. Therefore, it would seem very unhealthy to tolerate such a hiatus between history and the affirmations of authority.[8] To erase the objection, it seems to me that all that must be done is to emphasize certain aspects to which attention has not been paid until now and to describe the *context* which allowed the hybridization previously mentioned. An important element has not received sufficient attention up to this point: a fusion took place not only between the north and the south, but also between the east and the west. We have a rather important witness to this. Pepin the Short and after him Charlemagne both received an ambassador from the emperor of the east, in other words from that Christianity which had not been disrupted by invasions. There cult and culture have never stopped developing together. Moreover, let us not be mistaken, the east and Rome had the same influence for the most part. From 640 A.D. on, as I mentioned in passing, a dozen popes from the east succeeded each other almost without interruption on the apostolic seat, and among them, Pope Zachary, who was a monk like Saint Gregory.[9]

Before the break between Photius and Michael Cerularius, divine Providence had thus multiplied occasions for manifesting the profound unity of Christianity, permitting thus once again the enlightening of the west by the east. Saints Cyril and Methodius would be the last example of that providential strategy which associated east and west, in the second half of the ninth century.[10] The west thus received in depth what it would later disseminate to the four corners of Europe before opening the universe to the faith and beauty which would flow from it. But let us return to those delegations which allowed our Frankish liturgies to open up to the splendors of the sacred chant of the east. Indeed, it is necessary to examine more closely this means of expression between east and west, the distant fruit of the vision of Paul before he arrived in Macedonia.

Thus in 757, the emperor of Byzantium, Constantine Copronyme VI, sent to Pepin the Short an *organon*, the ancestor of our liturgical instrument. And a similar mission renewed the gesture with Charlemagne at Aix-la-Chapelle in 812. It gave the emperor the opportunity to admire Greek chant. He was charmed by it, to the point that, according to certain chronicles, he ordered the translation of Greek chants into Latin and accepted them into the liturgy. It is also possible to conclude that this was the occasion for the west to discover the tools necessary to transcribe the melodies into written form. Indeed, the first neumed manuscripts appeared a relatively short time later. It is fascinating to compare the rhythmic and melodic signs of these first Latin manuscripts with those of the paleobyzantine manuscripts which had appeared quite a bit earlier. The simple neums especially are comparable in their forms and even in their names (*e.g., podatus, clivis, climacus*), and it must be noted that the letters of the Latin manuscripts are often written in Greek; for example, *tenete* is indicated by the Greek *tau*. In addition, it is at this time that the theory of diverse modes with their formula of intonation around the famous *octoechos* of the Greeks, which was previously mentioned, was imposed on the west. The very terminology of these modes is linked to the Greek of this period which followed the iconoclastic crisis of the eighth and ninth centuries. These interesting comparisons were made by Egon Wellesz in the fifties and at the beginning of this century by Thibault.[11]

Another example of this opening to the universal which marked the Gregorian chant of the high middle ages is the fact that for several centuries beginning with that time, one finds bi-lingual liturgies in Latin and Greek. An example of this remains in the *Trisagion* of the *Improperia* of Good Friday, those invocations to the Lord betrayed by his people. The papal liturgy had already and continued to preserve the proclamation of the gospel in Greek and Latin. Our *Kyrie eleison* is another reminder of when they prayed in Greek in Rome. But in the middle ages there were many other examples of bi-lingual liturgy.

A manuscript of 877 for example, which came from the monastery of Fleury, contains the *Gloria* and *Credo* with neums in a bi-lingual version. One finds the same thing in a Mass for Pentecost in a manuscript of the tenth century from Essen in Germany. In performance, for example, the *Gloria* and *Credo* were sung first in Latin and then in Greek; inversely the *Sanctus* and *Agnus Dei* were done first in Greek, before being sung in Latin. The communion was only sung in Latin while the offertory was sung only in Greek.[12] It is good to see our Gregorian repertory emerge in a context so wide open to the east from which its creative sap comes for the most part. We still have too rigid an idea that the high middle ages was closed in on itself and obscurely attached to its barbarian quality.

We owe to eastern popes who preceded the Carolingian renaissance an enrichment of the repertory of the Latin liturgy, transferred from texts used in the east. Sergius I, for example, gave to the Latin west the *Agnus Dei* as the chant for the breaking of the bread and the four Marian processions from the Forum to St. Mary Major, specifically those of February 2, March 25, August 15 and September 8.[13] Here is a list, not in any specific order, of what we owe to those Popes from the east: most of the charming antiphons which begin with *Hodie* used on majors feasts, the adoration of the Cross with the *Improperia* previously mentioned and the anthem *Crucem tuam*, the alleluia of the vespers of Easter, the *Sub tuum*, which is the oldest ecclesiastical composition addressed to Our Lady. An Egyptian papyrus attests to a much earlier use in all probability. We also owe them several elements of the Marian liturgies from February 2 and September 8, the antiphon *Adorna* in particular and the antiphon of the *Magnificat* of September 8, *Nativitas tua*, a simple translation of the trope for the feast in the Byzantine book of hours. The antiphon *Mirabile mysterium* of the octave of Christmas is also the literal translation of a liturgical play of September 26, a feast of the Virgin Mary in the Byzantine calendar.[14] Without mentioning the *Kyriale* which contains several melodies that come directly from the Byzantine court (for example, *Kyrie XIV*), one must also note that a large number of the antiphons of the Christmas cycle, where the original Greek is lost, betray an eastern influence which is completely intact.[15] These contributions indeed are not absolute novelties. The Milanese liturgy, as well as other western collections, contains borrowings from the Greek tradition.[16]

Before concluding, it should be noted that Pope Gregory the Great, who left his name to the chant of the Roman Church in its varied developments, lived in Byzantium from 579 to 585 A.D. while he was ambassador from Pope Pelagius II to Emperor Maurice. However, let us remember that Gregory did not speak Greek. Since Latin was the juridical language in Byzantium, he could do his job well. Moreover, he jealously adhered to the conditions of his monastic life with the monks whom he brought with him and in whose community he began his *Moralia super Job*. Nevertheless, this presence of the future Benedictine pope in the east seems to me to be a very strong symbol which must be emphasized. At least divine Providence noted it by those diverse rapprochements which we have just indicated, and the east has always maintained a special devotion to the Gregory of the Dialogues, the title that the Greek Church gave him even after the schism.

"Gregorian" in the strict sense of the term only appeared in the ninth century. In this extraordinary transformation which moved from the oral to the written tradition, opportunity was provided for healthy creativity, but one would be wrong to see this repertory as only a creation of the Franks of this period. Gregorian at that time owed nothing to Saint Gregory, not any more than gothic churches owed anything to the Goths. But should we not rather re-consider our concept of literary and musical kinship? Saint Gregory had prepared the groundwork, by promoting that mysterious complicity for beauty which assembled so many living forces for the admiring contemplation of the mystery of God. He practiced to perfection this charism which was so Roman, that is to draw energies together in order to melt them down into a unifying plan.

Let us, therefore, not think that Charlemagne created in isolation. Rome did not give liturgical texts without exercising vigilance over how they would be adorned by melody. Even though little is known about it, this period which transforms Latin chant

into European chant, can teach a powerful lesson to the contemporary world. I know that it is irritating, especially for our modern way of thinking, not to have elements which are more precise and more quantifiable in order to emphasize the role of Gregory. We can only affirm the wisdom with which he had contributed formerly to the institution of a climate of respect favorable to true art, and to the establishment of confidence among major artistic currents which allowed successive creations of Gregorian chant. Can we not largely explain our ineptitude in speaking accurately of the middle ages by the tyranny of the spirit of geometry, a tyranny which characterizes our last two centuries which are so heavily mathematical, thus dominating any respect for the spirit of refinement?

The Europe of this prestigious past has a humble and tenacious lesson to teach us. It knew and could speak from experience of a true world-wide character. Its chant was catholic, opening up to a principle which gently and firmly obliged passing beyond the narrow boundaries of individual or national egoisms. Not enough research has been done on why classical music, coming out of the Latin and liturgical music treasury, fascinates the Far East, which is so exquisite, even so refined. No culture remains insensitive to Gregorian chant, neither the Baltic countries, nor Japan or Korea, or Senegal. Each one finds the best of itself in its contact with it.[17] This is what Saint Gregory did in creating the musical Europe of Saint Benedict, and we know that the patronage of Saint Benedict is less out of fashion than ever.

From now on what future will there be for Gregorian chant, if not the radiant future of tomorrow in so far as it is permitted to think that tomorrow will exist? The liturgical conditions since the council seem terribly unfavorable to Gregorian, and what is worse, they snub it horribly, making it a commercial product *extra chorum* or a chant of those who are seeking to re-establish the past. That is very unhealthy and contrary to the spirit of the council. What is worse, and that causes pain, the magisterium scarcely mentions it after having done so much to canonize it: "The Church recognizes in Gregorian chant the music which is proper to the Roman liturgy: therefore, all things being equal it should occupy pride of place."[18] Should it not be feared that our lack of knowledge of this affirmation and finally our disobedience has disappointed the magisterium, which almost means we have saddened the Holy Spirit?[19]

However, the words of the Holy Father seem to me something that could create the future and therefore direct our efforts. In 1980, he recommended that new forms of sacred music should "find in Gregorian chant their most profound inspiration, the distinctive character of the sacred and an authentic religious sense." "One could say accurately ," he continued, in quoting Saint Pius X, "that Gregorian chant is, with relationship to other chants, like a statue compared to a painting." Here is the text of Pius X in *Tra le sollecitudini* to which he refers without making specific reference to it. "Gregorian chant has always been considered as the most perfect model of sacred music and the following general rule may be established legitimately: an ecclesiastical musical composition is all the more sacred and liturgical when, by its appearance, inspiration and taste, it comes even closer to the Gregorian melody, and it is less worthy of the Church as it strays farther from this supreme model."[20] I want to leave you with the words of the magisterium concerning that chant of the Church of yesterday and today. They can be seeds for the future; they orient our efforts humbly to prepare for the future which only belongs to God and His Church. The Holy Father rests the future on the past of Gregorian chant about which he spoke at the beginning of his reflections: "Gregorian chant contributed to the dissemination and strengthening of the unity of the spiritual and liturgical traditions at the heart of Europe with social unity as an undeniable consequence."[21]

