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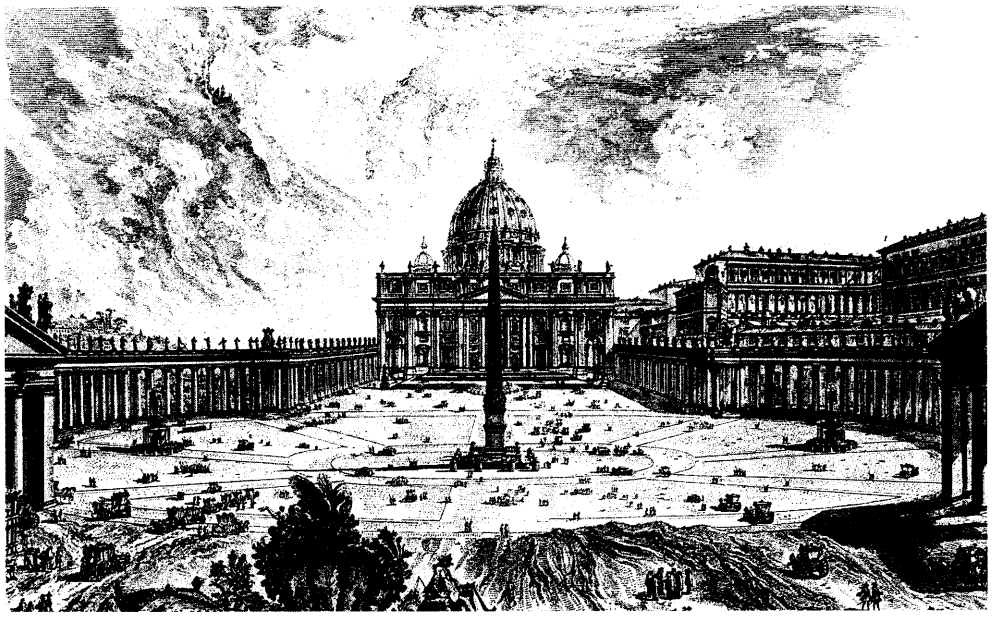

St. Peter's Basilica in Rome

SACRED MUSIC

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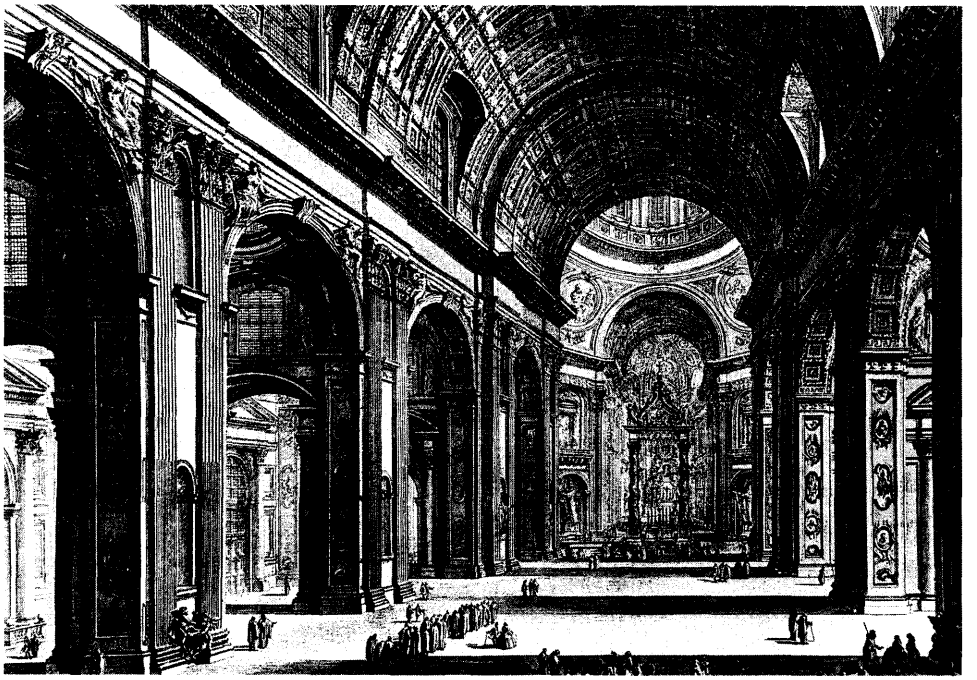


Interior of St. Peter's Basilica in Rome

FROM THE EDITORS

Millennium

An orchestra without a leader or a choir without a director will soon fall apart. Sections and individuals will find their own separate ways and musical unity will be lost. The same is true for a classroom, for an industry, for the military and for the government. A team has a captain; a rowing crew needs a coxswain; a bank has a president; a parish has a pastor and a diocese, a bishop. The husband is head of his family. The Church was given its pontiff by Christ Himself, to exercise supreme, immediate, full and universal power in the very name of the Savior. Peter and his successors have guarded the barque of Peter for two thousand years. Man needs a leader in every phase of his activity.

As we approach the forthcoming millennium and look back at the twentieth century with its wars and revolutions, its technological miracles and its scientific expansion, its terrorism and its governmental and ecclesiastical scandals, one must admit that the basis for so much trouble and difficulty in our times lies with our failure to produce or recognize leadership to take us through the valleys of trouble and error that we have faced. True, there have been political figures who, with previously unequaled evil, have marred this century with concentration camps, gulags, and genocides, leaving the globe scattered with cemeteries filled with the bodies of the slain, leaving the world dripping with the blood of millions. But then too, there have been religious leaders, especially Pope John Paul II, who have been shepherds to their sheep. The cry of peace was often raised but few have heard it, even within themselves.

In the United States, with our promotion of ideas of democracy and the power and rights of the majority, we have fallen into errors based in the misuse of the practice of counting numbers. We are great believers in the committee, the advisory board, the consultant, whose authority is often thought to be unlimited. The majority rules, even to making decisions that are far beyond the competency of the body or the group. Note how the Supreme Court has ruled on the question of abortion and how state legislatures

attempt to determine the morality of sexual conduct, a subject that rests in the very nature of the human person and not within human preference or legislative competency. Adam and Eve attempted to make a similar decision that was not in their power to make, and their attempt to determine what is right and what is wrong has left the human race in its fallen, although redeemed, state.

God has created us in His image and likeness. He has created us as a reflection of Himself and given us the ten commandments to tell us how He lives and how He expects us to live in accord with those commandments and so to reflect Him. He has given us the concept of what is good, true and beautiful, reflecting Him Who is the Good, the True and the Beautiful. He has filled us with the desire to possess Him, to come to Him, and to be in His presence forever.

The world is looking to the third Christian millennium and its celebration to be centered in Rome and Jerusalem. Pope John Paul is most anxious and very hopeful that unity with many separated parts of the Church may be achieved by the year 2000. He is particularly interested in the churches of the east with their ancient rites and theology. Let us pray that this twentieth century might come to an end with a glorious conclusion that will wipe out the evil and terror that has occupied so much of its hundred years.

R.J.S.

Cardinal Ratzinger and the Liturgy

In his autobiography, *La Mia Vita* (in English, *From My Life: Remembrances 1927-1977*), recently released in Italian and German versions, Cardinal Joseph Ratzinger surprised the Catholic world by his criticisms and comments about the liturgical changes of the past thirty years. His ideas are those that many observers, including the editors of *Sacred Music*, have long been proclaiming. We have constantly repeated: Do what the council has ordered and only what the council has ordered. Beware of opinions and experiments even when proposed by so-called experts including priests and bishops. The cardinal said that the reforms, ordered in 1969 by Pope Paul VI, were presented as if they were a new structure set up in opposition to what had been formed over the years in the course of history and is now prohibited. He said that liturgy was made to appear in some ways no longer as a living process but as a product of specialized knowledge and juridical competence, a situation that has caused grave harm. The impression was given that liturgy is something that is "made," not something that exists before us, something that is a "given," developed in the past.

The Second Vatican Council insisted that any changes in the liturgy should be based on gradual development and be of service and value to the Church. The cardinal wrote: "The promulgation of the banning of the missal that had been developed in the course of centuries, starting from the time of the sacramentaries of the ancient Church, has brought with it a break in the history of the liturgy whose consequences could be tragic." He said such a procedure had never happened before in the entire history of liturgy. "I am convinced that the ecclesial crisis in which we find ourselves today depends in great part upon the collapse of the liturgy, which at times is actually being conceived of *etsi Deus non daretur:* as though in the liturgy it did not matter any more whether God exists and whether He speaks to us and listens to us."

The reform of the liturgy following Vatican II was by no means the first or only revision of the Roman liturgy in the long history of the Church. But through all the emendations and changes that the centuries witnessed from those of ancient and medieval times, through the reformation, the reforms of Pope Pius V and the Council of Trent, there was always a line of unity and continuity. But even though Pope Paul VI was at great pains to insist that the Mass that he promulgated remained the same entity as the

centuries-old rite, despite the developments in our day, the result was a confusion so serious that Cardinal Ratzinger calls it a collapse. We must return to the liturgy that we knew when the council opened, and then apply to it what the council ordered as reform. The work of the intermediate commissions, set up following the close of the council, must be reviewed and judged, eliminating or adding what is needed. Such changes would be an organic development, growing logically out of an on-going process through the year. Do what the council asked and only what it asked!

The Roman liturgy has its origins in antiquity. Its ceremonies, texts and music are ancient and have become the heritage of the western world. It has become the proud possession of many nations as it spread to every continent. It is greater in its art, its beauty, its antiquity and its reverence and holiness than any other rite in Christendom, east or west. But it has suffered cruelly in the attack that has been made on it by reformers who have moved on their own, outside the authority of the Church.

It has often been said before in these pages of *Sacred Music* that down beneath the attack on the Roman liturgy, its Latin language and its ancient ceremonies and classical music, is an attack directed against Rome itself and all that it represents and means in morality, authority, theology and worship. If one wishes to destroy the Roman Catholic Church (and Satan does), then he must remove her life-line of God's grace, the Mass and the liturgy, and the structure will soon be gone as well.

