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FROM THE EDITORS

Beauty in the Liturgy: A Cultural Problem

Recently, in the Angelus speech on November 3, 1996, our Holy Father, Pope John Paul II, commented on the beauty of the liturgy, both in the rites in the West and those in the East. He said,

...the liturgy we celebrate on earth is a mysterious participation in the heavenly liturgy. The sense of the liturgy is particularly vivid among our Eastern brothers and sisters. For them, the liturgy is truly Heaven on earth. It is a synthesis of the whole faith experience. It is an involving experience which touches on the whole human person, body and soul. Everything in the sacred action aims at expressing "the divine harmony and the model of humanity transfigured"—the shape of the church, the sounds, the colors, the lights, the scents.

As creatures we are ever seeking to find and to possess God who is our Creator. But He can only be found in beauty, and we can only communicate with Him through the beautiful. God is Beauty. He is the Good and He is Being. The scholastics recognized this in the phrase, *Bonum et Ens et Pulchrum convertuntur*. (The Good and Being and Beauty are interchangeable.) All rational creation seeks Him.

This is what mankind has been attempting to do throughout history. But are we not having problems today with the liturgy because we have abandoned the use of the beautiful as the means of coming to God?

The Roman liturgy in its full splendor, with all the ancillary arts that adorned it, was indeed proclaimed to be the most beautiful thing in all creation. It was a sacred literature, founded in holy writ with many of its texts in poetry. It was music coming from all periods of composition, far surpassing any concerts. It was the art of the gold and silversmith, whose chalices and sacred vessels were of intricate design and decoration. It was needlework on precious fabrics, linen and lace, silk, velvet and damasks. It brought the fragrance of incense with its mysterious aromas of distant lands. It moved in processions of clerics and their assistants, solemn as the processions of the martyrs, confessors, apostles and virgins in the heavenly liturgy, that the Holy Father spoke of. It carried aloft colorful banners, canopies, statues and crosses. It played with light from candles and sunbeams coming through stained glass windows. It used books of prayers needed for the liturgy, bound in rich leather, printed and illuminated with goldleaf and colored ink. The liturgy needed the elements of water, bread, oil and wine and the containers to carry them. Flowers brought the ever-changing seasons into the churches which were themselves monuments of beauty with paintings and sculpture, soaring heights and avenues of sound echoing on into eternity, providing a fitting place for the continuing renewal of the Sacrifice of Calvary.

But almost all of this is gone now, and in its place the cheap, the tawdry, the vulgar and even the ugly have been substituted. Could it be that the fathers of the Vatican Council wanted to destroy the historic Roman rite? Was it their intention to eliminate from our worship of God the beauty and art, the music and ceremony developed over two thousand years? Obviously not. Quite the opposite in fact. Vatican II in the constitution on the sacred liturgy (Para. 8 and 10) proclaims this:

In the earthly liturgy, we take part in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, minister of the holies...From the liturgy, therefore, and from the Eucharist, grace is poured forth upon us as from a fountain, and the sanctification of men in Christ and the glorification of God to which all other activities of the Church are directed, as toward their end, are achieved with maximum effectiveness.

One could list text after text from the documents of the council proving that the litur-

FROM THE EDITORS

gy is a foreshadowing of eternity, but that has been done repeatedly and unfortunately for little benefit, judging by the continuing complaints of people who are forced to endure the liturgical abuses that are passed off so widely today as worship of God. Cardinal Ratzinger has called it “a collapse of the liturgy.” The impoverishment of language, music and ceremonies that we have all witnessed has turned people away from the worship of God, attendance at Mass, affiliation with parishes and even membership in the Church itself.

Where is the problem? It originates in the cultural deficiencies of many of our Catholic people and especially the clergy whose education in seminaries, has lacked a training that should have been passed on to their parishioners. How much history of sacred art is taught to candidates for the priesthood? How much music and the history of music is offered to them? What does the young priest know of the history of the Roman rite? What is the liturgy that is practiced in the seminary and used as the norm to be emulated with the people the young priest serves? If the reforms initiated by the popes in the early years of the twentieth century and crowned by the directives of the Second Vatican Council are to be put into action, then it is with the training of the clergy that they must be begun and ultimately be accomplished as the universal reform called for by the council.

Sometimes critics think that it is modern styles in architecture, music, vestment design or any other arts that have caused the problems we face. Rather not, because all generations through Christian history have produced a contemporary style — classical, gothic or baroque, for example. But unfortunately our contemporary styles have not been based upon the achievements of the past and the traditions of centuries. Those treasures have been cast aside and it is in their absence that today’s liturgical arts suffer.

The post-conciliar period has produced a multitude of *piccolomini* (the little people, both clerical and lay) who know so little about the liturgy and the arts that form a part of it, and who have imposed themselves on everyone, directing the reform ordered by the Church without having the necessary study or learning truly to understand that reform, which was intended by the conciliar fathers to be an organic development, not a revolution. The council, the Holy Father and the testimony of history show that true worship demands beauty along with truth as the means of reaching the Creator. We must reach Him Who dwells in mystery and Who is Himself *Bonum, Ens, and Pulchrum*. We can find Him through the sacred and in the sacred arts.