DOM HERVE COURAU
Abbot of Notre Dame de Triors

NOTES

[1]Letter to Msgr. Bartolucci, August 6, 1985.
[2]Saint Augustine, *The City of God*, 1, 30; 2, 20; etc.
[3]Acts 16:9.
[4]Adrian, P.L., 138, 1347.
[5]Testimony from Ekkebard V of Saint Gall and of Jean Diacre, from the *Ordo romanus XIX* which emphasizes among other things the role of eight popes between Damasus and Gregory, as well as three abbots, in the perfecting of the *cantilena romana*. "Vitalien developed the school of chant at the Lateran created by Saint Gregory. The singers, called Vitaliani, participated in the richer liturgy that the grandiose ceremonies of Constantinople influenced, but which always affirmed its unique character and always manifested to pilgrims and other visitors the re-discovered grandeur of Rome, a pontifical city after having been an imperial city." (*Dictioinnaire historique de la Papauté*, article on Vitalien by Jean Durliat.)
[6]*Le Cerf*, 1996, 950 pages. Cf. *Ecclesia Orans*, no. 7-1990 and no. 11-1994.
[7]Dom Saulnier, *Le Chant grégorien*. Fontevraut, 1995, p. 5.
[8]Benedict XIV, Encyclical *Annus Qui* (Feb. 19, 1749): "This chant which, according to Jean Diacre in his *Life*, Saint Gregory the Great worked on significantly in order to regulate it and to form it according to the rules of musical art." Sain. Pius X, Letter *Il Desiderio*, Dec. 8, 1903: "An ecclesiastical tradition of several centuries attributed the composition of those holy melodies to Saint Gregory the Great and gave them his name." Pius XI, *Divini Cultus*, Dec. 20, 1928: "In other times, in the Lateran, Saint Gregory the Great, after have assembled, classified and added to the treasury of sacred melodies, heritage and souvenir of the fathers, founded according to a lofty plan his famous *scola* in order to perpetuate the exact interpretation of the liturgical chants."
[9]John IV (640-642), Dalmatian; Theodore I (642-649), Greek from Jerusalem; John V (685-686), Syrian; Conon (686-687), Greek; Sergius I (687-701), Syrian from Palermo; John VI (701-705), Greek; John VII (705-707), Greek; Sisinius (708), Syrian; Constantine (708-715), Syrian. Then after the Roman Gregory II (715-731), Gregory III (731-741), Syrian pope, and Zachary (741-752), Greek monk.
[10]Cf. *Slavorum Apostoli*, Encyclical of June 2, 1985; *Orientale Lumen* of May 2, 1995.
[11]Egon Wellesz, *Eastern Elements in Western Music*. Boston: 1947. Thibaut, *Origine byzantine de la notation neumatique de l'Eglise latine. Bibliothèque musicologique* III, Paris, 1907.
[12]Egon Wellesz, *op. cit.*, p. 32 etc.
[13]Cf. D.A.C.L., "Antienne" by H. Leclercq, Vol. 1, col. 2294.
[14]Exact translation of the Byzantine Christmas antiphon, *Paradoxon mysterion*. Cf. text in Wellesz, *op. cit.*, p. 144.
[15]Mario Righetti, *Storia liturgica*. Milan: 1955, vol. 2, p. 582, etc. Baumstark, *Liturgie comparée*, p. 107, etc. His article *Byzantinisches in den Weihnachstexten des rom. Antiphonarius Offici* in *Oriens Christ.*, 1936, p. 179. D.A.C.L., "Antienne", col. 2294.
[16]Cf, D.A.C.L., "Antienne", col. 2294.
[17]At a recent conference I had the opportunity of hearing the Korean pianist Paik with his daughter, who is beginning a brilliant career as a violinist. In answering the question, if his daughter felt herself European because she was born in Paris, she responded that she was inseparably Korean and European through music, this classical music, radiant fruit of the humble Gregorian chant.
[18]Conciliar constitution on the liturgy, *Sacrosanctum concilium*, no. 116.
[19]Ephesians, 4:30.
[20]*Tra le sollecitudini*, Nov. 22, 1903; E.P.S. "Liturgie", no. 224.

Carmel, California

MILAN AND THE AMBROSIAN RITE

The city of Milan has long enjoyed the privilege and distinction of having its own liturgical rite. This rite bears the name of *Ambrosian* because of its association with the city's most revered patron, Saint Ambrose, who served as bishop of Milan from 374 to 397. Despite the association, however, there is no reason to assume that Ambrose had any really specific connection with the introduction or early development of the liturgical rites of Milan. While the Ambrosian liturgy bears a close enough resemblance to its Roman rite counterpart to suggest to most liturgists that it is of Roman origin, there are sufficient numbers of differences which have provided much scholarly debate. The Ambrosian rite arose at a time when local rites were not uncommon in the Catholic world. Gradually, under the growing influence and prestige of the papacy, these local rites were suppressed in favor of the Roman liturgies. This process, however, was resisted in Milan. Part of the resistance arose simply because of the prestige of the archbishop of Milan. The early bishops in Milan had widespread authority, Milan being the only metropolitan see in northern Italy and enjoying a very wide jurisdiction. Milan's prestige, therefore, permitted it to resist several attempts to suppress its liturgical rites. Fortunately, confirmation of the liturgical privileges of Milan was granted from time to time by Rome, and the Ambrosian liturgy flourished in northern Italy. The Council of Trent imposed a greater liturgical uniformity on the Roman Catholic Church than had otherwise existed in the past, but it allowed the continuation of local rites which could demonstrate a two hundred year continual usage prior to the council. The Ambrosian rite obviously qualified under this exclusion, and its continuation in perpetuity was guaranteed by Pope Gregory XIII in 1575.

In our own time, there may have been reason to fear that the liturgical reforms following the Second Vatican Council might have led to the abandonment of the distinctive liturgy of the Church of Milan. The attraction of worshipping in the vernacular language perhaps might have provided an irresistible movement towards the adoption of the Italian language *Messale Romano*. Any worries that this might have occurred, how-

ever, apparently underestimated the devotion which the Milanese have shown to their rite. The response to Vatican II in Milan was not an adoption of the Roman rite but rather a renewal and reform of their own liturgical traditions. During the 1970's this process led to the publication of a revised missal and lectionary, and this included a Latin missal in addition to the Italian liturgical books. The most recent *Missale Ambrosianum* appeared in 1988 by authority of the current archbishop, Carlo Martini. The divine office was similarly subjected to review, reform, and renewal. A single volume work entitled *Diurna Laus* was issued in 1982. It contained the ordinary for *Lodi Mattutine* (morning prayer), *Ora media* (day prayer), *Vespri* (evening prayer), and *Compieta* (night prayer), plus a four-week psalter and the offices for the dead, Corpus Christi, the Blessed Virgin Mary, and the Triumph of the Cross (September 14).[1] The revision of the complete divine office was accomplished during the next two years, and this led to the publication in 1988 of a five volume *Liturgia Ambrosiana delle Ore.*[2] Subsequently, in 1992, the Church of Milan issued a one-volume edition of the *Liturgia Ambrosiana delle Ore* entitled *Lodi Mattutine, Ora Media, Vespri, Compieta per Ogni Giorno.* It is the complete divine office except for the omission of the office of readings. In addition to these official liturgical texts, Milan also issued in 1992 a book for congregational use entitled *Cantemus Domino.* Its subtitle indicates that it is a prayerbook and songbook for the Ambrosian community. It contains a generous sampling of prayers for various private and public devotions, as well as texts for Mass and the celebration of the other sacraments. In addition it includes an almost overly generous 649 musical settings (melody and text only). These include service music and hymns for Mass plus appropriate music for the celebration of the other sacraments of the Church. There is also a fairly significant amount of music for the public celebration of the *Liturgia delle Ore.* Although *Cantemus Domino* contains some Latin prayers and music, the overwhelming amount of material is in Italian.

Thus, the new Ambrosian liturgical books have appeared over a period of about a decade and a half, indicating a serious intent towards the preservation of the liturgical usage which has been observed in Milan for so many centuries. The distinctions between the Ambrosian Mass and the Roman Mass have become perhaps less noticeable because of the recent changes introduced into both liturgies. Both have adopted similar introductory penitential rites as well as simplified offertory prayers. Both rites now have three biblical readings and variable eucharistic prayers, features which were previously characteristic only of the Ambrosian liturgy. Yet, despite similarities which were always present as well as similarities which have resulted because of recent parallel efforts at revision and reform, differences between the two rites still exist. A recent trip to Italy provided me with a wonderful opportunity to observe the celebration of the Ambrosian liturgy in the *Duomo* or Cathedral of Milan. I carefully timed my visit so that it would coincide with the beginning of November. In Italy All Saints Day is not only a solemnity in the church year but also a major national holiday. It is, therefore, one of the occasions when the archbishop of Milan celebrates a solemn pontifical liturgy in his cathedral, and it was my good fortune to be present for this absolutely splendid liturgical event. Before describing that experience, however, I should begin with some commentary on the liturgical space provided by Milan's cathedral.