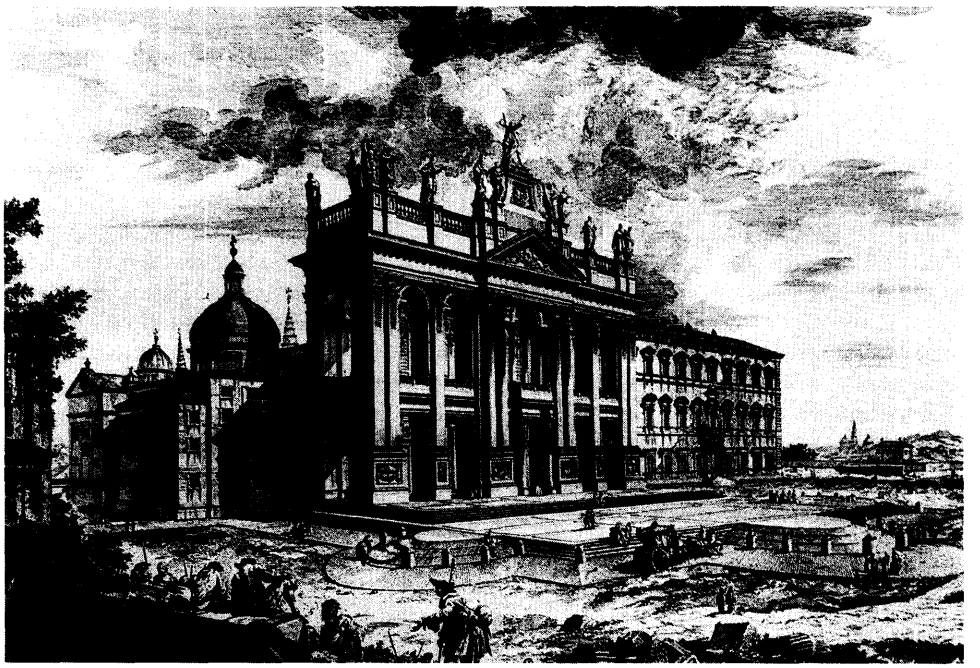
Two qualities are demanded for liturgy: holiness and beauty. This applies to architecture, music, painting, sculpture, vestments and vessels. When those qualities are present, reverence is created and grace is given. A survey of today's pedestrian architecture, vestments, music and ceremonies shows quickly that the long history of beauty and splendor in these elements has been broken, and what the human race has for so long boasted of in its history of liturgy as an enormous treasury of beauty has disappeared. Man's path to God through liturgy has been lost.

The consequence of such a collapse is not merely an artistic loss, the real loss is found in spiritual matters. Great numbers have lost their greatest means of grace and salvation. The recent polls showing the numbers of Catholics who no longer attend Sunday Mass, the numbers of Catholics who no longer believe in the real presence of Jesus Christ in the Holy Eucharist, and the general disintegration of Catholic life-all harken back to what Cardinal Ratzinger calls a collapse in the liturgy brought about by the abandoning of the Roman rite and its heritage.

Archbishop Rembert Weakland of Milwaukee in an article in *America* (June 7, 1997) has written about the widely publicized comment of Cardinal Ratzinger on the liturgical reform. Without naming the cardinal, Archbishop Weakland says that the Holy Father, Pope John Paul II, is the reason for the liturgical problems so prevalent today. He says that it was a mistake for the pope to give permission for the limited use of the Tridentine missal that stopped the progress being made in liturgical reform and "totally derailed the liturgical renewal." Disunity has been the result according to the archbishop.

A "Reform of the Reform" continues to be demanded, especially by the young who are aware of what they have lost and been cheated of. New directions from Rome in matters of translation and the rejection of movements promoting such novelties as "inclusive language" create the hope that what the conciliar fathers intended may yet be put into practice. Then the liturgy will truly reflect the glory of God and be the unexcelled source of holiness that it truly is.

R.J.S.



The Basilica of St. John Lateran in Rome

THE CISTERCIANS AND THE BAROQUE

(This article was delivered as a lecture at the Medieval Conference on Cistercian Studies in Kalamazoo, Michigan.)

Sometime ago a colleague asked me for a title of this lecture. I told him that originally it was called "The Cistercians and the Baroque: The Bavarian Cistercian Abbey of Kaisersheim as Innovator." He reacted with shock saying that if he were at the lecture he would jump up and say that the title was a contradiction in terms and storm out. That the Cistercians would subscribe to the excesses and exuberance of the baroque would at first glance seem completely impossible. Over the centuries Cistercian architecture and simplicity have become almost synonymous. This simplicity in architecture and monastic life in general can be traced back to the foundation of Cistercian monasticism.

In 1984, I had an occasion to visit the former Cistercian Abbey of Kaisersheim in Bavaria, Germany. This is even more confounding when one thinks about the prohibitions that are written into the Cistercian constitution.

In my investigation I found that the philosophy and dictates of the Council of Trent as well as the mystical writings of Saint Teresa and Saint John of the Cross were such that even the Cistercians in Germany could not avoid them.

This paper which is the result of my investigation will show how the ideas and mandates of the Council of Trent helped to influence the Cistercian abbots of Kaisersheim in such a way that they, in the 16th and 17th centuries, did exactly what the medieval Cistercian constitution forbade and Saint Bernard preached against.

Because of the nature of the Cistercian religious life the order developed a kind of architecture that expressed Cistercian spirituality. Cistercian architecture was distinguished by its simplicity and lack of ornamentation. These principles were laid down by the founders at Citeaux. The Cistercians, as expressed in their constitution, *Carta Cus*, rejected everything that might imply luxury or diminish poverty, whether in divine worship (hence no gold candle holders, stained glass windows, or incense), clothing or food.

They also renounced stone bell towers, paintings and sculpture and forbade the illuminations of manuscripts, except for the initial letter.

All of these ideas were vigorously expressed and defined by Saint Bernard who was one of the greatest Cistercian philosophers of the middle ages and who was abbot of the Cistercian Abbey of Clairvaux from 1115 to 1156. In the *Apologia*, which he wrote to William of Saint Thierry, a Benedictine abbot, we find all of these prohibitions articulated. Saint Bernard protested and denounced the extravagant splendor of Cluniac churches. He railed against the great height and length of them. He particularly singled out their ornamentation of column capitals with human figures and other earthly adornment which, as he said, "can't help but distract the brethren from their prayers and devotions." He goes on to say that the Cluniacs even have some capitals that are decorated with animals, saying "what business have they in cloister and church."

In contrast to Cluniac churches, early Cistercian churches were low, very sparsely decorated and rather uninteresting. The triple window arrangement on the facade became a typical Cistercian trade mark replacing the traditional Benedictine rose window.

As time went on even the Cistercians could not resist the temptation to lengthen and heighten their churches. Eberback from 1170 demonstrates this. In spite of its length and height, the simple unadorned architectural style is quite evident.

The former Cistercian Abbey of Kaisersheim was founded in 1130 which coincidentally is about the same date of Bernard's Apologia. The present day church dates from 1300. One is immediately impressed by the simplicity of the architectural style, the lack of ornamentation as well as the absence of a bell tower that is so common to Benedictine churches. The outside simplicity is carried over into the interior ambulatory whose tranquility and lack of ornamentation are impressive.

After becoming acquainted with Cistercian architecture, it does seem rather unbelievable that the very monks who embraced the austere so completely, could and would adopt to a great extent the baroque with all of its ornamentation and sensual exuberance with such abandonment and without regard for the early prohibitions of the Cistercian general chapters and Saint Bernard's railing against excess.

In order to understand how or why the Cistercian monks went baroque, we need to look at the philosophical basis for the baroque in general. Contrary to popular opinion, the renaissance was not the impetus for the baroque. The renaissance was a humanistic expression while the baroque was not only a religious expression, but in fact found its impetus in religion.

If we study the documents of the Council of Trent and the writings of Saint Teresa of Avila and Saint John of the Cross, I think we can find the justification that is needed in order to accept the Bavarian Cistercians as baroque innovators.

The Council of Trent, which sat from December 13, 1545 until December 4, 1563, was called to do two things: first, the reformation of the Catholic Church itself, and second, to counter the rise of Protestantism.

The Council of Trent erased any doubt that might have crept into the thinking of the faithful or the hope on the part of the Protestants that the Church might change its dogma and theology. The council delineated Catholic doctrine sharply from Protestant doctrine. It eliminated the disastrous obscurity as to what was an essential element of the faith and what was merely a subject for theological discussion.

The council allowed for the emergence of a new Catholic piety and mysticism which were the results of the writings of Saint Teresa and Saint John. It was no mere restoration of the middle ages. Rather it brought so many new features to the countenance of the Church that with it a new era of church history began not only in how one looked at church dogma and theology but particularly in the areas of art, music, sculpture and architecture. In addition to the mystical writings of Saint Teresa and Saint John of the Cross, one of the most important was Saint Ignatius of Loyola with his motto: Everything to the greater glory of God.

When one looks at a baroque church one will see the concrete manifestations of the philosophical and mystical aspects of the Council of Trent. During this time, the

Cistercians were caught up in the frenzy of the baroque. Just as the Benedictines were criticized in the middle ages for their extravagance in ornamentation, the Cistercians are not the object. For example, one critic said that when baroque art became the rage, the Cistercians went so far as to reconstruct their monasteries and churches in accordance with the taste of the times. In some cases they simply added rococo decorations to already existing buildings. All of this was a far cry from the architecture of the early Cistercians.

One of the first, if not the first, Cistercian house to embrace the baroque as well as to decorate its church in the new style in order to carry out the philosophical and mystical notions of the Council of Trent was the Bavarian Cistercian Abbey of Kaisersheim. This abbey, founded in 1134, was finally closed in 1802 by the Napoleonic government which had declared the Benedictine rule illegal. Because of this ruling, practically every monastery in Europe was closed at one or time or other.

Upon entering the abbey church at Kaisersheim, the viewer is overwhelmed by what one might call baroque excess. The high altar with its flamboyant altar piece in ebony and gold leaf, the huge paintings of the twelve apostles, Christ and the Virgin Mary with their highly ornamented baroque frames on the walls of the nave, and the pulpit with its ornate canopy, are a far cry from the austere interiors of conventional Cistercian churches. At the rear of the church is the ornamental choir loft and the flamboyant organ case which was constructed in 1677.

The *barockizierung* (making into the baroque style) of the abbey church was begun by Abbot Heim (1667-1674) and completed by later abbots. This church is invaluable because unlike most churches which underwent such remodeling, it was not torn down. Because of this, one can see exactly what the medieval gothic church was with its baroque overlay.

At first sight one might get the impression that there is no order or reason behind the *barockizierung* of this church. However, if one studies the nave and sanctuary closely, one can see a methodical execution of the dictates of the Council of Trent which placed new emphasis on the Sacrifice of the Mass and hence on the altar's renewed importance. One can see the rearticulation of the meaning and the place of the saints in Catholic worship, and hence the highlighting of the paintings of the apostles; and one can grasp the mandate that sermons must be given on every Sunday and important feasts, and hence the ornate pulpit in the nave. All of these points are given concrete expression by the ornamentation. I will discuss each of these in turn and show how they reflect the intentions of the Council of Trent.

It goes without saying that the paintings of the twelve apostles, Christ and the Virgin Mary which line the nave wall on both sides of the church, were intended to make a statement as well as an impression on the viewer. These paintings which are sixteen feet high were executed by Johann Gebhard von Pfiifening of Regensburg in 1711. Notice that they were placed in the nave where they would be clearly visible to the laity. One of the practices of the Catholic Church that the Protestants argued against, particularly Calvin, was the invocation of saints, the veneration of relics, and the use of sacred images.

During the 25th session, the council fathers let it be known that the Church had in the past, was presently and would in the future maintain the martyrology. It ordered:

> all bishops and others who sustain the office and charge of teaching that, agreeable to the usage of the Catholic and apostolic Church, received from the primitive times of the Christian religion and agreeable to the consent of the holy fathers, and to the decrees of the sacred councils, they especially instruct the faithful diligently concerning the intercession and invocation of saints.

To make sure that there would be no mistake as to what the benefits of the martyrology would be, the council stated that:

> bishops shall carefully teach this: that by means of the histories of the mysteries of our redemption portrayed by paintings...the people is instructed...great profit is derived from all sacred images...because the miracles which God has performed by means of the saints and their salutary examples are set before the eyes of the faithful.