These are also the requirements of true church music, which the council says is indeed the greatest of the liturgical arts, *pars integrans in liturgia* (an integral part of the sacred liturgy). As church musicians, how responsible have we been in promoting beauty in our music which is needed to make our earthly liturgy a reflection of the heavenly liturgy? How far have we traveled in our musical art away from the beauty that it should create for us in our pilgrimage toward God Who is Beauty? As Cardinal Ratzinger remarked, we need “a new song for the Lord.” But it must be one of beauty and one that reflects our ancient Catholic culture.

R.J.S.

A VISIT TO A VATICAN II CHURCH

On Corpus Christi weekend, 1997 (May 31 to June 1), I attended the Latin liturgies at Saint Agnes Church in Saint Paul, Minnesota.¹ Being profoundly moved by the experience, I mentioned to Monsignor Richard J. Schuler (pastor of the church since 1969) that the phrase, "Reconversion to Catholicism," was mysteriously buzzing around in my head. He suggested that perhaps this is because Saint Agnes steers clear of home-grown liturgies. Rather, Saint Agnes considers itself a Vatican II church and earnestly follows the mandates of the council. He credits much of the church's prosperity to this policy, which he believes has helped Saint Agnes avoid many problems experienced elsewhere.

To the many congregations who endured disruptive and destructive change in the wake of the Vatican Council, it may come as a bitter surprise to learn that much of this was unnecessary and not the work of the council. For example, none of the following things that offended millions of Catholics took place at Saint Agnes, and they can hardly be said to have been intended or decreed by the council.

- Abandonment of the Latin liturgy and its treasury of sacred music.²
- Substitution of a Mass table for the high altar, with the celebrant facing the people.
- Removal of the pulpit, communion rail, and statuary.
- Introduction of handshaking and other secular greetings during Mass.
- Disbanding of trained choirs singing from a rear loft and introduction of flamboyant and untrained popular music groups (and song leaders with powerful microphones) performing in the main line of sight.

That Saint Agnes was spared such gratuitous modernization is to be credited, in the first place, to Monsignor Rudolph G. Bandas (pastor of Saint Agnes from 1957 to 1969), an eminent churchman who attended the Vatican Council and served on several of its commissions.³ The work continued under his successor, Monsignor Schuler, who, being a trained musician, also enhanced the church's music program.⁴

It is a joy to attend services in this breathtakingly gorgeous church which still uses its high altar, communion rail, and rear loft for organ and musicians. The ceremony is effortlessly beautiful and correct. The celebrant faces the high altar (following traditional custom), all the while chanting the various prayers in Latin.⁵ The sign of peace is observed simply (consisting of the ritual embrace of the clergy). Excellent traditional music is performed at each service.

Especially moving on my visit was the Sunday morning solemn Latin Mass. It was wonderful to hear the massive bells calling the faithful to prayer, wonderful to hear Bach's *C-major Prelude and Fugue* before Mass, played by Mary LeVoir, wonderful to witness the procession of 80 persons, including altar boys, first communion girls, Knights of Columbus, ministers, clergy, and the newly ordained Father Michael Creagan who was celebrating his First Mass. As he took his place in the sanctuary, Father Creagan incensed the altar, gave the greeting and performed the rite of penance, before being seated for the *Kyrie* and the *Gloria*.

The Twin Cities Catholic Chorale with four soloists and a 22-piece orchestra sang Joseph Haydn's *Pauken Mass* under the direction of Monsignor Schuler. A schola of men, directed by Paul LeVoir, sang the Gregorian setting of the proper of the Mass of Corpus Christi. This is the usual Sunday liturgy: the Gregorian propers and an orchestral Mass (the repertory has 23 orchestral Masses).

Many persons in the congregation of 1500 followed the text printed in their Latin-English missals. All joined in singing the various responses and the ancient Gregorian setting of the *Pater noster*. At one point, all recited aloud a prayer for vocations which has been done every Sunday at every Mass for the past thirty-five years. That the prayers are answered is evident from the fact that there have been seventeen First Masses celebrated here by sons of Saint Agnes in the past fifteen years. There are ten young men from the parish studying at present in the archdiocesan program of priestly training, college and seminary.⁶

There was no break for handshaking. Communion was received kneeling at the rail. During communion, the choir sang Mozart's *Ave verum corpus*, the soprano soloist sang Mozart's *Alleluia*, and Mary LeVoiur played Bach's *Kyrie, Gott Vater im Ewigkeit*.

At the end of Mass, all left the church to make the traditional Corpus Christi procession around the church grounds. Singing familiar hymns as the great bells rang from the 200-foot high tower, the clergy stopped at altars erected for the occasion at the rectory, the schools and the convent to give benediction to the crowd of nearly 2000 people. The triumphant re-entry into the church for the final benediction and *Holy God, We Praise Thy Name* at the end will always remain in my memory.