The *Duomo*, despite a somewhat awkward façade, is a most imposing structure appropriately located at the geographic center of the city. The building, a five-aisle structure in the form of a Latin cross, is said to be the third largest church in the world. It is 518 feet long and 315 feet wide at its widest point, while rising to a maximum height of 356 feet. The structure covers an area of approximately 14,500 square yards. While this is not as large as the 18,000 square yards covered by St. Peter's in Rome, it is an immense building which reportedly can accommodate a congregation of 40,000 people. During the 1980's the church underwent an extensive structural renovation and repair which included a drastic reorganization of the sanctuary. Two liturgical areas were defined, separated by the tabernacle. The new feast-day presbytery consists of a three-level semicircular area jutting forward towards the congregation. The ancient altar, which pre-

dates the *Duomo* itself, has been relocated to the middle of this new presbytery, occupying the highest of the three levels.[3] The flooring of the area is entirely in marble inlay, an exact copy of designs and materials found elsewhere in the Cathedral. The ferial chapel is located in the space behind the tabernacle, where the sixteenth century choir was situated. The tabernacle serves, therefore, as a "hinge" connecting the feast-day presbytery in front and the ferial chapel to the rear. Certainly not everyone will approve of this rearrangement of the sanctuary. Architectural changes in historic buildings are always accompanied by some degree of controversy. To their credit, however, the Milanese have created something which has artistic merit and which does not look temporary or out of place in the total architectural scheme of their cathedral. In this regard, they have succeeded far better than what this observer frequently has seen elsewhere.

The *Duomo* has seven organs, all in the sanctuary area. There are two large organs which are placed on either side in the upper section of the senatorial choir. The one on the north side was built by Gian Giacomo Antegnati during the years 1533-1577, while the one on the north side was the work of Cristoforo Valvassori about ten years later. Each of these instruments is contained in a magnificent case and may be closed by four shutters bearing eight large canvasses with paintings depicting various Old Testament and New Testament scenes. In addition to the sixteenth century organs, four other instruments were added to them in 1938. When the sanctuary was rearranged in the 1980s, these were placed two on each side in new wooden cases. Finally, there is a smaller, choir organ to the left of the sanctuary in a forward position.

The *Duomo* is one of the major tourist attractions in Milan, and visitors are very much in evidence at all times of the day. Yet somehow the building succeeds in retaining its role as a center of prayer and worship, certainly to a far greater degree than what one might encounter in Rome or Florence, for example. There are ten scheduled Masses on weekdays, beginning at 7:00 a.m. and including two late in the afternoon. The first of these late afternoon Masses is at 5:30 p.m. and is preceded by rosary, while the second is at 6:15 p.m. and preceded by vespers. On Sundays and solemnities, there are eight Masses during the day, including a solemn liturgy at 11:00 a.m. Vespers and benediction are celebrated at 4:00 p.m., and the rosary is recited prior to the 5:00 p.m. Mass. On the first Sunday of the month, vespers are followed by a solemn procession with the Madonna's standard. Even when these liturgies take place at the high altar (or feast-day presbytery), they have a sense of being somewhat isolated from the constant flow of tourists. The width of the building assists in accomplishing this, with visitors generally being barred from using the center aisle. Therefore, the central area of the nave is quite successfully reserved for worship. In addition to all of these liturgies, which seemed to be very well-attended, there is a constant presence of people who come to the *Duomo* for prayer and devotions. Two chapels along the north wall attract large numbers of people throughout the day. The first of these is the altar of St. Charles' crucifix which contains a wooden cross venerated by the people of Milan because it is reportedly the one carried by St. Charles Borromeo[4] in a procession during an outbreak of the plague in 1576. The second chapel contains a copy of a much-revered fresco known as the "Helping Virgin." The presence of people who come to the *Duomo* for prayer and meditation as well as for liturgical celebrations is very noticeable. Part of this is surely due to the central location of Milan's cathedral, which, as noted, occupies a place at the precise center of the city. The area around the *Duomo* is closed to traffic and represents the most important commercial center of the city. At all times of the day and evening, the piazza and surrounding pedestrian areas are swarming with people. Milan's cathedral, therefore, is well-situated in the living heart of the city.

The Mass for All Saints was a beautiful and memorable liturgy. The choir, which was situated directly in front of the tabernacle, is said to consist of twenty men and forty boys, although my recollection is that it was perhaps a little smaller for the All Saints liturgy. The cathedral choir boys, known as the *Fanciulli Cantori del Duomo*, combine daily musical activities with general academic studies at their own fully-accredited school. The choir singing was generally quite good without being truly outstanding, al-

though throughout my visit I observed that it always sounded better when it was unaccompanied. First of all, the difficulties in singing musically and expressively in an internal space which occupies about 280,000 cubic meters are almost insurmountable. When combined with trying to coordinate the singing with the sound of a large organ, the results are often not ideal. Yet, despite these difficulties, the musical program at the Cathedral of Milan is not without merit.

The solemn mass for All Saints Day was celebrated entirely in Latin except for the readings which were in Italian. The liturgy began with a procession from the south sacristy which came down the south aisle and then proceeded up the nave towards the altar while being accompanied by the singing of the choir. Prior to entering the chancel, the procession stopped and remained in the center of the nave while singing the litany of the "twelve *Kyrie eleison*." This is the ancient penitential rite of the Ambrosian liturgy, still observed at solemn Masses, particularly when the archbishop presides. Only after this rite was observed did the clergy leave the area of the congregation and enter the chancel, accompanied by the chanting of the *Ingressa*, or introit of the Ambrosian Mass. Two deacons, both with thuribles, then incensed the altar which the archbishop and other ministers approached and kissed as a sign of veneration. The archbishop was attended by six deacons and an assisting priest, the deacons all vested in dalmatic and stole.[5] Following the opening "*In nomine Patris*" and greeting, the *Gloria* was intoned and then sung by the choir. The opening prayer, known in the Ambrosian liturgy as the *Super Populum*, was chanted by the archbishop from his *cathedra* on the right side of the chancel.

The three readings of the Ambrosian Mass are proclaimed by three different ministers in a specifically well-defined order. When the archbishop presides, the first reading is done by a canon vested with cope, the second reading by a deacon, and the gospel by the archdeacon. The Ambrosian liturgical tradition calls for the celebrant to provide his blessing not only for the reader of the gospel but for the first two readers as well. This is done at all Ambrosian liturgies, not just at a solemn mass. The first two readings for All Saints were done from the modern ambo in the front of the chancel on the left side. The intervening psalm was beautifully sung by one of the choir boys in a clear and steady voice, surely one of the better musical moments of the liturgy. The gospel procession was a particularly imposing ceremony. The procession came from the south sacristy with the archdeacon carrying the Book of Gospels, accompanied by two other deacons carrying candlesticks on either side. A fourth deacon walked in front carrying the thurible, all four deacons being joined by four additional ministers in cassock and surplice. The gospel was then proclaimed by the archdeacon from the traditional north pulpit located on the large lantern pillar on the left side of the chancel. Following the gospel, the Ambrosian rite provides for a proper antiphon which is known as the *Post Evangelium*. While it was being sung, the corporal was placed on the altar and the archbishop received an incensation while seated at the *cathedra*. This particular liturgical act is meant to emphasize that the homily which he is about to give is an extension of the Word of God. Thus, the archbishop is accorded the same honor as the Book of Gospels itself.

Following the homily one might expect the *Credo*, but this is not the case in the Ambrosian Mass where the profession of faith is placed after the offertory (or preparation of the gifts). Quite correctly, the rite does not treat the *Credo* as a logical conclusion of the Mass of the Catechumens, but rather as a necessary condition for the celebration of the liturgy of the Eucharist. Therefore, the homily was followed by the Prayers of the Faithful for which the Ambrosian missal provides a conclusion known as the *Ad complendam liturgiam verbi*. The Liturgy of the Eucharist began with the *Pacem habite*, the exchange of peace.[6] Then, while the choir was singing, the gifts were presented and the archbishop and his deacons approached the altar. The customary incensing of the gifts followed, with subsequent incensation of the altar, the archbishop, the various other ministers, and finally the assembled congregation. The method of incensation is particularly dramatic in the Ambrosian ceremonial. Each swing of the thurible is preceded

and followed by swinging the censer in a vertical circle. This circle is done both clockwise and counterclockwise in front of the thurifer (i.e. not at his side). Particularly with the use of two thuribles in the Ambrosian solemn pontifical Mass, the action is highly dramatic and logically creates an abundance of smoke. Following the various incensations, the archbishop intoned the *Credo* which was sung by the choir. As in the Roman rite, there is an *Oratio super oblata* which precedes the preface. At the singing of the *Sanctus*, a procession came from the south sacristy with six torch bearers and two thurifers. The thurifers took their place in front of the altar, but two of the four deacons who were assisting at the altar came forward to provide the incensation at the consecration. Immediately following the consecration, the archbishop recited the *anamnesis* with his arms extended in the form of a cross, as required by the Ambrosian rubrics. This action is meant to provide a dramatized representation of the sacrifice of the cross.

The communion rite of the Ambrosian Mass differs from the Roman rite in the position of the Lord's Prayer. The Milanese liturgy calls for the fraction (i.e. breaking of the communion host) to take place immediately following the concluding doxology of the Eucharistic prayer. This liturgical act is accompanied by a proper chant known as the *Confractorium*. The Lord's Prayer then follows, but there is no *Agnus Dei*. During the distribution of communion, the Ambrosian liturgy provides for a proper chant known as the *Transitorium*. Following communion the Mass concludes as in the Roman rite except for the rather unexplained presence of a three-fold *Kyrie eleison* which precedes the final blessing. In addition, the words of the dismissal differ from the Roman rite. In Milan the admonition is *Procedamus cum pace* (Let us go in peace) for which the response is *In nomine Christi* (In the name of Christ). With the conclusion of the All Saints liturgy, the great organ (or at least one of them!) provided a triumphant exit for Archbishop Martini, his deacons, and the various other ministers who all returned together to the sacristy, leaving this observer highly impressed with the solemnity, beauty, and dignity of the liturgy which had just been celebrated.