I wish to turn to the pulpit which dates from 1699 and which is topped with a canopy, all constructed of ebony with gold leaf trim. According to the council, preachers preaching sermons and the reading of sacred scriptures were to be given new importance. This is manifested in the number of chapters devoted to this issue. In session 5, chapter one of the council, we read that "the same holy synod hath resolved and decreed that all bishops, archbishops, primates and other prelates of churches be bound personally...to preach the holy gospel of Jesus Christ." It does not stop at merely obligating the hierarchy to preach but it also mandates that all who "have the cure of souls shall preach on the Lord's days and solemn feasts." According to the council fathers this is necessary "lest that word be fulfilled, 'the little ones have asked for bread and there was none to break it unto them.'"

If the hierarchy were not able to discharge the duty of preaching personally, the council demanded that since:

> the office of preaching...belongs to bishops and if they be lawfully hindered it shall be done by parish priests or...by others deputed by the bishops, whether it be in the city or in any other part of the diocese...and this at least on all Lord's days and solemn feasts.

It is for this reason then that Kaisersheim, which was a church for the caring of souls as well as a house of contemplation, placed the pulpit in the nave in the midst of the people rather than in the choir where the monks carried out their divine office. The ornamentation further adds significance to this new role that the sermon was to play in Catholic worship. One of the council's intentions was to counter the added significance that the Protestant reformers were now placing on sermons. In some Protestant services the sermon was given pride of place so that it, rather than what they retained as part of the Sacrifice of the Mass, was the center of their worship.

We now turn to the question: What was to be the place of the Virgin Mary in post-Trent theology? If any reformer had any hope that the council would de-emphasize the importance of the Blessed Virgin Mary, then he was in for a rude awakening. Mary's place in the theology of the Church was reaffirmed. In canon 23, the council, speaking on sin, states that the only person who "can avoid sin" is the Blessed Mary. In session 25, which deals with reform, the council says that "moreover, the images of Christ, of the Virgin Mother of God...are to be had and retained." This particular canon is of the greatest importance particularly to the Cistercians considering the fact that their constitution ordered that all Cistercian houses must be dedicated to the Blessed Virgin. Kaisersheim itself is dedicated to the Assumption of the Blessed Virgin. Because of this it is no wonder that the altar of the Blessed Virgin would be built in baroque splendor. This altar with its altar piece was erected in 1739.

All Protestant reformers had denied the sacrificial character of the Mass. Its abolition had always been the decisive step toward separation . For the Catholic Church, the Mass was and is the center of the mystery of salvation . It is not only a commemoration but a rendering present of the Sacrifice of the Cross.

The nature of the Mass was probably the single most important aspect of the entire council. Both Luther and Calvin had assailed its central essence. It was the council's spiritual duty to state categorically once and for all that the Mass was in fact a true sacrifice. The weightiness of this issue can be seen in the nine chapters and nine canons devoted exclusively to the Sacrifice of the Mass. In its opening statement, in session 22, the council fathers argued its authority for what it would decree saying:

> the synod, instructed by the illumination of the Holy Ghost, teaches, declares and decrees what follows, to be preached to the faithful, on the subject of the Eucharist, considered as being a true and singular sacrifice.

Then in chapter one on the institution of the most holy Sacrifice of the Mass, the council fathers state that Christ instituted the Mass so that:

> He might leave to His own beloved spouse the Church, a visible sacrifice, such as the nature of man requires, whereby that bloody sacrifice, once to be accomplished on the cross, might be represented and the memory thereof remain even unto the end of the world.

To justify the use of ceremonies, vestments and other ornamentations in the Mass, the council fathers argued:

> Whereas such is the nature of man, that without external help, he cannot easily be raised to the meditation of divine things, therefore, holy mother Church has...employed ceremonies, such as mystic benedictions, lights, incense, vestments and many other things of this kind.

Because of the centering of attention and devotion on the Mass, the altar took on a new importance. Thus baroque ornamentation was given the opportunity to emphasize this new intense feeling of rededication.

The architect and the abbot must surely have been familiar with the above passages from the procedings of the council. The abbot, swayed by the council fathers' arguments, must have given the architect complete freedom in designing the altar so that his imagination had full reign when he designed this colossal and grandiose baroque altar and altar piece. The moment a person enters the church, his attention is immediately focused on this *tour de force* which rises from the sanctuary floor to within only a few feet of the soaring vault of the church. The altar was installed in 1773. The altar piece with its principal painting depicting the Assumption of the Blessed Virgin with Saint Bernard looking on, was executed in 1672 by Johann Pichler. The overwhelming altar piece is ebony, the trim and angels are in gold leaf.

I mentioned earlier that the doctrine of the Sacrifice of the Mass was probably the single most important issue before the council. An issue whose importance is no less than that concerning the Sacrifice of the Mass is the decree concerning the most holy Sacrament of the Eucharist. That some Catholics had begun to argue against the true nature of the Eucharist pained the Church greatly. In the opening statement that the council fathers made in the session concerning the Eucharist, they referred to this dissension saying:

> (in order that the Church) might set forth the true and ancient doctrine touching faith and the sacraments and might apply a remedy to all heresies and the other most grievous troubles with which the Church of God is now miserably agitated, and rent into many and various parts...that it might pluck up by the roots...those errors and schisms which the enemy hath in these our calamitous times over sown in the use and worship of the sacred and holy Eucharist.

It then goes on to forbid anyone to teach contrary to the council, saying:

> it (the council) forbids all the faithful of Christ to presume to believe, teach, or preach henceforth concerning the Holy Eucharist otherwise than as is explained and defined in this present decree.

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In the next eight chapters the council fathers left no doubt that all members of the Church of Rome must believe wholly and completely that:

> in the august sacrament of the Holy Eucharist, after the consecration of the bread and wine, our Lord Jesus Christ, true God and Man, is truly, really, and substantially contained under the species of those sensible things.

After the decrees of the council were promulgated, Christian feeling and thinking became radically theocentric, a concept baroque ecclesiastical art translated into the centering of churches and whole cities around the tabernacle and the monstrance which symbolized the spiritual heliocentricity of the baroque age. This new direction can be seen in the altar and its altar piece as well as in the Kaisersheimer tabernacle.

The sacred host was no longer to be relegated to the chapel of the Blessed Sacrament as it had been in the medieval period where the placing of the host in a side chapel during the week was necessary because very frequently the nave of the medieval cathedral

was turned into a market place. The baroque returned the tabernacle and the host to their rightful place of spiritual and religious importance. Now, tabernacle and altar were joined not only in a spiritual union but also in a concrete way.

Who was to carry out the canons and decrees of the council? After sitting in sessions from 1545 to 1563, the council fathers were not so shortsighted as to leave the implementation of the decrees of the council to chance. Instead they made it a solemn obligation of all present as well as those not in attendance to carry out the dictates of the council saying:

> the holy synod desires that all and singular things aforesaid put into execution as soon as possible; it enjoins on all bishops in monasteries that are subject to them; and all abbots, etc.; that they forthwith put into execution the matters aforesaid; and if there be anything not carried into execution the provincial councils shall remedy and punish the negligence of the bishops, abbots, etc.

It also made it obligatory for all monastic orders to have a general chapter for all their abbots as soon after the end of the council as possible. It had already been the custom of the Cistercian order for the abbots to attend a general chapter each year at Citeaux. It is safe then to assume that this was done in accordance with the wishes of the council fathers.

One of the most interesting points that I found in studying the chronicle of Kaisersheim is that the *barockizierung* of the abbey church began about one hundred and eight years after the council had ended. The high altar and the altar piece were the first project that the abbot and the monks undertook in 1672.

This *barockizierung* of the church, the cloister and the summer castle, Leitheim, was begun under Abbot Benedict Hein (1667-1674) and continued under Abbot Rols (1698-1725), Abbot Friesl (1723-1739), Abbot Coelestin Mermos (1739-1771), and brought to completion by Abbot Angelsprugger (1771-1783).

The Cistercian monks at Kaisersheim were innovators in applying the baroque style to monastery churches in Germany. We certainly know that the process began at Kaisersheim in 1672. I have found no other abbey in Germany, Cistercian or Benedictine, that began the *barockizierung* so early.

The abbey nearest to the date of 1672 is a Cistercian house at Furrstenfeld, whose foundation stone for a new church in the baroque style was laid in 1701. The second abbey after Kaisersheim to begin the baroque renovation was the Benedictine house at Weingarten which laid its foundation stone in 1715. The next abbey to join the movement was the Benedictine abbey of Holy Cross. This monastery is of particular interest. It is located only about 15 kilometers from Kaisersheim. You probably will not believe this but the abbot of Holy Cross was brother to Abbot Rols who was at that time abbot of Kaisersheim. Not only is this an interesting coincidence but the bishop of Augsburg at this time was brother to the two abbots. That the two abbeys were located in the diocese of the brother is even more interesting. One might say that this was the 16th century version of "all in the family." We also know that Rogerius Rols, the brother abbot at Kaisersheim influenced Amand, abbot of Holy Cross, because not only were some of the same architects engaged in both projects but Rogerius, abbot of Kaisersheim, laid the foundation stone for Holy Cross in 1717.

If we look further at the chronicle of Kaisersheim, one can not help but be struck by the enormously great amounts of money that were dispersed at this time. There are literally columns after columns of expenditures that were needed in order to carry out the rebuilding of Kaisersheim. Because of the great amount of money needed, it would have been absolutely necessary for the monks to have voted in the abbey chapter on these projects and the allocation of funds. The abbot would have had to argue from a solid base in order to win the monks over. This must have been very similar to what happened in Cistercian abbeys during the period from 1965-1975 when all monasteries were directed to bring their churches in line with the dictates of the Second Vatican Council. In like manner, the monks of Kaisersheim in 1565 would have been directed to do the same.

One might wonder, where did the monasteries obtain the great amounts of money that allowed them to undertake these grandiose building projects. Most monasteries in south Germany were wealthy during the latter part of the 1600's and during the 1700's because of the many pilgrimages that they sponsored. Many abbey churches were the resting places of important lay people as well as the respository for relics as was Holy Cross which is reputed to have had a piece of the true cross given to it by Frederick Barbarossa. The many people who visited these sites literally poured money into the monastic coffers. It is for this reason that unlike Kaisersheim most abbots pulled down their medieval churches in order to make way for the grandiose churches in the new style. In all of this, the Cistercians were no exception but rather the innovators.

What conclusions can be drawn from this study? First, it has been argued that the impetus for the baroque in general was the Council of Trent. The new religious feelings that swept Europe after 1565 were the manifestations of the canons and decrees of this council. Second, we have argued that it was primarily the dictates of the council that motivated the Cistercians in general and Kaisersheim in particular to embrace the new style. Third, we have shown that as far as Germany is concerned, it was the Cistercian abbey at Kaisersheim not the Benedictines who were the innovators for baroque monastic architecture. Fourth, after the Council of Trent baroque art was used to portray the exaltation of the Virgin, the supremacy of the papacy, defense of the sacramental system and the charity of the saints. Through symbol it fostered new devotions, and through themes of ecstasy it manifested the triumph of Christian mysticism. And fifth, the rebuilding, renovation, and restructuring of the many abbeys and churches was no mere restoration of the medieval period. The gothic cathedral was the manifestation of the medievalist's desire to build heaven on earth. In his attempt to create paradise, he built lofty pillars, vaulted ceilings, stained glass windows that looked like sparkling gems as the sunlight played on them. All was other worldly. The medievalist literally tried to recreate the biblical notion "eyes have not seen, ears have not heard nor has it entered into the hearts of man what our Father has prepared for those who love Him." By coming into the hallowed interior of the medieval cathedral man could catch a glimpse of what heaven might be.