My visit to Milan allowed me the opportunity to attend Mass on three other occasions and vespers twice. On All Souls Day I went to *Sant' Ambrogio* where Archbishop Martini was the celebrant at a Mass attended by members of the Italian military. *Sant' Ambrogio* is one of the truly historic churches in Italy, initially having been built between 379 and 387 by St. Ambrose to house the relics of Gervase and Protase, two early Christian martyrs. When St. Ambrose died in 387 he was buried in the church, and his tomb may be visited in the crypt. The All Souls Mass which I attended was a somewhat different experience from the previous day. The Mass was celebrated entirely in Italian, and virtually nothing was chanted. The music, however, was very fine. There was a men and women's choir which sang from the gallery to the left of the sanctuary, also the location of the organ console. The close proximity of the choir to the organ, plus the acoustical advantages of a smaller building, produced a pleasing and exceptionally well-blended choir sound. I regretted that the liturgy was not more solemnly celebrated for the occasion, but it was all done with dignity and appropriate reverence. Nonetheless, had it been my only Ambrosian rite experience in Milan, I would have left the city interested but not particularly impressed with the current state of the Ambrosian tradition. However, I had the feeling that I had not witnessed the best which *Sant' Ambrogio* had to offer. The liturgical calendar in Milan is particularly demanding at the beginning of November. In the Ambrosian rite, November first (All Saints) and November second (All Souls) are both solemnities, as is November fourth (St. Charles Borromeo). In 1996, November third happened to be a Sunday, resulting in four consecutive days of important liturgical observances, a situation which surely could put a severe strain on the musical and liturgical resources of any church.

In addition to this Mass at *Sant' Ambrogio*, I attended two others in the *Duomo*. Both of these took place at the high altar, but they were relatively simple spoken liturgies with a priest-celebrant and servers. In each instance there was an additional priest who served as a "song leader" (for want of a better term), encouraging and assisting the congregation in singing an opening hymn plus various responses and acclamations during

the liturgy. It was almost painfully reminiscent of similar efforts in American churches with only modest success in encouraging participation of the people. As I had noticed elsewhere in Italy, there was no available material to assist the congregation. Therefore, it was quite impossible to join in the singing of the opening hymn unless one was familiar with *Lodate Dio, schiere beate* which was sung at both Masses. From what I could observe, most members of the congregation were totally ignorant of the words or, perhaps, simply disinterested in the process of singing an opening hymn. Therefore, singing was minimal at best. This was quite disappointing, and it made me wonder why there isn't a greater effort to foster the use of *Cantemus Domino* as a prayer and song book for members of the Ambrosian community.

I also attended vespers and benediction at the *Duomo*, the first occasion being on the evening of All Saints and the second on Sunday evening two days later. The Ambrosian rite calls for vespers to begin with the *Lucernarium*, and the ceremony for this is quite simple and filled with symbolism and meaning. The entrance procession included a server in cassock and surplice who carried a lighted lamp. Upon reaching the entrance to the sanctuary, the celebrant obtained light from this lamp to light the candlesticks which were placed on the altar by two deacons. Incensing and the singing of a hymn followed the *Lucernarium*. On the solemnity of All Saints, the musical ministry of the *Duomo* was represented by the men and boys choir, but at Sunday vespers the singing was provided only by the men. At both services the cathedral staff distributed a twelve-page pamphlet for use by the congregation. The hymns were offered in Latin with an Italian translation, but the psalms and their antiphons only in Italian, reflecting an apparent desire for the people to join in the psalmody. Curiously, the pamphlet only provided two psalms (Psalm 109:1-5, 7 and Psalm 110). Since the pamphlet was entitled *Vespri per Il Tempo Ordinario*, I surmised that these are the only psalms sung at vespers in the *Duomo* during ordinary time.[7] The *Magnificat* followed the psalms, and this was done in Italian with the congregation trying to alternate with the choir, but without a great deal of success. Ambrosian vespers for All Saints normally concludes with a special "commemoration of the saints," but the liturgy ended with a change of theme which reflected the forthcoming observance of All Souls Day. The celebrant and attendant ministers changed to purple vestments and then processed around the vast cathedral blessing the graves of former archbishops who are buried in the *Duomo*. The celebrant, vested in a cope, blessed each burial place with holy water, which was then incensed by the deacon.

When I returned for Sunday vespers two days later, once again there was a change in the conclusion of the liturgy. Sunday vespers customarily end with a commemoration of baptism, involving a procession to the baptistery. This being the first Sunday of the month, however, vespers in the *Duomo* concluded with a Marian procession. The singing of the choirs at vespers was often quite mediocre. Once again, singing with organ accompaniment left much to be desired. However, when the choir sang unaccompanied, it was not only better but quite outstanding. This was particularly true on Sunday when the men's choir sang unaccompanied polyphony and chant during the concluding procession. This singing represented the best musical experience I had during my entire stay in Milan.

Most people go to Milan to see Leonardo da Vinci's "Last Supper" or to see an opera at La Scala. I went to Milan to experience the celebration of the Ambrosian rite. My interest in the liturgy of Milan is a long standing one, and visiting the city during a period of particular liturgical interest at the beginning of November was the fulfillment of a long-held aspiration. Even prior to the visit I was gratified to note the publication of new Ambrosian rite liturgical books. That publication clearly signified that the unique liturgy in Milan was not simply going to disappear in the aftermath of the Second Vatican Council. My visit to Milan presented a much appreciated opportunity to be present in the *Duomo* for the solemn pontifical Mass on November first. The memory of that wonderful liturgy will always remain with me. The other liturgical celebrations were certainly less satisfying, but perhaps this was to be expected. The important impression

throughout my visit was that the Ambrosian rite was being preserved and, therefore, would have a role in Catholic worship extending into the future. Yet questions remain. Certainly the rite has a very limited use, and it would appear that the Latin *Missale Ambrosianum* is only utilized for special occasions in the *Duomo* and at some of the other major churches in the city. The more prevalent use of Italian raises a concern over the future of Ambrosian chant. The music of the Church of Milan is as distinctive, perhaps more so, than its actual liturgical practices. How that music might coordinate with vernacular liturgies of the twenty-first century is a troubling question. Very little of that tradition is included in *Cantemus Domino*, the prayer and song book for use by the congregation, and I know of no effort to reprint the Ambrosian chant books. One can only hope that this great musical tradition will find some way to survive. The wonderful liturgical celebration I attended on All Saints Day encouraged me to believe that the Ambrosian traditions are still revered and respected in Milan. Let us hope that those traditions will be carefully fostered and maintained for future generations.

VINCENT A. LENTI

NOTES

[1]The feast of the Triumph of the Cross, celebrated in the new liturgical calendar on September 14, is a very important occasion at the *duomo* in Milan. The cathedral's most important relic is a nail which is believed to be one of the nails of the crucifixion. The relic is said to have been given to Saint Ambrose by the Emperor Constantine. Since the sixteenth century, the feast of the Triumph of the Cross calls for a procession with the relic, which is removed for the occasion from its tabernacle high above the chancel of the *duomo.* That ceremony is particularly dramatic since it requires that the archbishop ascend to the tabernacle in a device called in Milanese dialect the *nivola.*

[2]The current publisher for Ambrosian rite books is Edizioni Piemme, Via del Carmine 6, 15033 Casale Monferrato (AL), Italy.

[3]The altar originally came from the former Basilica of Saint Mary Major, consecrated by Archbishop Angilbert II in 836, and one of two churches which served as Milan's cathedral prior to the opening of the new *duomo* in the mid-fifteenth century.

[4]Saint Charles Borromeo, one of the great leaders of the counter-reformation, was the 119th bishop of Milan who served in that capacity from 1560 to 1584. He is buried in the crypt of the *duomo* and is much revered by the people of Milan.

[5]Unlike their Roman rite counterparts, Ambrosian deacons have always worn the stole over the dalmatic.

[6]The Ambrosian rite treats the *Pacem* as the beginning of the liturgy of the Eucharist rather than the conclusion of the liturgy of the Word.

[7]In the current four-week Ambrosian psalter, Ps. 109 and Ps. 110 are prescribed for Sunday vespers during Week III. The Ambrosian rite numbers the psalms according to the Septuagint rather than the Hebrew psalter. Therefore, these two psalms would be Nos. 110 and 111 according to the Hebrew numbering.

REVIEWS

Choral

Put on Therefore as the elect of God by Leo Sowerby. SATB, organ. Randall M. Egan, Ltd., 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.

This must have been one of Leo Sowerby's last works, as it is dated June 26, 1968. Sowerby has been the focus of some retrospective attention in recent years, and appreciation for his music has been growing. The text of this work comes from Colossians 3:12-17, and much of its beauty and dignity come from the harmonic idiom, which is tonal, chromatic, often dissonant, and somewhat impressionistic. The texture is homophonic, and the melody follows speech inflections quite closely. With the organ accompaniment often doubling the choir, the level of difficulty is somewhat lessened. This anthem would serve well as a meditation during offertory or communion.

SUSAN TREACY

This is the Day (A Festival Introit) by Charles Callahan. SATB, organ. Randall M. Egan, Ltd., 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.

The text, of course, is Ps. 118:24, "This is the day which the Lord has made; let us rejoice and be glad in it," with added alleluias, and would be appropriate for Easter, among other liturgical occasions. Charles Callahan's "festival introit" is rather like a fanfare in that the choral parts are written homorhythmically and the style is that of a brass ensemble. Also, the choir mostly alternates with the organ to produce an antiphonal effect. Even the mildly dissonant harmonies mimic much of the contemporary music for brass ensemble.

ST

Revelation Canticle by Charles Callahan. 2-part, mixed or equal choir, organ. Randall M. Egan, Ltd., 2024 Kenwood parkway, Minneapolis, MN 55405-2303.

The scope of this work is majestic, and yet it is manageable by a non-professional choir because of the two-voice texture. The organist has to play some dissonant harmonies, yet the part is not overly demanding. With its text from Revelation 15:3-4 and Ps. 86:9, *Revelation Canticle* would be effective at the offertory, and has a general character of praise, not appropriate to any special liturgical season.

ST

Love One Another by Richard Proulx. SATB *a cappella*. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

Mixed meters and shifting accents combine to give this work a Gregorian chant-like free rhythm appropriate to this Mozarabic prayer, with its words of love and reconciliation. The publisher has designated the level of difficulty as medium to medium-difficult—not surprising in view of the chromatic harmonies, free rhythm, and lack of an accompaniment. Richard Proulx has composed this anthem in both polyphonic and homophonic textures, the latter especially when he wants to bring out certain words. The opening acclamation of "O Lord God" is repeated three times and with its flowing, rising melodic lines and polyphonic texture, has the character of prayer rising as incense to the Lord.

ST

Jesu dulcis memoria by R. Anthony Lee. SATB *a cappella*. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

This famous and beautiful Latin hymn is set in a modern, somewhat dissonant idiom, yet sensitively and prayerfully. At times this motet also looks back to earlier styles of music, especially Gregorian chant and renaissance polyphony, and both polyphonic and homophonic textures are used. The composer has used two recurring melodic themes as points of orientation by having the opening theme repeated at the beginning of stanzas 1, 3, and 5 (as well as some other places) and the secondary theme begin stanzas 2 and 4. The text is set syllabically for the most part, but at certain words (*mel, Dei, bonus, Jesum, gloria*) the voices launch into chant-like melismas. Designated as medium difficult, this interesting work would be appropriate as a meditation during communion.

ST

Set Me as a Seal by René Clausen. SSAA (also in SATB). Mark Foster Music Co., P. O. Box 4012, Champaign, IL 61824-4012.

This well-known text from the Song of Songs is set in a straightforward tonal harmonic idiom and homophonic texture. The pleasing harmonies and melodic line bespeak the happiness of the bride and bridegroom on their wedding day, with no dissonances to cloud their joy. Clausen's anthem would probably not be suitable for a regular Sunday Mass, but of course would be ideal for a wedding, if one could have a choir. The SSAA version, which this reviewer received, is the com-

poser's own arrangement of the original SATB setting, excerpted from his cantata, *A New Creation*.

ST

A Prayer of Saint Augustine by Ronald A. Nelson. SATB, flute, organ. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

This anthem is designated as medium-difficult, and is in a neo-romantic style with slight dissonances and a lush, essentially diatonic harmony. Ronald Nelson has chosen two of the most famous passages from the *Confessions* of Saint Augustine for the lyrics. Most of the choral writing is homophonic, and a brief solo begins the anthem, which might be appropriate for general use during communion, or perhaps at a parish's patronal feast.

ST

Three Calls to Worship. I. Father, Who the Light This Day; II. How Did My Heart Rejoice; III. Come, Thou Soul-transforming Spirit by Curt Oliver. Paraclete Press, P. O. Box 1568, Orleans, MA 02658.

These three SATB *a cappella* compositions can be learned relatively quickly by any choir that sings in four parts. Though called "Calls to Worship," they could be used by a Catholic choir as offertory or communion motets. The texts, which are traditional English sacred texts, have a general theme except for *Come, Thou Soul-transforming Spirit*, which would be most appropriate for Pentecost or confirmation. All three pieces are under two minutes in length.

KURT POTERACK

Rorate Caeli Desuper by Randall Giles. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

This three-voice setting of the introit for the fourth Sunday of Advent is for SAB. The bass part is really a "men's" part in that most tenors could sing it. The piece has a "medieval" sound because of the frequent use of organum-like parallel fourths between the soprano and alto and the use of open fifth chords. Though not atonal, this composition is untraditional enough so that it would require extra rehearsal time. *Rorate Caeli* would be especially appropriate as the introit for the fourth Sunday of Advent, but it could be performed as a motet anytime during Advent.

KP

Miserere Mei by David Ashley White. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

This *a cappella* setting of the first verse of Ps. 51 from the Vulgate is for SATB. It is a rather lush setting employing parallel planning and extended harmonies which give the piece a "modern" yet not unpleasant sound. It does require a skilled choir able to divide into eight parts, and probably a fair amount of rehearsal time. This motet would be appropriate anytime during Lent or for a Mass or service with a penitential theme.

KP

Books

The Church Visible: the Ceremonial Life and Protocol of the Roman Catholic Church by James-Charles Noonan, Jr. New York: Viking, 1996. 553 pp. $39.95.

This handsome volume with 123 color plates, including what is virtually its frontispiece, a splendid Karsh of Ottawa photograph of Pope John Paul II, is a useful addition to a library. Its illustrations are its *forte*. Some of Noonan's photographs show uniformed knights of the various papal orders and these provide a rare and privileged access to the archives of the papal secretariat of state.

The book deals with the non-liturgical ceremonial of the Catholic Church and is divided into four parts, the Roman curia and pontifical household, papal honors, forms of address, and clerical dress. The first part includes some very interesting material on the college of cardinals including the Gregorian chant with notation (pp. 47-64) for the obsequies of a cardinal. The chapter on the pontifical household covers only four pages (pp. 87-90) and those wishing more of its history may wish to consult my "Papal Musical Knights" (*Sacred Music*, Summer, 1985) and "Musical Monsignori: Or Milords of Sacred Music Honored by the Pope" (Fall, Winter 1995 and Spring 1996).

Regarding the use of the tiara and the papal coronation, the author makes the good point (pp. 42-43) that even if the last papal coronation was in 1963, article 92 of the papal electoral law of 1975, *Romano pontifici eligendo*, still calls for a coronation and, hence, this rite and the formal use of the tiara cannot juridically be considered obsolete. Alas, while the book was at the presses, on February 22, 1996, the feast of the Chair of Saint Peter, John Paul II issued a new papal electoral law, bearing the incipit, *Universi dominici gregis*, abrogating the law of 1975. By its article 92, the 1996 law referred only to the "inauguration of the pontificate." While the term "inauguration" does not preclude a coronation from taking place, it does rob the author of his argument that the praxis of the last

three decades has not been canonically codified. Today only the armorial use of the tiara survives.

Noonan's section on the "burial of a papal knight" (pp. 120-121) is useful, but it does seem a little grand for him to state on p. 120 that the Golden Rose enjoys pride of place among papal honors at such an event when on p. 106 he had explained that, Francesco Lardini, doge of Venice, granted the Golden Rose in 1759, was the last male to have received the honor. Thus, it would seem unlikely that in the years to come there will be many funerals of papal knights who have received a Golden Rose.

His section on papal honors contains some interesting material on presentation ceremonial for papal honors for clerics and laity. Noonan urges (p. 117) a solemn service for the conferral of such honors in some sort of liturgical setting. This may be appropriate—especially since Vatican II wishes to revive vespers as a popular liturgical service and this would provide another opportunity for choral vespers.

On the other hand, the noted liturgical expert, Ioachim Nabucco, in his *Pontificalis Romani Expositio Iuridico Practica* (Paris, 1962), pp. 887-899, took a more nuanced position. In his appendix 2 of suggested rites for inclusion in a reformed Roman pontifical, Nubuco sets forth a church service for the investiture of a protonotary apostolic and also describes a service based on the former and used in the United States for the investiture of a domestic prelate. Both rites included reading of the apostolic brief granting the honor, the oath of fidelity and profession of faith, and the benediction of the rochet with which, along with the mantelletta, the new honorary prelate was then clothed. In the case of a protonotary he has also given the prelatial hat (black with red cords and tassels) which ceremony paralleled the imposition of the red *galero* by the pope on the head of a new cardinal. Alas both rites are now obsolete, for the post-conciliar reforms of the prelatial dress have abolished the use of the rochet and manteletta for all merely honorary members of the pontifical household. The red *galero* of cardinals has also been abolished and with it, implicitly, the black one for the more junior protonotaries (Instruction, *Ut sive sollicite*, 62 *Acta Apostolicae Sedis* 334, 1996, articles 9, 19.) Thus the material cause for these rites no longer exists. While the supernumerary protonotaries retain the use of the purple *feraiuolo* or long purple cloak, this is not a choir vestment and so ought not be used in liturgical services.

Nabuco goes on to mention that the Order of Malta and the Order of the Holy Sepulcher, the ecclesiastical orders of knighthood, have their own internal rites for investitures, but he adds that the papal Order of Christ, of the Golden Spur, of Pius, of Saint Gregory, and of Saint Sylvester lack any investiture rites. In fact, the latter orders are considered civil orders and clerics are forbidden to display their decorations armorially. Accordingly, one might argue that such civil orders ought not be conferred in church but rather, as Nabuco suggests, be conferred in a ceremonial in some suitable hall or chamber. It is noteworthy that the only investiture services which Noonan does print are for the ecclesiastical orders, the Order of Malta and the Order of the Holy Sepulcher.

Whatever the correctness of the matter, it is lamentable that little of the treasury of sacred music is to be found in the Order of the Holy Sepulcher investiture service which Noonan prints (pp. 168-186). Despite the solemnity of the event, the liturgy does not seem a solemn one. Sacred music is "a necessary or integral part of the solemn liturgy" (*Sacrosanctum concilium*, Art. 112) but what is proffered is basically the low Mass with hymns of the 1950's with a couple of motets. There are no propers sung except for the responsorial psalm. The *Veni, Sancte Spiritus* appears to be sung in English. Sung in Latin and Gregorian chant it would surely have lent more solemnity to the service. Since the order of the Holy Sepulcher is an international order headed by a cardinal of the Holy Roman Church and with the Latin patriarch of Jerusalem as its grand prior, one would have thought that more place would have been given to Gregorian chant, the Latin Church's "very own music," as Vatican II called it in article 116 of *Sacrosanctum concilium*, ordering it to have *principium locum* or "lead spot." Likewise, for the same reasons some place might have been found for the liturgical use of Latin, which Vatican II (art. 36) ordered to be preserved in the Latin rites. The rite for the investiture of a priest-knight does include the *Te Deum*. Here, of course, the treasury of sacred music includes an *embarras de richesse*.