The baroque church was just the opposite. Because of the Jesuit emphasis on God's humanity, the Church reflected the human side. The German sculptures had the reddish, plump faces that are so characteristic of the Bavarian peasant rather than the unearthly expression of the medieval saint. Instead of stained glass to filter the sun, the baroque church had clear glass to let the light of the world in. The walls were painted white to reflect the blaze of light that entered. The ceiling, instead of the medieval vault, was covered with brilliant scenes from the Bible as well as scenes from the lives of the saints. In the baroque church, man's artistic impulses were not inhibited. They were given free reign. And finally, when one looks at the Kaisersheim baroque pulpit, the paintings, the Virgin's altar, the high altar and the tabernacle, one is overwhelmed with the vitality, exuberance and religious enthusiasm. It is just as if man had found religion anew.

One might argue that man, woman, monk or nun, Benedictine or Cistercian, when bombarded with the intensity of the religious and artistic experience can behave no differently. He must embellish his expression with musical, literary or other artistic ornamentation. To be human is to feel and above all to express the feeling with as much exuberance and ornamentation as possible. Not to allow the spirit to have freedom of expression as the early Cistercians had done, was to put the spirit into a mystical straight jacket. The baroque era coupled with the religious fever inspired by the Council of Trent, unlocked the straight jacket and allowed the spirit to soar.

OSCAR L. CRAWFORD

Interior of the Basilica of St. John Lateran in Rome

PRINCIPLES OR PARADIGMS?

American Catholics who, like the writer of these lines, entered the world after the liturgical reforms of the Second Vatican Council, have never known a time without controversy and deep division over the question of what constitutes "liturgical music." Before examining the theories behind the dispute, it seems appropriate to this student and teacher of liturgical music to reflect on the spiritual life of modern day American Catholics. Polls taken recently show that fewer and fewer Catholics attend Mass each Sunday.[1] Several years ago a perceptive article was written concerning this decline of Sunday observance in the United States. The author rightly showed that, while some of the reasons for this lack of attendance at Sunday Mass stem from modern American culture, several of them originate within the structure of the Church Herself. A lack of mystery in the liturgy as it is commonly celebrated is given as one of these reasons.

> The characteristic of solemnity, by which I mean the sense of seriousness, weightiness and significance, is notably underrepresented in American Catholic liturgy today. In its place has emerged a pervasive folksiness and casualness, a self-conscious sense of practicality and immediate relevance.[2]

Liturgists and musicians, in an effort to make the Mass relevant and enjoyable, have taken from the liturgy its sense of mystery. This lack of mystery or sense of the sacred is a key factor in the eyes of parishioners. When the manner of the priest and the sound of the liturgical music both portray the liturgy as merely a community gathering, the truth that the Mass is the Sacrifice of Christ on Calvary performed in an unbloody manner is obscured. Catholics may then well say "How can this be important? Why must we go to Mass every Sunday?" It becomes difficult to see the underlying truth when the truth has been covered with a spirit of good-fellowship, the soothing voice of the presider and liturgical music which only succeeds in making us all feel good about ourselves.

The question then becomes, as a necessary part of the solemn liturgy, does liturgical music aid Catholics to become spiritually active members of the Body of Christ? Here we find the contrast between principles and "paradigms" which exists in church music today. Looking at liturgical music in the United states at the present time, one can easily point out various styles (or "paradigms") such as folk, multicultural, or the prevailing eclectic, a combination of the others. Are all of these liturgical music styles equally valid? Or must we say that music is something emotional which depends on a person's taste and preference and familiarity and therefore we cannot but regard as equal the various styles of liturgical music?

As Catholics we know that Christ is the Truth and that He has given us the Roman Catholic Church and the pope as head of His Church for us to follow. The fact that the pope is in a European country following a western European tradition does not alter the fact that we, as Catholics, if we want to belong to Christ's Church must follow His successor on earth. Therefore, as musicians and liturgists we must look to what the Church has said from Saint Peter to Pope John Paul II, concerning liturgical music. Has the stance of the church towards liturgical music been one of complete openness and unconcern? Does the Church regard music as something about which we cannot reach any firm conclusions? On the contrary the Church has followed the tradition of the Greek philosophers through the twentieth century philosopher Josef Pieper, as well as concluding from what can be known through common experience, that music can affect man for good or for evil. The church has not left completely open the question of what music is true sacred music, despite what has become common practice in the United States and throughout the Church today, all supported by appeals to "the spirit of Vatican II." Actually, the Second Vatican Council's document, its constitution on the sacred liturgy, in keeping with the tradition of the Church, speaks of music as necessary to the liturgy and in the 1967 instruction, *Musicam sacram*, in particular, gives specific guidelines for its use in the liturgy. The teaching and practice of the church through the centuries clearly show that liturgical music must abide by certain principles if it is to be considered truly sacred and worthy of the Sacrifice of the Mass.

In itself, music is neutral. One cannot say, for example, that there are specifically "sacred" keys or chords or instruments. The organ as an instrument is not sacred in itself but has become appropriate for liturgical use because of its association with the sacred liturgy. Music, therefore, will also depend on associations to become sacred. These associations can be summarized into six principles. Firstly, music must be associated with the sacred, not the profane or the everyday. It must also be worthy of its purpose which, as described above, is a re-presentation of the Sacrifice at Calvary, not merely a community meal. True sacred music must also have a sacred text, one taken from the scriptures or prayers of the Church or at least teaching or reiterating truths of the Church or specifically Catholic themes. It must also be true art, worthy of its purpose, not something tawdry or cheap like popular or commercial music. Sacred music may not neglect an appeal also to the intellect as well as the emotions, making it universal and thus relevant to all because it is understood by all the members of the Body of Christ, understood as prayer sung for the glorification of God. Lastly, it must be a part of the Roman Catholic tradition. This does not necessarily mean, as some would think, that all music must be old. The Roman Catholic tradition is a growing tradition. Any new sacred compositions should grow from this tradition.

These are the basic principles of sacred music given to us by the Church. They are, however, not clearly understood or accepted, certainly not practiced in the liturgical music arena of the United States today. This can easily be seen by judging what some refer to as "paradigms" against these principles. The folk/popular style of music is a style of music which came from the background of the cultural revolution which took place in the 1960's, and therefore does not follow the tradition of the Church. It is popular music often with a paraphrased biblical text, sometimes accurate, sometimes not. Thus it is not sacred or worthy of the sacred liturgy. Yet it is considered by many to be a legitimate form of liturgical music. Those supporting this particular style base it on

article 19 of the constitution on the sacred liturgy which states "pastors of souls must promote the liturgical instruction of the faithful and also their active participation, both internal and external..."[3] Those promoting the folk-popular style of liturgical music believe it aids in the active participation of the congregation. However, their reading of the document misinterprets "active participation" as only external whereas the document states it should be "internal and external." Thus the singing should not just be performed audibly by all but it should aid the congregation in an internal participation of the mysteries of the Mass. Proponents of this style also appeal to article 120 of the liturgy constitution which states that although the pipe organ is

> to be held in high esteem...other instruments also may be admitted...only on condition that the instruments are suitable, or can be made suitable for sacred use; that they accord with the dignity of the temple, and that they truly contribute to the edification of the faithful.[4]

This article was used to introduce the guitar, a symbol of the cultural revolution of the 60's, into the liturgy. Again the document, which states that the instrument must be able to "be made suitable," thus become associated with the sacred, was misinterpreted. The guitar and the folk songs it is used to accompany are not associated by the faithful with the Church but rather with the 60's and the cultural revolution that generation promoted.

The ethnic or multicultural idiom of liturgical music also has a basis in a misunderstanding of the council's documents. Those promoting this style of liturgical music cite article 119 of the constitution on the sacred liturgy which states:

> In certain countries, especially in mission lands, there are people who have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious sense but also in adapting worship to their native genius, as indicated in articles 39 and 40.[5]

Again it should be understood by the constant teaching of the Church that this does not mean such music should be "imported" in, to the detriment of the Catholicity of the liturgy. One could ask whether America, even with its diverse cultures, should be considered a mission country or whether this leaning towards multicultural music is not just a tendency toward political correctness among the supporting liturgists and musicians?

Let us take another example. Another form of liturgical music is that style promoted by the European organization, Universa Laus, and by the North American Academy of Liturgy, the International Commission on English in the Liturgy and the Symposia on Liturgy and Music under the patronage of Archbishop Weakland of Milwaukee. The leaders of these organizations profess that music need not be liturgical or sacred but must primarily be "ritual music." The temptation here is to avoid the presuppositions about music and art in worship which the Church postulates, and stress instead the "general anthropological sense of the importance of music in the cultic rituals which human tribes shape."[6] Is this, in fact, sufficient to allow human words to "re-sound" in the "fullest dimension of the divine mystery into which they have been caught up?"[7]

Another style predominant in many parishes is an eclectic style which pulls from all of the various other styles. This style is notable in that, unlike the folk/popular style which originates from a popular non-sacred musical tradition, this style culls from a sacred, but not necessarily Catholic, tradition for it embraces Protestant hymnody as well as the African American spiritual tradition. Thus, it too minimizes the principle that liturgical music should grow out of the Roman Catholic tradition. This style is by definition not concerned about the directives of the Church, for it does not claim backing in the constitution on the sacred liturgy. It is only interested in meeting the needs of parishioners. It is a "keep everyone happy" approach. Those supporting this idiom should

stand back and take a look at exactly what needs of the parishioners are being met. Are their parishioners just being kept happy and feeling good about themselves or are they being helped in their struggle to be spiritually active Catholics? When the Catholic liturgy takes so much from the Protestants many parishioners begin to ask themselves "What is the difference?" and begin attending the Episcopalian church because it is ten minutes closer and the preaching is better.