In his section on forms of address Noonan follows the *Official Catholic Directory* and uses "Rev. Mr." as the title for transitional deacons—those who will soon be ordained priest—and withholds it from permanent deacons, addressing them instead by their function (p. 215). While he can claim to be following "authority," "authority" is surely wrong on this point. Both types of deacons after all receive the same sacrament, and so one fails to see a theological justification for a disparity of treatment in the matter of titles. Nor should

the fact that the permanent deacon has usually received one more sacrament than his transitional brother disqualify him from becoming "Reverend." One notes that in the Latin Church there are over a hundred American Catholic married men (mostly former Anglican priests) ordained priest pursuant to a Roman dispensation. Who would have the temerity to call one of them "Priest Smith" rather than "Father Smith" or "Priest John Smith" instead of "The Reverend John Smith," merely because he had a lawfully wedded wife? Besides these clerical styles rest on the sanction of custom which has the force of law (cf. Canon 23). One might well ask what authority (other than P. J. Kennedy and Sons) promulgated the decree which canonically abrogated the customary style for certain deacons. In fact, the "authority" is but a suggestion of the Committee on the Diaconate of the NCCB, which committee utterly lacks legislative authority. Indeed, the Bishops Committee on the Permanent Diaconate in its *Permanent Deacons in the United States: Guidelines on their Formation* (United States Catholic Conference, 1971) p. 48, merely "endorses the hope that deacons will resemble lay people in these (dress and address) matters of life style." A hope is decidedly not a command.

The part on clerical dress has some good material. The author rightly laments (pp. 299-304) the transformation of the biretta into something of an episcopal privilege. Clearly this development was not intended to be so by the Roman authorities, for his 1968 reforms of the pontifical household, Paul VI assumed that all clerics were entitled to wear a black biretta and that is why this style of biretta was in the future to be worn by all but a very privileged few who belonged to the pontifical household. Henceforth, the honorary clerical members of the papal household who lacked the episcopal character would cover themselves with a black biretta like other secular clerics. It was of no use to reserve the purple biretta for bishops in an attempt to color-code them and set them apart from black-covered priests if the latter in practice would cease to wear their black birettas. On the contrary, for the Pauline reform to have been effective, priests and deacons would have had to continue to make frequent use of the black biretta. One is in sympathy with the author and concludes that those clerics who do not wear a biretta are unwittingly sabotaging the Pauline reform. It is true that the reformed Vatican II missal does not prescribe the use of the biretta. Neither does it proscribe it. Custom, not rubrical prescription, gave rise to the use of the biretta. And with the passing of positive liturgical law, custom resumes its force.

For the history and protocol on wearing the biretta, the reader is referred to some venerable but still largely on point articles in the *American Ecclesiastical Review*: "History of the Birettum" in volume 8 (March 1892), pp. 201-205; "Sacred Vestments: The Biretta," volume 31 (December 1904), pp. 588-590); "The Biretta in Liturgy," volume 81 (1929), pp. 374-383. These are very good, seem to be now in the public domain, and would bear reprinting.

In fine, a useful book filled with much delight, especially for the eye.

DUANE L.C.M. GALLES

Magazines

UNA VOCE (France). No. 191. November-December 1996.

This issue contains a review of some of the press reactions to the visit of the Holy Father. An editorial comments on the great enthusiasm with which he was met by crowds of French Catholics, this in spite of the fact that the French press has insisted for a number of years that Catholics in France are a small minority. The principal article is printed elsewhere in this issue of *Sacred Music* in translation. It is on the history of Gregorian chant, emphasizing it as the cultural expression of Europe since the middle ages. The author is Dom Hervé Courau, abbot of Notre Dame de Triors. There is also an article about the consecration of the church of this abbey which took place on October 5, 1996. We are reminded that 1996 marked the tenth anniversary of the death of Maurice Duruflé, organist, composer and a founding member of the board of *Una Voce* (France).

V.A.S.

BOLLETTINO CECILIANO. Anno 91, No. 8/9, August-September 1996.

Achille M. Triacca has an extensive article (to be continued in later issues) on the theological and liturgical foundation of singing and playing in the celebration of the Mass. Emilio Papinutti writes about the first national congress of sacred music, held in Milan in 1880, giving much information about its opening, its discussions and performances. A "black list" of disapproved music was on the agenda and officers were elected. Extensive coverage of musical activities throughout Italy and a few book reviews conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 91, No. 10, October 1996.

This issue is a continuation of the preceeding one with articles by Achille M. Triacca and Emilio Papinutti being continued. The account of the second congess, held only a year after the first, tells of the efforts to initiate the Cecilian reforms in Italy at the end of the nineteenth century. The directors of the Italian Association of Saint Cecilia had an audience with the Holy Father. An account of the meeting is made by Luciano Migliavacca, and the text of the greeting made by Bishop Antonio Mistrorigo, president of the society, is printed in full. Book reviews and notices of new music and various periodicals complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 91, No. 11, November 1996.

The final section of the essay on the theological and liturgical foundation of singing and playing in the celebration of the Eucharist is the main article. Papinutti treats the third Italian sacred music congress, held in Soave, September 1889. Maria Simonetti reports on the Masses on TV with the musical programs included.

R.J.S.

BOLLETTINO CECILIANO. Anno 91, No. 12, December 1996.

An article on temperment in organs opens the issue. The program for the three days of study and prayer at Rome, March 3 - 6, indicates an activity well attended in the past that is repeated. The summary of the year's events indicates the deaths of several important and well-known persons: Monsignor Moneta Caglio, Marcel Noirot, and Luigi Ronga.

R.J.S.

CAECILIA. Vol. 106, January-February 1997.

This issue contains an article on the relationship between the liturgy and the space and furnishings of the church. The main article deals with the liturgy as a place of conflicts. It follows upon previous articles dealing with the liturgy as a school of politeness and the liturgy as a place of happiness. The author recognizes conflict as a part of adult life and acknowledges discussions that took place at the time of Vatican II. Conflicts can result from changes in the music which is used in the liturgy and in the transformation of the space for worship. The author states that this is a difficult area, but if handled the right way conflicts can foster growth in the community. The journal contains sample music in French and German and reviews of church music magazines from around the world, including *Sacred Music*.

V.A.S.

SINGENDE KIRCHE. Vol. 43, No. 4, 1996.

Wilhelm Zauner has an article called "Love Songs" (*Liebeslieder*) in which he discusses the love of God for His people and the love of Christ for His Church. One wonders what the purpose of the article is, if not to add more confusion to the problem of sacred and secular that afflicts church music today. In this Bruckner anniversary year, Bishop Paul-Werner Scheele contributes an article, given first as a speech in the cathedral at Mainz, on the legacy of Anton Bruckner. The third article is by Markus Grassl, a recent graduate of the University of Vienna in musicology. He writes on Johann Caspar Ferdinand Fischer who died in 1746. Gunter Lade has an article on the new organ in the Schottenabteikirche in Vienna; there are several pictures and diagrams as well as a history of the previous instruments. A translation of an essay on sacred music, organized by a group of English-speaking people at Snowbird, Utah, in 1993, is published, indicating that the change of the editors of *Singende Kirche* has brought about a change in direction of the publication as well. A discussion of the hymnal for all German-speaking lands, *Gotteslob*, shows that controversy over its use and its contents continues, involving the question of inclusive language. An ever-interesting part of this journal is the listing of music programs for the major churches of Austria and surrounding German-speaking lands, radio and television programs and other concerts. News about various persons active in church music, new organ installations and concerts and study courses in all the dioceses of the country, together with reviews of books, music and recordings, conclude a very full issue.

R.J.S.

SVETA CECILIJA. Vol. 66, No. 3, 1996.

Church music in Croatia is active despite the political problems in former Yugoslavia. Three musicians who died this year are commemorated in an editorial in their memory: Bishop Srecko Badurina, Dr. Petar Z.Blajic and Dr. Anton Benvin. Lovro Zupanovic has an article on Julije Skjavetic and his first book of motets. Miroslav Martinjak writes on the Mass *proprium* and *ordinarium* and their interpretation. Marijan Steiner and Lovro Zupanovic collaborate on an article about the con-

tribution of the Jesuits to Croatian musical culture in the 17th and 18th centuries. Franjo Jesenovic writes on the *Liber cantualis* of Cakovec, and announcements about diocesan musical events conclude the issue.

R.J.S.

SVETA CECILIJA. Vol. 66, No. 4, 1996.

The editorial by Bishop Marka Culeja was given as a homily on the feast of Saint Cecilia, entitled "Sing to the Lord a New Song." The article begun in the last issue on the Jesuits in 17th and 18th century Croatia is concluded. Several articles on various aspects of the life and work of Mato Lescan mark the fifth anniversary of his death. He was an ethnomusicologist. Several pages of new music and reports on diocesan activities, together with the reviews and announcements conclude the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 23, Series 2, No. 80, October, November, December 1996. Trimester periodical of the Sacred Music Commission of Braga, Portugal.

This issue is dedicated to the baptism of the Lord with particular attention given to the sacrament of baptism and the connection to the Easter vigil. The issue contains 25 pages of music with Portuguese texts, written for use in connection with the rite of baptism. The only article published is a translation from the Italian, an article by Luigi Natale Barosco, originally printed in the *Bollettino Ceciliano* of the Italian Association of Saint Cecilia. Two pages are devoted to a summary of church music periodicals from all parts of the world, including an extensive presentation from *Sacred Music*.

R.J.S.

SINFONIA SACRA. Vol. 4, No. 2, 1996.