The discussion of what is sacred music does not end just because the principles of sacred music described above are not universally agreed upon or practiced in the Church today. A sense of democracy, that all opinions are equally valid and the majority opinion rules, has infiltrated the Church. This is so not only in the area of church music but throughout the Church. The term "cafeteria Catholic" has become an all too common term for many Catholics. The idea that Catholics are free to pick and choose from the teachings of the Church the ones they like or agree with or the ones that fit with their lifestyle is common. This prevailing attitude of relativism has recently been declared by Cardinal Ratzinger to be the chief problem of the faith at the present time. Positively defined, such relativism means a position marked by tolerance and knowledge attained through dialogue and freedom–both of which would plainly be at risk if the existence of one truth valid for all were affirmed. The concept of democracy, the belief that no one can presume to know the true way, and that democracy itself is enriched by the fact that all roads are mutually recognized as fragments of the effort toward that which is better, can be accepted in the area of politics where there is no one correct way of building coexistence between people, but it cannot be applied to religion and morality, to dogma and liturgy, where there is an absolute truth. Those who believe that "freedom" and "tolerance" and "pluralism" are the supreme good of modern man base their philosophy on the Kantian distinction between phenomenon and noumenon, that we cannot grasp truth in itself but only its appearance in our way of perceiving through different "lenses." Such people cannot accept Jesus Christ as God because the Absolute can enter history only in models and forms. Thus, all those who affirm that there exists a valid and binding truth in history–in the figure of Jesus Christ and in the faith of the Church–are viewed as fundamentalists. In placing the obstacle of truth in the way of dialogue and freedom they commit the great sin of political incorrectness.[8]

The counterproposal is thus that we follow the constant teaching of the Church and reform the liturgy as the fathers of the Second Vatican Council desired, a reform which follows the tradition of the Church. Such a reform will take courage on the part of musicians and liturgists. Against any "paradigms" of liturgical music which in the spirit of democracy, pluralism and ecumenism have infiltrated our Church we must set the principles of sacred music which the Church has given us. Instead of a spirit of democracy we, as Catholic musicians and liturgists, must hold that sacred music be "elitist" not "democratic" because *musica sacra* is related to the *actio praecellenter sacra* of the Christian cult like color to sunset, like thought to the mind. *Musica sacra* raises the *Mind* (hence, intelligent listening to the artistic music of the choir as well as an intelligent rendition of music suited to congregational singing), and raises the *Heart* (hence, artistic music which will call up a valid emotional response) to *God* (and not only to neighbor, for worship is primarily directed to God).[9] Against the spirit of "pluralism" we must profess that sacred music be monistic, that is, single-mindedly dedicated to the truth that "the Catholic liturgy is theocentric, and that it is above all the 'worship of divine majesty' (SC art. 33) in union with Jesus Christ."[10] And finally, against the spirit of "ecumenism" we must insist that sacred music be grounded in Catholic truth and tradition which is the very large, complex store of musical response that has come down to me through Catholic society and culture in the history of Christendom, as Christ Himself sang and prayed in His Church."[11] Here we must eschew the well-intentioned eclecticism which assumes that "one size fits all."

Thus, it will take courage on the part of American Catholic musicians and liturgists who strive to follow the Holy Father and the teachings of the Church, for it is not in keeping with the politically correct spirit of our time and country to defend such principles. Yet, if we are going to maintain our Catholic heritage we must take up arms in defense of the common ground which can only be found in firm principles.

AMY E. GUETTLER

NOTES

[1]*Time*, "Tale of One Parish" (January 2, 1995), 74-76.

[2]M. Francis Mannion, "Sunday in Modern America: A Cultural Perspective." *Chicago Studies*, Vol. 29 (Nov. 1990), No 3, 224-235, here 230-231.

[3]Austin Flannery, ed., *Vatican Council II: The Conciliar and Post-Conciliar Documents* (Collegeville, MN, The Liturgical Press, 1975), 9.

[4]Ibid., 33.

[5]Ibid., 33.

[6]J. Driscoll, "Deepening the Theological Dimensions of Liturgical Studies," Communio 23 (Fall 1996) 508/23, here 513.

[7]Ibid., 514.

[8]Cf. Lecture of Joseph Cardinal Ratzinger presented in May 1996 to representatives of Latin American episcopal conferences at Guadalajara, and published in the English *l'Osservatore Romano*, 45 (November 6, 1996) 4/7

[9]Skeris, "Editorial: Liturgical Music and the Restoration of the Sacred." *Faith and Reason* 17 (1991, 205/21, here 216.

[10]Taken from the address given by Pope John Paul II to American prelates at Quigley Seminary in Chicago, October 5, 1979.

[11]R. Crocker, "Gregorian Studies in the Twenty-first Century," *Plainsong and Medieval Music*, 4/1 (1995) 33/86, here 78.

A CHAT WITH RATZINGER

(Reprinted from the London Tablet, April 19, 1997)

Cardinal Joseph Ratzinger has given another extensive interview to a journalist. It will disarm and surprise its readers just as the cardinal did his interviewer, according to a London-based correspondent for German newspapers. "There are as many ways to God as there are men and women," declares Cardinal Ratzinger early on in an interview he gave to Peter Seewald, a German journalist.

And a post-Christian reference is conveyed through the title of the 300-page book that resulted, *Salz der Erde (Salt of the Earth)*, implying that much of the world is not made of that salt. The book, which bears Cardinal Ratzinger's name as its author, takes the form of a dialogue between the cardinal and Seewald, who is highly critical of the Catholic Church. A non-Catholic German publishing house, Deutsche Verlags-Anstalt, was chosen for this remarkable attempt at illuminating the personality both of the interviewee and the Church to which he belongs.

Cardinal Ratzinger describes the basic aim of his life as "laying bare the real heart of the faith under its coating of various opinions." And the publisher's venture into unfamiliar Christian territory has proved quite a success: almost 100,000 copies of the German edition have been sold in four months; there is already a French edition, with translations into 12 more languages due, including an English-language one to be published this autumn by Ignatius Press, San Francisco. The cardinal shares in none of the proceeds.

As prefect of the Roman Congregation for the Doctrine of the Faith, he is the twentieth century's equivalent of Dostoevsky's "Grand Inquisitor," successor to all those zealous heads of the Holy Office from Conrad of Marburg and the Albigensian crusaders to Torquemada. Pope John Paul II read the book in his hospital bed, we learn, and when visiting him one day, the cardinal naturally wanted to have his own first look at the final text. "Buy your own copy," his boss told him, not willing to part with his, and a more elegant expression of self-praise is hardly possible for a humble author.

Seewald was clearly impressed by the cardinal's honeyed answers to his sharp questions. A lapsed Catholic, he set out to get the better of his victim. He had, however, the good sense at least to inform himself first by reading Cardinal Ratzinger's books. He was surprised to find that the man he presumed to be the arch-conservative *Panzerkardinal*, an authoritarian and intolerant German dogmatist, emerged as a Catholic thinker with an extraordinary capacity for dialogue. That was evident in the subsequent exchanges.

For example, referring to the 2,000-year-old dispute between Jews and Christians as to whether the Old Testament is to be understood as a Jewish book or, rather, as a prologue to the Christian New Testament, the cardinal says: "We have to relearn how to read the Bible correctly." This apparently Judaizing heresy would have sufficed, a few centuries ago, to send him to the stake.

Has any highly-placed member of the Roman curia ever appeared so disarmingly open and eager to satisfy his questioner? Ratzinger has held his Roman office since 1981 and consented to the pope's request to hold on to it a little longer despite his age–he will be 70 on April 16–and tiredness from his work-load. But he has also acquired something of that famous Roman cunning, *furbizia Romana*, which non-Italians, too, absorb through long Vatican residence, coupled with a very detached and down-to-earth appreciation of the universal Church.

There is no Germanic utopian enthusiasm in him, no desire "to construct some beautiful triumphant Church." He is, in fact, trenchantly critical of German Catholicism: "The richest Church in the world, yet with less influence on society than many poorer churches have in poorer countries." He despises the "German arrogance that looks down on all others as mere slovenly sloggers." France, to him, is "the most secularized country in the western world." And what of Anglican Britain, "the apostate darling of

the Roman Church," as Cardinal Ratzinger's questioner calls it? The Church of England, he replies, seems to want to have its cake and eat it, clinging to the Catholic tradition but then creating a new situation on the issue of women priests, extending the principle of majority voting to matters of the Church's teaching which it then presumes to settle by the decision of one national church. In this Vatican perspective, British Catholicism seems not unusually cast in the role of the good but boring elder and non-prodigal son.

But he is no less concerned than his master over the crisis of the faith and of the Church. And we are reminded of how basic to his powerful position is Cardinal Ratzinger's affinity and rapport with John Paul II. In their frequent meetings they speak German together. The cardinal has come to appreciate the pope's "uncomplicated human directness, humor, piety; I felt that here was a man of God with a totally original mind." The pope-philosopher and his chief ideologue, the cardinal-theologian, have become mutually complementary minds. The pope is not "interested in how things are done in detail," but leaves that to the man he trusts. Cardinal Ratzinger sees himself as the sober, skeptical intellectual looking with respect upon "the visionary force" with which the pope's gaze is fixed on a new millennium.

But the cardinal is certainly not without a vision of his own. He is provokingly relaxed in regard to the burning problems of the Church: sexual ethics, the question of celibacy–"not a dogma of the faith, but something that has grown in a human way and clearly contains the dangers for those who undertake it of a headlong fall." By abolishing celibacy, the Roman Church would face no less of a problem in divorced clergy, as the Protestant churches have discovered. Christian marriage is no ready alternative, the cardinal points out. As he see it, it seem almost as though the Catholic Church ought to prescribe marriage to its priests as a kind of purgative discipline.

But in the foreseeable future, there is not likely to be a married clergy in the Catholic Church apart from the exceptional cases of the Anglican converts. Vatican thinking seems much preoccupied by them. As for the seemingly related question of the priest shortage, the cardinal explains that "today's parents have other plans for their sons and daughters" than a vocation in the Church; and that as the numbers of active Christians decline, so does the potential priesthood. "The primary consideration, therefore, is: are there any believers, and only after that–will they produce priests?"

The association of believers on a mass scale characteristic of the period of Christendom is clearly a thing of the past. What will survive are "oases in the desert." "Christianity must rise again like the mustard seed, in insignificantly small groups whose members intensively live in combat with what is evil in the world while demonstrating what is good. They are the salt of the earth, the vessels of the faith." Every cultural turning-point, such as the gothic age, the renaissance, the enlightenment, has also produced new forms of the faith.

What has happened since the Second Vatican Council can, according to Cardinal Ratzinger, be described as a cultural revolution, considering the false zeal with which the churches were emptied of their traditional furnishings, and the way that clergy and religious orders put on a new face. That "rashness" is already regretted by many, the cardinal contends. There was, he believes, a "widening gulf" between the council fathers, who wanted *aggiornamento*, updating, and "those who saw reform in terms of discarding ballast, a more diluted faith rather than a more radical one, 'an instrument of power' to be used for quite different ends, and other thoughts and ideas."

In a living Church the faith will certainly need to be expressed in new forms, and these can already be discerned. Among significant new religious movements he mentions, with reservations, the Neo-Catechumenate and the Focularini and notes, sadly, that "Greenpeace and Amnesty International seem to have taken over mankind's concerns, which formerly would have radiated from the impulses of Raphael, Michelangelo or Bach."

Religion in modern society is tolerated, but merely as a subjective experience. But he reminds his interlocutor how Saint Benedict, too, was an outsider in Roman society, yet what he created "proved to be an ark of survival for western civilization." As ever, the

chaff will have to be separated from the wheat. And he quotes Saint Paul (I Th. 5:19-20): "Do not quench the Spirit, and do not despise prophesying, but test everything; hold fast what is good, abstain from every form of evil."