This attractively edited journal comes from Regensburg, where the Cecilian movement originated in the 19th century. The editorial takes up the question of the reforms of Vatican II, claiming that they have never totally been carried out. There is an article by Bishop Graber of Regensburg, posthumously published, giving his theology of sacred music. It was originally preached as a homily on May 25, 1975, on the occasion of the 100th anniversary of the famous church music school in Regensburg. A biographical sketch of Karl Kraft is interesting, and an interview with Reinhard Kammler, who directs the boys choir of Augsburg, takes up the future of true church music in Germany. "The Trojan Horse, a Look Within" objects to the opinions of Albert Gerhard whose writings are published in the dioceses of Aachen, Berlin, Essen, Hamburg, Hildesheim, Cologne and Osnabrück. The last article treats the restoration of church music today; it is a talk given by the editor, Michael Tunger, July 3, 1996. Some commentaries and selections from various church music journals, including an extensive piece on "reforming the reform" from *Sacred Music*, conclude the issue.

RICHARD M. HOGAN

OPEN FORUM

Environment and Art in Catholic Worship

Nuntium magni gaudii habeo. I have news of great joy: the statement of the Bishops' Committee on the Liturgy entitled *Environment and Art in Catholic Worship* has no "canonically obligatory force."

An article entitled *Environment and Art in Catholic Worship* (EACW) appeared last year in volume 55 of *The Jurist* and made this declaration on pp. 349-362. The article is by Monsignor Frederick R. McManus, and is published in the canon law journal of the Catholic University of America. Church musicians should note that the McManus declaration may be applied by analogy to the musical statement of the Bishops' Committee on the Liturgy issued in 1972 and entitled *Music in Catholic Worship.*

While *Sacred Music* has always maintained that these statements were merely committee reports and have no canonical force in and of themselves, others made more extravagant claims for them. In the August/September, 1985, issue of the *Newsletter* of the Bishops' Committee on the Liturgy, it was fatuously claimed that "EACW has the force of particular law in the dioceses of the United States." The *Newsletter* continued on rather grandly claiming, inconsistently in view of canon 34 (2), that "committee statements like EACW are analogous to the *instructiones* issued by the various Roman dicasteries."

But there it is now for all to savor: Monsignor McManus's magisterial declaration that "the (EACW) statement is not, nor does it purport in any way to be, a law or general decree of the conference of bishops, emanating from the NCCB's legislative power; neither is it a general executory decree of that body. Thus it lacks, and there is no

suggestion that it has, juridically binding or obligatory force, for which both two-thirds affirmative vote of the conference's *de jure* membership and the *recognitio* of the Apostolic See are required" (p. 350).

If the NCCB has a "truth in packaging" norm, the substance of this declaration should surely appear henceforth on every copy of these statements—much like the surgeon general's declaration on a pack of cigarettes. Then perhaps the artistic carnage, the vandalism of our churches, the willful destruction of cultural church property of the past three decades will cease. Even if this would not result in paradise regained, it would end the disgusting spectacle of Holy Mother Church devouring her own material churches which she has brought to birth over centuries, producing a treasury of sacred art.

Of course, having declared that the committee's statements were naked of canonical force, McManus does not stop. He argues that as a "statement" approved by the conference, it has "extrinsic authority" or "moral" force. But this is only to say that in the search for truth these statements are the prudential judgments of the bishops who approved them. Of course, in the philosophical order reasonable minds may differ—whether about architecture or economic policy. Any reasonable mind may soberly and seriously examine the matter and reasonably come to the conclusion that neither statement accurately and adequately states the mind of the Church.

McManus likewise argues that the statement has "intrinsic authority." He quotes Paul VI as saying that clerics and religious should not only be drawn to the divine office by obedience to canonical obligation but also by the attraction "of the intrinsic excellence of the hours and their pastoral and ascetical value." This is, of course, true, for there ought to be a nexus between truth and beauty and goodness. But this same postulate could be used to provide some evidence for the thesis that the thousands who have requested the Mass of the 1962 missal are not drawn to the Mass of Paul VI (as generally celebrated musically and otherwise in the United States using the "less is more" Bauhaus translations by the International Committee on English in the Liturgy) because they do not find in it "excellence."

McManus further argues that the widespread acceptance of EACW is evidence of its "intrinsic excellence," but in the name of truth one need also observe that many American Catholics have merely been bludgeoned into accepting it. Repeatedly since its advent in 1978 EACW has been called upon as "authority" to legitimate what is merely official vandalism ("waste" would be the usage in American tort law) committed by those who under canon 1284 have a fiduciary obligation to preserve cultural church property. But despite their modest canonical resources to protest the wrongful use of EACW, many American Catholics *a mari usque ad mare* have filed canonical administrative appeals to halt the "renovation" of their churches and thus denied implicitly that EACW has any "intrinsic authority." Their splendid example reminds one of the figure in Plautus' *Captivi* who *nec fero nec auro superari potes*, could neither be bought nor bludgeoned.

While few have been successful in obtaining canonical remedies, perhaps in their grief they will find some solace in knowing now by reason of the McManus declaration that EACW, though morally responsible for the destruction of their parish church, had no "canonically obligatory force" (p. 362). *Te Deum laudamus.*

DUANE L.C.M.GALLES

Correction

There was an unfortunate omission on p. 11 in my article, "Baltimore's Failed Bid for the American Primacy." Among the primatial sees created in the Americas in the twentieth century I should have listed Quebec. On January 24, 1956, by the decree *Sollicitae Romanis Pontificibus* the Holy See bestowed on the archbishops of Quebec, the title of "Primate of Canada" (48 *Acta Apostolicae Sedis*, 1956, p. 509-510.

DUANE L.C.M. GALLES

A Request

Is it possible that in honor of the holy year 1999, which Pope John Paul II has set aside to honor in a most significant manner, God the Father, a Mass based on authentic scriptural texts and inspired heavenly music could be composed?

In the past, Masses were composed at the request of kings and patrons for special occasions. Surely, a year set apart to honor God the Almighty Father and Creator of all things is just such an occasion. I am not a musician, but for some few years now I have had this longing for a special Mass in honor of Almighty God, the Eternal Father.

WINIFRED BOYLE
10273 Avenida Magnifica
San Diego, CA 92131-1447

Franciscan University of Steubenville, Ohio

Throughout the academic year at Franciscan University the schola cantorum, directed by Dr. Susan Treacy, provides sacred music for two Masses each month. At the eight o'clock morning Mass on the first Sunday of each month, the schola leads the faithful in the singing of a Gregorian ordinary and organ-accompanied hymns in English. Once a month a *Novus Ordo* Latin Mass is celebrated. At it the schola leads the community in the responses and a chant ordinary. At both Masses the schola provides choral or organ music for meditation at the offertory or the communion. The repertoire includes music by Isaac, Mozart, Gumpeltzhaimer and graduate student Amy Lewkowicz. Her composition, *About the Blessed Virgin Mary*, is a duet for sopranos and organ on a text of Hildegard of Bingen. A smaller group, called Cantores in Cappella, sings Gregorian chant settings of the proper texts. The University Chorale, directed by Pana Mastros sings occasionally. Academic courses in chant and music history are offered.

SUSAN TREACY

NEWS

Christendom College in Front Royal, Virginia, in cooperation with the Church Music Association of America will sponsor the seventh annual colloquium on liturgical music and the restoration of the sacred, June 17 - 22, 1997. Among the faculty of the institute are Paul Salamunovich, Theodore Marier, Fr. Ralph S. March, S.O.Cist., Monsignor Richard J. Schuler, Fr. Sheldon Roy and Fr. Robert A. Skeris. Introductory classes in Gregorian chant, lectures in liturgy, the theology of worship and choral music are scheduled. For information call (540) 636-2900, extension 253.

+

Franciscan University of Steubenville , Ohio, hosted its first sacred music symposium March 8-10, 1996. The conference, titled after Saint Augustine, "O Beauty Ever Ancient, Ever New," began with an organ recital by Kurt Poterack, assisted by the Franciscan Brass Ensemble and a schola. Works by J. S. Bach, Boëllmanns, Peeters, Duruflé and contemporary American composers were performed. Guest speakers were Monsignor Richard J. Schuler, Thomas Day and Mark Bradford. The conference concluded with a Latin *Novus Ordo* Mass celebrated by Monsignor Schuler in Christ the King Chapel. The combined choirs of the university and the congregation sang Mass XVIII, Duruflé's *Ubi Caritas*, and Mozart's *Ave verum Corpus*.

+

Music at Saint Patrick's Church, Portland, Oregon, during January 1997, included Palestrina's *Missa Descendit Angelus Domini*, Gabriel Fauré's *Requiem*, Mozart's *Laudate Dominum*, Giovanni Nanino's *Diffusa est gratia* and William Byrd's *Senex puerum portabat*. Dean Applegate is director of the Cantores in Ecclesia, and Delbert Saman is organist. Father Frank Knusel is celebrant of the weekly Latin Mass.

+

The Cathedral of Saint Raymond in Joliet, Illinois, celebrated the solemnity of Christ the King with an organ recital and solemn vespers. The organist was Richard Siegel. His program included works by Louis Couperin, Matthias Van den Gheyn, Widor, Dupré and Percy Fletcher. Music for vespers was provided by the schola of the Ecclesiastical Choral Society. A similar program was scheduled for the solemnity of Pentecost, May 26, 1996, at Saint Mary Immaculate Church in Plainfield, Illinois.

+

The Gregorian Schola of Los Angeles, in cooperation with the California State University at Los Angeles, is sponsoring a two-week seminar on the interpretation of Gregorian chant. It will be held at the Abbey of St. Pierre de Solesmes in France, June 26 to July 15, 1997. The instructor is Fr. Columba Kelly, O.S.B., of Saint Meinrad's Archabbey in Indiana. Also participating in the event are Dom Gregory Casprini, O.S.B., abbey organist at Solesmes, and Dom Jean Claire, chantmaster. Robert Fowells is making the arrangements. For information, call (818) 332-8465.