"The personality of this scholarly and Romanized Bavarian comes alive in this book. He sees himself as an 'Augustinian,' subscribing to the great African saint's *credo, ut intelligam* (I believe, in order to understand) rather than Tertullian's *credo quia absurdum* (I believe because it is absurd). "I am a bit of a Platonist in the sense that the remembrance of God is implanted in man." Thomas More, John Henry Newman, Dietrich Bonhoeffer are his great models. He finds it difficult to love mankind in general, wondering sometimes whether the Creator has not allowed his creature too much freedom "to become dangerous rather than loveable."

What makes for his own happiness in the Church is "the remarkable fact that an institution with so many human weaknesses and failures has maintained its continuity and that I am part of this community and part of the living and the dead, and find in it the essence of my life."

One question troubling him intellectually is that evil is so powerful in the world, however, more powerful than we believe God to be. Evidently God did want the Redeemer to be crucified as one who has failed. But why? It is touching that even the prefect of the Vatican's doctrinal congregation is confounded by this question.

There is nothing in what he has done in his 26 years at the Vatican that Cardinal Ratzinger would like to see undone, although he admits that, with hindsight, he would have done some things differently–he doesn't say which. The teaching ban imposed on Hans Küng, perhaps? "I appreciate that he does his own thing, according to his conscience, but he ought not to claim the Church's seal of approval for that as well, but stand by the fact that in some essential questions he has reached other, wholly personal decisions." Anyway, "the imposition of a period of silence ought to do no harm to any of us."

He is satisfied with having put a stop to liberation theology in Latin America. "Religion must not be turned into the handmaiden of political ideologies. The autonomy of Christianity must be defended against the armed enthusiasts of world revolution, however nobly intentioned they may be."

The *Catechism of the Catholic Church* has given the right kind of impulses, he believes, on bioethical questions; and he is confident of having taken the right path in strengthening the links between the center and the bishops' conferences.

Cardinal Ratzinger is by no means conscious of being the all-powerful Inquisitor. His powers, he says, are very limited, allowing him only "to appeal" to the bishops; and they in turn must plead with the theologians and superiors of religious orders.' He is critical of the ideology that reduces everything to matters of power. "If belonging to the Church has any meaning, it is only because she gives us eternal life, and thus real life."

He regards power as a relic of Marxism and is clearly incapable of seeing it as an ever-present and corrupting factor in history, to which the Church in its human aspect is not immune. In someone with a great mind and humble faith in God's ways with the world, this seems an odd blind spot.

ROLAND HILL

REVIEWS

Magazines

UNA VOCE (France). No. 192. January-February 1997.

During the year 1997, the French are celebrating the 1600th anniversary of the death of Saint Martin of Tours, great apostle of Gaul. It is also the centenary of the death of the Little Flower, Saint Thérèse of Lisieux. Both of these saints, though very different in their lives, are important figures to the Catholics of France. An article discusses the crisis of authority in the Catholic Church with reference to the carrying out of the *motu proprio, Ecclesia Dei.* Another article explains the importance of sacred art and music in churches and in the liturgy. It moves human beings to what the author calls religious emotion, an experience which transcends the human. There is an account of the Gregorian chant days which took place in November in the city of Reims. *Sacred Music* published in its last issue a translation of a paper given there by Dom Hervé Courau on Gregorian chant and Europe. The article also includes a photo of the head table at one of the sessions including the current president of CIMS, Rev. Fr. Louis Hage from Lebanon, and former presidents, Monsignors Pohl and Overath. The next symposium of CIMS will take place in Lebanon from May 17 to 20, 1997. The theme will be "The Holy Spirit in the sacred music of the eastern and western churches."

V.A.S.

UNA VOCE (France). No. 193. March-April 1997.

This issue begins with the first part of an article by François Pohier on the doxologies of the Mass. There is a long review of a major work by Maurice Tillie of Nantes called *Le chant grégorien redécouvert.* It is intended to be a faithful reflection of the teachings of Canon Jeanneteau, former director of the Institute of Sacred Music of the Catholic University of Angers, who died in 1992. There is also a review of a book which in part treats the work of Archbishop Lefebvre, beginning with the evangelization he carried out in Africa. It is called *Les sanspapiers de l'Eglise,* a title used in the contemporary press to describe illegal immigrants. There are some paragraphs from the diary of Paul Claudel, drawn from excerpts published recently by the Abbey of Barroux. It is amazing how pertinent his thoughts are to the contemporary scene in the Church today.

V.A.S.

CAECILIA (Alsace). Vol. 105, No. 5. October-November 1996.

This issue contains a meditation on the liturgy as a school for happiness. There is also an article on the role of the song leader in the liturgy. It states that it was after World War II that congregational singing regained its role in the liturgy. The essential for the song leader is to have a good voice. This is more important than knowing how to direct the singing. There is also an article on how to proclaim the word of God during the Mass. The issue includes its usual sample music, announcements about numerous concerts and workshops and book and journal reviews, including *Sacred Music.*

V.A.S.

CAECILIA (Alsace). Vol. 106, No. 2. March-April 1997.

This issue contains the first part of a letter from the liturgical commission for the jubilee year 2000. There is a description of the renovations that were made on the organ of St. Pierre le Vieux in Strasbourg as well as details about two other organs which were recently restored. This reminds us of the importance of the organ to the Church in Alsace.

V.A.S.

SVETA CECILIJA (Zagreb, Croatia). Vol. 67. No. 1, 1997.

Two new bishops have joined the hierarchy of Croatia and are welcomed by the editorial. An article on the function of the organ and the organist in liturgical celebrations is written by Mirta Skopljanac-Macina. Lovro Zupanovic describes the musical life in Krizevci with special retrospection on the 19th and 20th centuries. Franjo Jesenovic writes about the *Liber cantualis* of the Archdiocese of Zagreb. The usual news of the various dioceses and musical events, along with reports from foreign countries and reviews of music and performances concludes the issue. A musical supplement to this handsome journal gives a Mass for three mixed voices and organ with Croatian text by Miroslav Martinjak.

R.J.S.

BOLLETTINO CECILIANO. Vol. 92, No. 1. January 1997.

This journal has a new editor, Don Valentino Donella. Arcangelo Paglialunga writes about an unedited, little-known Mass by Lorenzo Perosi who served five popes in his position as director of the Sistine Choir. Emidio Papinutti in a seven

page article describes the national congress of sacred music held in Milan in l891, giving interesting information about the founding of the Italian Association of Saint Cecilia. The program for the "days of formation" which have been so successful in recent years has for its theme: "Christ celebrated in liturgy and in life." Reports on performances in major churches and on TV with reviews of music and journals from around the world complete the issue.

R.J.S.

BOLLETTINO CECILIANO. Vol. 92, No. 2. February 1997.

Luciano Migliavacca has an interesting article on Saint Ambrose whom he calls "father of European music." The year 386 marks the introduction of hymns and psalms into western liturgy from the east. There is an extensive interview with Giancarlo Paraodi who holds several important musical posts in Milan and Rome, and Tarcisio Cola gives a biography of Valentino Donella, the new editor of *Bollettino Ceciliano.* He was born in Verona in 1937 and ordained a priest in 1963. He has a diploma in composition from the Verona conservatory, and most of his musical activity has been in that city. The usual reviews and reports conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Vol. 92, No. 3. March 1997.

The new editor introduces himself and lays out his plan. He names his predecessors, a truly impressive list of Italian church musicians: Guerrino Amelli (1906-1909); Angelo De Santi (1910-1918); Gino Borghezio (1920-1922); Ernesto Dalla Libera (1923-1934); Raffaele Casimiri (1935-1943); Carlo Respighi (1943-1947); Fiorenzo Romita (1949-1951); Cesario DíAmato (1951-1963); Augusto Cartoni (1954, 1963-1972); Sante Zaccaria (1972-1995). Aldo Bartocci writes about the forthcoming jubilee of 2000, the third millenium, and how the Italian Association of Saint Cecilia will observe it, recalling many of the events of the great jubilee year of 1950. Emidio Papinutti continues his articles on the early national congresses of the association. This one is the fifth congress held in Parma in 1894. For a comprehensive treatment of the Cecilian movement this series of articles is very useful.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 23, Series 2. No. 81. January, February, March 1997.

An extensive article by Antonio Alcalde asks the question, "Music and Chant in the Liturgy, Why, How and When?" The use of song in human history and its expression of human needs is studied and the need of music in liturgy is affirmed. Music is needed for religious worship and the celebration of feasts. Several pages of compositions with Portuguese texts make up the bulk of the issue.

R.J.S.

Organ

Breitkopf & Härtel, the oldest music publishing firm extant and now headquartered in Wiesbaden, has recently published a number of pieces which may be of interest to readers of *Sacred Music.* The first is a volume of selected organ works by Gerard Bunk (Edition Breitkopf 8604, DM 34). Here, editor Jan Bocker has reprinted three larger works (about fifteen minutes duration each) by Dutch organist and composer Gerard Bunk (1888-1958) who was a prominent northwest German representative of "organ romanticism." The *Legende* Op. 29, Passacaglia Op. 40 and *Fanstaisie* Op. 57 arose out of the author's extensive concert activity on instruments like the Walcker organ (V/105) at St. Reinoldi in Dortmund, where Bunk became resident organist in 1925. This once-famous instrument, strongly oriented on the Cavaillé-Coll at Saint Sulpice in Paris, embodied the principles of the Alsastian School associated with Emile Rupp and Albert Schweitzer, who had encouraged the young Bunk in his compositional efforts. These are not pieces for liturgical use, but–in sharp contrast to the *Orgelbewegung* and the simpler polyphonic style of music it made popular–concert pieces which will only sound to good effect on large instruments capable of an orchestral sound. The technical demands on the player are not insignificant.

ROBERT A. SKERIS

Choral

Of interest to choirmasters are some newly released scores from Breitkopf & Härtel. These include several *a cappella* motets by Carlo Gesualdo: *Tristis est anima mea* (DV 7720, DM 1.80) for SATTB choir. This setting of the second responsory at matins of Holy Thursday is intended for accomplished soloists or a skilled chamber choir. The highest (counter) tenor part could be sung by second altos, if necessary.

Three texts from the *Sacrarum Cantionum, Liber Primus* (1603) are set for SATTB choir, or soloists (*Sacrae Cantiones*, DV 7731, DM 3.50). The first text is a devotional prayer to the Madonna, *Ave dulcissima Maria, vera spes et vita...ora pro nobis Jesum*. Madrigalian in style, it could be intoned a major second higher. The second text, *O Vos omnes* from the fifth responsory of Holy Saturday matins, could be done by a larger choir capable of consistently singing in tune. The setting is basically homophonic, with blocks of vowels and phrases and vocalized spaces instead of continuous polyphonic discourse. Any early baroque composer would be proud to have claimed this piece as his own. And the third text is a private prayer which no doubt appealed to the composer (*Domine, ne despicias deprecationem meam...*). Some doubling may be necessary here on the alto and first-tenor parts, for they are really for countertenors. Baritones might well double the second tenor, too. All three pieces show the unusual part-writing typical of Gesualdo's not always ineffective musical gestures.

ROBERT A. SKERIS

Most Ancient of All Mysteries by Gary Davison. SATB *a cappella*. Paraclete Press, P.O. Box 1568, Orleans, MA 02653.

Gary Davison has taken a poem of Father Faber for the lyrics of this motet, which was composed especially for Trinity Sunday, although it is also recommended for possible use on other occasions. The first and last strophe of the poem are set in octaves, while the middle two strophes are in four-part chorale style. Davison has purposefully achieved a chant-like flow through the use of free rhythm. At the end of the third strophe he has the choir sing in octaves a rising melodic line to the words, "But thou are simply." A pause for breath is specified, and then the voices divide into six (possible) parts at "God," singing *SFZ* and encompassing a range of three octaves and one note. The combination of all these factors makes for a beautiful, mildly dissonant, motet with the sense of awe proper to such a mystery of our faith. Paraclete Press designates the work as medium to medium-difficult.

SUSAN TREACY

Magnificat & Nunc Dimittis (The Princeton Service) by Gerald Near. SATB, tenor or baritone solo & organ. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

Although composed for an Anglican evensong, Gerald Near's *Magnificat* might work well at a Roman Catholic vespers. The composer has used the beautiful translation from the 1928 *Book of Common Prayer*, rather than the more modern ICEL translation. The choral writing is either polyphonic or unison until the doxology, when the texture becomes more homophonic, in the manner of *falsobordone*. The work ends with a melismatic *Amen*.

ST

Lift Up Your Heads by James McCray. SATB, keyboard, optional percussion. Mark Foster Music Co. P.O. Box 4012, Champaign, IL 61824.

This lively anthem, a setting of Psalm 24, abounds in syncopations, asymmetrical meters and staccato; in places it has a dance-like quality. The choral texture alternates between homorhythmic and sections singing in unison. The harmonies are tonal and mildly dissonant, and the work would find a place as an Advent meditation during the offertory.

ST

The Gates of Heav'n by Alun Hoddinott. SATB, organ. Paraclete Press. P. O. Box 1568, Orleans, MA 02653.

This Advent carol conveys a sense of awe, the mystery of waiting for the birth of the Messiah, the "dear desire of ev'ry nation," through crystalline, dissonant harmonies and the beautiful text by Charles Coffin (1676-1749), edited by W. J. Blair (1808-94). The level of difficulty is listed as medium to medium-difficult. This challenging contemporary carol would be welcome at a service of Advent lessons and carols.

ST

The Wisdom of God: A Wise and Witty Carol for Christmas by Austin Lovelace. SATB, accompanied. Egan Choral. Randall M. Egan, Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405.

This delightful carol has a composite text of words from I Corinthians 1:25 and an anonymous

English Jesuit, altered by William Cowper. The "naïve" character of the lyrics, the C-major tonality, and the simple but strong melody combine in a sort of musical version of an "American primitive" painting. The folk-like style is enhanced by the introduction, on the last page, of the rugged Scottish psalter tune, London New, which bears a resemblance to Lovelace's own tune. The choral texture is homorhythmic and unison, and is within the reach of an average church choir. This carol would fit well into a Christmas eve pre-Mass concert or a service of lessons and carols for Christmas.

ST

Four Carol Harmonizations by Wolfgang Lindner. SATB, choir and congregation. 1. *Angels We Have Heard on High;* 2. *Lo, How a Rose is Growing;* 3. *Your Little Ones, Dear Lord, Are We.* 4. *When Christmas Morn is Dawning.* Randall M. Egan, Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405.

Most Americans will be familiar with only the first two carols, but the third and fourth are quite charming tunes which could be easily picked up by just about any congregation. The harmonizations are tonal, with some distinctly modern voice leading. Congregations (and perhaps choirs, too) may miss the traditional harmonizations of *Angels We Have heard* and *Lo, How a Rose is Growing,* but there is much to enjoy in these new versions.

ST

Silent Night/Stille Nacht: A Setting for Choir or Choir & Congregation by Wolfgang Lindner. Randall M. Egan, Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405.

Wolfgang Lindner's arrangement of *Silent Night* is just one of the many modern arrangements of this famous piece, and he has included a note to the choir director to "Feel free to take every liberty with this arrangement. Do with it what works best for you in your particular situation. It is very versatile. Though keyboard accompaniment is fine, the harmonies are especially lush and beautiful when played by a string quartet. Be creative and enjoy!" As with his other Christmas carol arrangements, the harmonies are tonal, but with modern voice leading. Lindner includes a descant, which on stanza 2 can be an instrumental obligato or a tenor solo, and on stanza 3 is to be sung by all the sopranos.

ST

Three Carols for Christmas by Gordon Lawson. SATB, organ. 1. *Child of Mary;* 2. *In the Bleak Midwinter;* 3. *Shepherds, Shake Off Your Drowsy Sleep.* Randall M. Egan, Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405.

Gordon Lawson's *Three Carols for Christmas* seem to follow the English tradition of strophic carols with captivating melodies and varied settings on each stanza. *Child of Mary* has words by Timothy Dudley-Smith, the contemporary hymn writer. The first stanza is sung in unison by the sopranos, while the second is for SATB *a cappella.* In stanza 3, a soprano soloist sings above the sopranos and altos, and the organ joins in towards the end of the stanza. Tenors and basses begin the last stanza in unison, but are joined by the sopranos and altos about halfway through. The full choir sings *a cappella* for three and a half measures, and then the organ joins in for a close which is at first rousing in its depiction of Christ's glory, but which ends peacefully and softly in its tribute to the Prince of Peace. Lawson's setting of Christina Rossetti's poem in *In the Bleak Midwinter* stands up very well against Gustav Holst's classic setting. Lawson's method of varying the stanzas is somewhat similar to what he did in *Child of Mary,* as is his lively setting of *Shepherds, Shake Off Your Drowsy Sleep.* These three carols would be a welcome addition to any choir's Christmas repertoire.

ST

Alleluia by Noel Goemanne. SATB, *a cappella,* solo soprano. Mark Foster Music Co., P.O. Box 4012, Champaign, IL 61824. $1.30.

This is a rather difficult piece, and a piano reduction is provided for rehearsal. Although it claims to be inspired by Revelation 7:9-11, and no one would doubt that the passage's depiction of the heavenly multitude praising God must have inspired the piece, none of the actual words of that scriptural passage are present. Instead, the word *Alleluia* is used exclusively throughout the composition. Perhaps for this reason, it could be said that a more concrete inspiration for this piece was Randall Thompson's famous *Alleluia,* composed for the dedication of Symphony Hall in Boston in 1930.

At any rate, it is a masterpiece which would be a very appropriate motet for the Easter season. It is very tonal, but its length, *a cappella* nature, and use of cross rhythms require a fair amount of rehearsal from even the best of amateur choirs.

KURT POTERACK

Crown Him with Many Crowns by J. Harold Moyer. TTBB, brass quintet. Mark Foster Music Co., P.O.

Box 4012, Champaign, IL 61824. $1.25.

This arrangement of a famous hymn is well done and can be learned easily. If a brass quintet is not available the organ can be substituted. I have only one qualm in that the arranger used the Protestant Godfrey Thring's famous replacement verse for the original second verse of this Catholic hymn written by Matthew Bridges.

Considering the fact that this arrangement is dedicated to the 1997 Kansas Mennonite Men's Chorus, one is not surprised. However, the original Marian second verse could and should be restored in a Catholic church. Beginning "Crown Him the Virgin's Son," it poetically and correctly goes on to refer to Christ as both the fruit *and* the stem of the "Mystic Rose."

KP

Recordings

Women in Chant, the Choir of Benedictine Nuns at the Abbey of Regina Laudis. Pomposello Productions, 121 West 27th St., Suite 302, New York, NY 10001.

Women in Chant provides the listener with an opportunity to enter into the experience of Gregorian chant as sung by the nuns of the Benedictine Abbey of Regina Laudis in Bethlehem, Connecticut. Under the direction of Dr. Theodore Marier, internationally acclaimed master of Gregorian chant, the CD offers the further advantage of an exquisite combination of the voices of women who have dedicated their lives to the *living* of chant. Application of scholarly detail and precise vocal technique are both evident and impressive. The energy and clarity of the voices emerge from a wellspring of feminine strength to create a vital, resonant participation in communal prayer. *Women in Chant* presents the living chant, the chant in its true setting within liturgical life and divine worship.

What makes this anthology unique is the careful selection of a particular cycle of chant for the festal celebrations of the virgin martyrs (Sts. Lucy, Agnes, Cecilia, Agatha) and Our Lady of Sorrows. Also included are the *Kyrie, Pater noster,* and the collect and blessing by the abbess. Most striking throughout is how the singers represent the embodiment of chant as prayer and as a way of life.

The nuns at the Abbey of Regina Laudis use the Solesmes method as a system of Gregorian chant interpretation. Dom André Mocquereau, O.S.B., conceived and developed the method at the Abbey of Saint-Pierre de Solesmes at the turn of the century. Tremendous in both scope and detail, his work was continued by Dom Gajard who directed the famous Solesmes recordings of the 1930's and 1940's.

The rhythmic principles of the Solesmes method are clearly heard on this CD: freely measured rhythm, contributing to a smooth, sinuous melodic line and subtle accents of both text and musical rhythm–independent of each other –which create an intricate and delicate counterpoint of textual accent and rhythmic ictus.

Included is a magnificent forty page booklet containing an interview with Lady Abbess Benedict Duss, O.S.B., the foundress of Regina Laudis, reflections on the virgin martyrs and Our Lady of Sorrows, notes on the texts and the Latin texts and original translations (except for scriptural passages).

Women in Chant is an extremely significant work. A milestone in the Gregorian chant repertoire, it dramatically illustrates the importance of the Gregorian chant tradition and its place in both the monastery and the universal Catholic church.

MARGUERITE M. DUNCAN

Women in Chant: Gregorian chant for the Festal Celebration of the Virgin Martyrs and Our Lady of Sorrows, sung by the Choir of the Abbey of Regina Laudis, 273 Flanders Road, Bethlehem, CT 06751. $22.50, postpaid, regardless of quantity ordered.

The currently popular term "spirituality" embraces the totality of those interior activities which enable and assure the concrete exercise of the supernatural life. The chief source of Christian spirituality is the *Logos tou Theou,* the Word of God in its revealed content, as it is transmitted to us in Holy Writ, and above all as it is presented to us by the *Ecclesia orans,* the praying Church, in the divine liturgy which enables us to relive each year the mystery of salvation.

Gregorian chant, the music "proper to the Roman liturgy," has a role to play in the great symphony of souls who believe, hope and love as they attempt to lead a life in closest possible conformity to the ideals of the gospel. In addition to catechetical instruction and spiritual formation of an intellectual type, holy Mother Church has also provided a catechism of an artistic, lyrical type, in order to reach man also at the level of his sensitive faculties. And it is pages from this lyrical catechism which the listener hears on a splendid new CD entitled *Women in Chant.*

The real-life story so charmingly fictionalized in the once-popular film, *Come to the Stable,* began in 1947 with the foundation of a Benedictine

monastery of nuns dedicated to the Queen of Praise, *Regina Laudis*, near Bethlehem, Connecticut. Here, in the only women's abbey in America where the Latin office is chanted seven times a day and once in the middle of the night, Gregorian chant is a major expression of the abbey's dedication to witnessing, as a corporate community of religious women, to a life of contemplative prayer and work in which chanting the praise of God in the ancient melodies of *cantus Gregorianus* holds pride of place, as the last council ordered: *primum locum obtineat.*

This new CD presents a selection of pieces anthologized for the first time on disc, from the divine office (hymns, antiphons and psalms, a matins invitatory and lesson in addition to a responsory) and from the liturgy of the Mass (introits, an Alleluia with verse, a comunion, the sequence *Stabat Mater*). The singing is vigorous and true, rhythmically accurate, filled with a joyous sound which bespeaks the social *unisono* upon which all else must rest in a community which is really at peace.