+

The Cathedral of Saint John the Evangelist in Lafayette, Louisiana, celebrated the solemnity of Christ the King with Mozart's *Krönungsmesse*, KV 317, October 26, 1996. The cathedral choir and orchestra were under the direction of Thomas Niel. On Gaudete Sunday, music of Poston, Dufay, Willcocks, Davies, Manz and Palestrina was programmed. For Christmas, Charpentier's *Messe de Minuit de Noël* was heard. The pastor is Monsignor Glen John Provost.

+

Midnight Mass at the Cathedral of Saint Matthew the Apostle in Washington, D.C., was celebrated by James Cardinal Hickey. Composers whose works were performed included Gerald F.

Muller, Anton Bruckner, Gustav Holst, John F. Wade, Marc-Antoine Charpentier and Camille Saint-Säens. Gerald F. Muller is director of music, and Jay Rader is organist. Monsignor W. Ronald Jameson is rector.

+

To celebrate the rededication and restoration of the Kilgen organ at the Cathedral of Saint Louis in Saint Louis Missouri, a series of recitals has been planned. On January 5, 1997, Charles Callahan played the rededication concert. A brass ensemble, organ and percussion were heard on January 14, and harp, violin and organ on January 26. John A. Romeri and Karen A. Romeri played French organ works on February 2, and Mario Duella played on March 23. The Saint Louis Symphony Orchestra under the direction of David Loebel presented the world premiere of *Mosaics for Organ and Orchestra* by Charles Callahan on May 9.

+

A recording of the Mass celebrated to commemorate the first anniversary of the death of Roger Francis Wagner has been issued. It was celebrated by Monsignor Cyril Navin at the Church of Saint Cyril of Jerusalem in Encino, California, in the presence of Bishop Stephen E. Blaire, September 17, 1993. The music is Marcel Dupré's *Cortège et Litanie*, Maurice Duruflé's *Requiem*, several Gregorian chants, and Victoria's *Ave Maria*. William Beck is conductor, and Frances Nobert, organist.

+

At Assumption Grotto Church in Detroit, Michigan, the spring schedule of orchestral Masses includes Mozart's *Missa solemnis, K. 337*, Haydn's *Missa brevis in F*, Jehan Alain's *Messe modale*, Schubert's *Mass in A-flat* and Mozart's *Coronation Mass*. Other choral and instrumental music includes Rheinberger's *Organ Concerto in G minor*, Spohr's *Jubilate Deo*, and an adagio for organ and strings by Albinoni. Father Eduard Perrone is pastor of the church and director of the choir and the instrumentalists.

+

The second annual sacred music conference will be held at Franciscan University of Steubenville, April 4-6, 1997. Guest speakers will be Fr. Robert A. Skeris and Monsignor M. Francis Mannion. Information may be obtained by phoning Susan Treacy at (614) 283-6263.

+.

At the invitation of Bishop Leo O'Neil of Manchester, New Hampshire, the Magdalen College Choir joined with the choir of Saint Joseph's Cathedral for a sacred concert to mark the feast of Christ the King. Music on the program included Duruflé's *Ubi Caritas* and several hymns. Mary Bagnell directed. The group sang for vespers during Advent.

R.J.S.

CONTRIBUTORS

Reverend Thomas J. Paprocki is chancellor of the Archdiocese of Chicago. He assists with the liturgy on weekends at the Church of Saint John Cantius in Chicago.

Dom Hervé Courau, O.S.B., is abbot of the monastery of Notre Dame de Triors in France.

Vincent A. Lenti is on the faculty of the piano department of the Eastman School of Music in Rochester, New York. He also serves as director of the community development department.

EDITORIAL NOTES

Change of Address

Again we ask you to notify us of any change in your address. The post office does not forward 2nd class mail The magazine is discarded and we receive a notice that the address is incorrect. For which we must pay a fee of fifty cents. The scenario of the incorrect address is this: we do not have your new address; you do not get the magazine; we must supply another copy and pay $1.24 to mail it to you. Please see that we have your current, correct address and zip code.

INDEX TO VOLUME 123

ARTICLES

A Young Catholic Argues against Liturgical Dance by Rocco Loiacono — No. 1
Music and Liturgy in Nineteenth Century Lyons by Vincent A. Lenti — No. 1
Musical Monsignori or Milords of Music Honored by the Pope, Part III, by Duane L.C.M Galles — No. 1
The Organist by George W. Stevens — No. 1
The Liturgy and Contemplation by Fr. Max Thurian — No. 2
How to Start Singing Again by Fr. Robert A. Skeris — No. 2
The Triumph of Symbol over Sacrament by Russell Shaw — No. 2
Corpus Christi in Munich, 1996 by Steven G. Rothmeier — No. 2
Baltimore's Failed Bid for the American Primacy by Duane L.C.M. Galles — No. 3
Johannes Riedel and the Music of the Church by Jane Rasmussen Riedel — No. 3
Language and Faith: the Language of Contemporary Church Music by Fr. Robert A. Skeris — No. 3
Reforming the Reform by Fr. Thomas J. Paprocki — No. 4
Gregorian Chant and Europe by Dom Hervé Courau, O.S.B. — No. 4
Milan and the Ambrosian Rite by Vincent A. Lenti — No. 4

FROM THE EDITORS

A Suggestion for the "Reform of the Reform" by Monsignor Richard J. Schuler — No. 1
Our Covers by Virginia A. Schubert — No. 1
Pueri Cantores in Salzburg by Monsignor Richard J. Schuler — No. 2
A Hymnal? by Monsignor Richard J. Schuler — No. 2
The "Reform" by Monsignor Richard J. Schuler — No. 3
An Organic Development by Monsignor Richard J. Schuler — No. 4

MAGAZINES REVIEWED

Bollettino Ceciliano (Msgr. R. J. Schuler, reviewer)
Vol. 91, No. 1, January 1996 — No.1
Vol. 91, No. 2, February 1996 — No. 1
Vol. 91, No. 3, March 1996 — No. 1
Vol. 91, No. 4, April 1996 — No. 2
Vol. 91, No. 5, May 1996 — No. 2
Vol. 91, No. 6-7, June-July 1996 — No. 2
Vol. 91, No. 9, September 1996 — No. 4
Vol. 91, No. 10, October 1996 — No. 4
Vol. 91, No. 11, November 1996 — No. 4
Vol. 91, No. 12, December 1996 — No. 4
Bulletin Campanaire (Virginia A. Schubert, reviewer)
No. 1, 1996 — No. 2
Caecilia (Alsace) (Virginia A. Schubert, reviewer)
Vol. 105, No. 1, January-February 1996 — No. 1
Vol. 105, No. 2, March-April 1996 — No. 1
Vol. 105, No. 3, May-June 1996 — No. 2
Vol. 105, No. 4, July-August 1996 — No. 2
Vol. 106, No. 1, January-February 1997 — No. 4
Nova Revista de Musica Sacra (Msgr. R. J. Schuler, reviewer)
Vol. 22, Series 2, No. 77, 78, 79, January-September 1996 — No. 3
L'Organiste (Virginia A. Schubert, reviewer)
Vol. 109, No. 1, 1996 — No. 2

Sinfonia Sacra (Msgr. R. J. Schuler, Richard M. Hogan, reviewers)
Vol. 4, No. 1, 1996 No. 3
Vol. 4, No. 2, 1996 No. 4
Singende Kirche (Msgr. R. J. Schuler, reviewer)
Vol. 43, No. 2, 1996 No. 2
Vol. 43, No. 3, 1996 No. 3
Vol. 43, No. 4, 1996 No. 4
Sveta Cecilija Msgr. R. J. Schuler, reviewer)
Vol. 65, No. 4, 1995 No. 1
Vol. 66, No. 1, 1996 No. 3
Vol. 66, No. 3, 1996 No. 4
Vol. 66, No. 4, 1996 No. 4
Una Voce (France) (Virginia A. Schubert, reviewer)
No. 186, January-February 1996 No. 1
No. 187, March-April 1996 No. 1
No. 188, May-June 1996 No. 2
No. 189, July-August 1996 No. 3
No. 190, September-October 1996 No. 3
No. 191, November-December 1996 No. 4

BOOKS REVIEWED
French Organ Music from the Revolution to Franck and Widor ed. by Lawrence Archbold and William J. Peterson. (Mary E. LeVoir, reviewer) No. 1
Gather Australia ed. by Jane Wood. (Fr. G. H. Jarrett, reviewer) No. 1
Guide to Microfilms of Vatican Library Manuscript Codices Available for Study in the Vatican Film Library at Saint Louis University compiled by Barbara J. Channell et al. (Msgr. R. J. Schuler, reviewer) No. 1
The Canon Law, Letter and Spirit: A Practical Guide to the Code of Canon Law. (Duane L.C.M. Galles, reviewer) No. 1
North German Church Music in the Age of Buxtehude by Geoffrey Webber. (Msgr. R. J. Schuler, reviewer) No. 2
Music in Churches by Linda J. Clark. (Msgr. R. J. Schuler, reviewer) No. 2
The French Noël with an anthology of 1725 arranged for flute duet by Betty Bang Mather and Gail Gavin. (Virginia A. Schubert, reviewer) No. 2
The Harvard Biographical Dictionary of Music ed. by Don Michael Randel. (Thomas Mosser, reviewer) No. 3
T*he Church Visible: the Ceremonial Life and Protocol of the Roman Catholic Church* by James-Charles Noonan. (Duane L.C.M. Galles, reviewer) No. 4

CHORAL MUSIC REVIEWED
Reviewers: Mary E. LeVoir, Msgr. R. J. Schuler, Kurt Poterack, Thomas Mosser, Susan Treacy. No. 1, 2, 3, 4
ORGAN MUSIC REVIEWED
Reviewer: Mary E. LeVoir No. 1, 2, 3

NEWS No. 1, 2, 3, 4

OPEN FORUM No. 1, 2, 3, 4

EDITORIAL NOTES No. 1, 2, 3, 4

CONTRIBUTORS No. 1, 2, 3, 4