The chants chosen for this recording all celebrate women who embody consecration to the highest degree: the Virgin Mary and the virgin martyrs as model for the consecrated women who make up this choir Though the lives of Lucy, Agnes, Cecilia, Agatha and even of Our Lady are obscure in their factual details, yet their stories remain universally relevant to all women because they communicate the irresistible power of love to transform suffering. This music, presented from a distinctly feminine Benedictine perspective, is sung as a prayer of hope for all men and women seeking a path to wholeness and a restoration of the sacred in their own lives.

Women in Chant is recommended to one and all without reserve. The spirituality which resonates from this recording is biblical, liturgical, contemplative. What more need be said? *Tollite et audite-et orate!*

REVEREND ROBERT A. SKERIS

NEWS

Saint Joseph's Church in Lake Linden, Michigan, observed the solemnity of Pentecost with Latin Mass on May 18, 1997. In addition to the Gregorian chants, the musical program included Charles Gounod's *Convent Mass in C* and Thomas Tallis' *If You Love Me,* and Mozart's *Jubilate Deo.* A booklet containing the Latin texts and translation was prepared. Father Eric E. Olson is pastor and David L. Short, organist and director of the choir.

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The feast of Corpus Christi was celebrated at Sacred Heart Church in New Haven, Connecticut, with solemn Mass and procession and benediction of the Blessed Sacrament. Music was sung by the Schola Cantorum of the Saint Gregory Society. It included William Byrd's *Mass for Four Voices* and motets by Palestrina and Tallis. The proper texts were sung in Gregorian chant. During Holy Week and Easter, Lassus' *Missa il me suffit* was sung on Palm Sunday; Victoria's *Reproaches*, on Good Friday; and Palestrina's *Missa Regina Coeli*, on Easter Sunday.

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The Latin Liturgy Association held its sixth national convention on May 31 and June 1, 1997, at the Church of Saint Agnes in Saint Paul, Minnesota. The program of eight addresses brought the following speakers: Scott Calta, Father Robert A. Skeris, Father John-Peter Pham, Father Timothy E. Svea, Monsignor Richard J. Schuler, Thomas E. Bird, Father Bruce Harbert, William Leininger and Robert Edgeworth, who is president of the association. Five solemn liturgies were celebrated over the week-end: Archbishop John R. Roach, retired archbishop of Saint Paul and Minneapolis, celebrated the opening Mass with the Gregorian chants sung by the schola cantorum of the Church of Saint Agnes under the direction of Paul LeVoir. After exposition of the Blessed Sacrament and solemn vespers, a solemn Mass for the feast of Corpus Christi was celebrated by Father John Zuhlsdorf according to the Tridentine order at which the Chamber Choir of the Church of Saint Agnes under the direction of Donna May sang Josquin des Pres' *Missa Pange Lingua.* On Sunday, the solemnity of Corpus Christi was observed with Mass celebrated by Father Michael Creagan and the Twin Cities Catholic Chorale and members of the Minnesota Orchestra performing Joseph Haydn's *Paukenmesse* under the direction of Monsignor

Richard J. Schuler. Following Mass, a procession of the Blessed Sacrament was held on the parish grounds with over 2,000 people taking part in the singing of the Eucharistic hymns. It was Father Creagan's first Mass after his ordination the preceding day. The convention closed with solemn vespers.

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The William Ferris Chorale presented a program entitled "The Glory that was Rome", April 25, 1997, at Mt. Carmel Church in Chicago, Illinois. Compositions by Lorenzo Perosi, Licinio Refice and Pietro Yon were accompanied by a brass and percussion ensemble. Thomas Weisflog was organist and William Ferris, conductor.

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Saint Patrick's Church in Portland, Oregon, is continuing to present a Latin Mass with music furnished by the Cantores in Ecclesia under the direction of Dean Applegate. At the Sunday Masses during Eastertime, the following compositions were sung: William Byrd's *Cognoverunt discipuli;* Orazio Vecchi's *Cantabo Domino;* Palestrina's *Deus meus* and his *Ego sum*; Lassus' *Surrexit pastor bonus;* and Heinrich Schutz' *Surrexit Christus.* Peter Philips' *Ascendit Deo* and Christopher Tye's *Omnes gentes* were sung on Ascension Thursday.

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The sixth International Gregorian Festival of Watou, Belgium, was held there, May 7 to 11, 1997. Choirs came from twenty-three countries from Portugal to Norway, from Japan and Korea, giving the congress the title of "Cultural Ambassador of Flanders." The divine office and liturgical celebrations are the foundations upon which the festival is built, manifesting the aesthetics and spirituality of Gregorian chant as it is experienced at its deepest level. As part of the festival, the *Ludus Danielis*, a 12th century play from Beauvais, was given at Poperinge.

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Music at Saint Ann's Church in Washington, D.C., for Eastertime included compositions by Handl, Parry, Byrd, Stainer, Fissinger, Tallis and Raminsh. Monsignor William J. Awalt is pastor; Robert N. Bright is director of music; and Wayne Jones is cantor. A beautiful program was issued for the Easter Sunday liturgy.

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An archdiocesan boychoir has been established in Chicago with eighteen founding members. The Cantores Minores is open to all fourth and fifth grade boys of the archdiocese. The group is centered at the Church of Saint Wenceslaus, 3400 N. Monticello Avenue, where Father Eugene Winkowski , who is founder of the choir, is pastor. James Brian Smith will act as choirmaster.

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The 29th International Congress of Pueri Cantores will convene in Barcelona, Spain, in July 1998. The theme of the meeting will be *Cantemus Domino, Alleluia.* Plans are also underway to take part in the observance of the third millennium and the ceremonies planned for Saint Peter's Basilica with the Holy Father present.

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The School of Theology of Saint John's University in Collegeville, Minnesota, is offering a two-week course in Gregorian chant, July 21 to August 1, 1997. Two courses will be offered in successive weeks: Chant I, theory and practice; and Chant II, paleography and semiology. Father Gerard Farrell, O.S.B., will teach the classes touching the chant notation, the manuscript tradition and the musical significance of Gregorian chant. For information, call (320) 363-2102.

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A week-long program of courses and seminars devoted to the music of Brahms, Schubert and Mendelssohn will be given by the Master Schola at Orleans, Massachusetts, August 5 to 11, 1979. Faculty includes George Guest, Father Columba Kelly, O.S.B., Bruce Neswick and Dorothy Richardson. A performance of Schubert's *Mass in E-Flat* and Brahms; *Ein Deutsches Requiem* will conclude the study week.

R.J.S.

CONTRIBUTORS

Oscar L. Crawford has his doctorate in Latin from Kent State University in Ohio. Retired from university teaching, he lives in West Salem, Ohio, where on his Saint Gall Farm he promotes the culture of medieval Europe.

Amy E. Guettler is a graduate of Christendom College in Virginia, where she studied under Father Robert A. Skeris of the theology department, Theodore Marier and Paul Salamunovich. She is director of music at Saint Ambrose Parish in Annandale, Virginia.

Roland Hill writes for the London *Tablet* where Cardinal Ratzinger's interview with the German journalist, Peter Seewald, is recorded.

EDITORIAL NOTES

This issue begins the 124th volume of *Sacred Music.* It is the 87th issue that the present editor has published, having assumed the position of editor in the middle of Volume 102 , the Fall issue of 1975, when Father Ralph S. March resigned. The journal had been printed and published for many years in Saint Paul, Minnesota, even though Father March lived in Dallas, Texas. Much of the dealing with the printer had been my lot for several years, so the taking over of the office of editor was not that great a switch. Previously, the magazine was published in Omaha, Nebraska, and later in Latrobe, Pennsylvania, when Monsignor Francis P. Schmitt and Archbishop Rembert Weakland had served as editors.

Sacred Music has no office (other than my desk). It has no employees (other than the printer we hire to publish the journal. There are no secretaries and there is no telephone (other than the parish line). All the work of getting out the issues is done by volunteer help: writing the editorials and comments, typing the manuscript, reading and re-reading the proofs, collecting the subscription fees and recording the correct names and addresses, sending out information when requests are received, reviewing books and music, finding pictures to decorate the covers and the inside pages. The volunteers who have done all these tasks have been the members of the Twin Cities Catholic Chorale. Their dedication to the apostolate of music for the Church will bring them a great reward in heaven. Other than their joy at serving the Church, there has been little tangible reward on earth! Occasionally a complimentary note arrives!

Sacred Music with its 124th volume is the oldest, continuously published magazine dedicated to music, sacred or secular, in the U.S.A. Begun in Milwaukee, Wisconsin, in 1874 by John Singenberger, in the century and a quarter of its existence, it has found many homes across the country: Milwaukee, Chicago, Conception Benedictine Abbey in Missouri, Boston, Omaha, Latrobe Abbey in Pennsylvania, Dallas and Saint Paul as various editors did their part. The original name of the journal was *Caecilia*, with publication frequency varying from eight to six to four issues per year. For a period of hard times, it was the house organ of McLaughlin and Reilly Co. of Boston, to whom much credit should go for making it possible to continue printing.

Among the editors were many distinguished names in the history of church music in the United States: John Singenberger, Otto Singenberger, Dom Gregory Huegle, Dom Ermin Vitry, Theodore Marier, Monsignor Francis P. Schmitt, Archbishop Rembert Weakland, Father Ralph S. March, Monsignor Richard J. Schuler. In Europe many countries have journals that found their origin in the Caecilian movement begun in Regensburg. Germany has its *Musica Sacra;* Austria has *Singende Kirche;* Italy has *Bollettino Ceciliano;* but none of them is quite as old as the American Sacred Music which was once called *Caecilia* before it merged with *The Catholic Choirmaster.*

The entire series of *Caecilia* and *Sacred Music* is in the Salzmann Library on the campus of Saint Francis Seminary in Milwaukee. This has been photographed and can be obtained from University Microfilms International, 300 North Zeeb Road, Box 91, Ann Arbor, Michigan 48106. As a primary source of American church history and particularly the musical and liturgical aspects, it stands as an unique treasure. Those interested in rescuing the reforms begun by Pope Pius X and the Caecilian movement, which reached a culmination in the II Vatican Council, ought to study the facts recorded in our magazine. One can only explain the present by understanding the past. What the Church seeks is an organic development, not a revolution, and to grasp that development, what was accomplished from Pius X through Pius XI and Pius XII must be understood to make the decrees of Vatican II clear. The "Reform of the Reform" must know what the reform was intended to be and what it has come to be. In addition to going through the pages of *Caecilia* (which was written in German until after World War I), one can learn a great deal from the "Chronicle of the Reform" (See *Sacred Music,* Vol. 109, No. 1, 2, 3, 4; Vol. 110, No. 1, 2, 3. Also published in *Cum Angelis Canere,* Robert A. Skeris, ed., pp. 349-416).

R.J.S.