In my imagination I had anticipated the gorgeous Church of Saint Agnes, its painting, its beautiful music, the chant schola and the pipe organ, its massive bells, the splendid vestments and its faithful parishioners. I was amazed to learn how many travel for considerable distances, even in a Minnesota winter, to attend services and carry on the numerous lay activities associated with the church.⁷

For example, I learned from Professor James May how his wife and two boys come in to Saint Agnes School, where she teaches religion and music and directs the Chamber Choir that sings renaissance polyphony frequently during the Saturday sung Masses. Another visitor told me that once a month she made the two and one-half hour drive from Iowa to restore her spirits at Saint Agnes.

Moving from imagination and expectation to the actual experience felt like a big step into the splendor of God's grace. The liturgy at Saint Agnes manifest the transcendent art of the Catholic Church, and showed no trace of the distracting influence of modern liturgists or the influence of the entertainment industry. Even though many elements have been retained that in other places have long ago been replaced, the quality of popular participation at Saint Agnes is ideal, and attentiveness to sacred devotion is exemplary. The number of people involved in preparing the Sunday liturgies is great: the ceremony crew members, the choir, the ladies who bake the altar breads, those who come to clean and dust, those who launder the linens and repair the vestments, those who prepare the readings and those who sweep the church. Countless hours are spent willingly and joyfully, all as different ways to participate in the sacred liturgy.

At the Corpus Christi Mass I wiped away a few tears of joy. When I chanced to notice Stanford professor, Dr. William Mahrt across the nave, he (along with other visitors) was doing the same.

LYLE SETTLE

NOTES

¹ The visit was prompted by the sixth national convention of the Latin Liturgy Association at Saint Agnes. I serve as the association's publicity chairman. For information on the work of the association, write: Mr. Scott Calta, P.O. Box 831150, Miami FL 33283. / e mail: scottcalta@aol.com.

² Saint Agnes parish has faithfully celebrated a solemn sung Mass in Latin every Sunday since its founding in 1887. The usual weekend schedule of Latin liturgies is: Saturday morning, high Mass with Gregorian chants; Saturday evening, high Mass in renaissance polyphony; Sunday morning, solemn Mass, usually with orchestra; Sunday afternoon, sung vespers in Gregorian chant. Additionally, Latin liturgies are celebrated on holydays and throughout Holy Week, all in accord with the new liturgical books.

³ The story of how Monsignor Bendas instructed the people of Saint Agnes regarding the council's wishes and won their support in realizing them is told in *The Church of Saint Agnes (1887-1987)* by Richard J. Schuler (available from the church, 548 Lafond Avenue, Saint Paul, MN 55103).

⁴ Monsignor Schuler founded the Twin Cities Catholic Chorale in 1955. When he became pastor of Saint Agnes in 1969, he engaged the choir and members of the Minnesota Orchestra for thirty Sunday morning services. During Advent and Lent, the Church does not allow orchestral music, and Gregorian chant is used. They have sung in Europe and on national broadcasts. Tapes and CD's are available from Leaflet Missal Co., 976 W. Minnehaha Avenue, Saint Paul, MN 55104.

⁵ As intended by the council, Saint Agnes celebrates many vernacular liturgies.

⁶ At the present, 20% of the students preparing for the priesthood in the Archdiocese of Saint Paul and Minneapolis come from Saint Agnes.

⁷ A generous part of the Saint Agnes operational budget goes to subsidizing its K through 12 grade and high schools.



Kloster Schlägl, Aigen, Austria.

MEDIATOR DEI AND PARTICIPATIO ACTUOSA POPULI

(This paper was given at the Christi Fideles conference, "The Roman Liturgy in Crisis: Reflections on the Fiftieth Anniversary of *Mediator Dei*," November 22, 1997, at the Marriott East Side Hotel in New York City.)

If one were to ask even scholars who have studied in depth the documents of the Second Vatican Council, "What is the most significant innovation brought into Catholic liturgical life by the decrees of the council?" the answer would very probably be that it is the requirement that an active participation in the liturgy is expected of all. Since the council, active participation by the laity has been constantly spoken of and promoted by a variety of means, some even perhaps too energetic. But participation in the liturgy is not a new idea. It can be found in papal documents from the early part of this century, and especially in the encyclical, *Mediator Dei*, that we are studying at this conference. It is a concept resting squarely on the whole theology of the redemption. But many of the efforts employed in our time to achieve active participation in the liturgy by members of the congregation have been imprudent and sometimes even too forceful, so that probably more unhappiness has been brought to the faithful in attempting to make them participate than in the implementing of any other conciliar order. Erroneous ideas of just what participation is caused much of the difficulty. And yet, from her very early days, the Church has called all Christians to her altars to participate in the redemption, and this was done with insistent and repeated invitations urging them to be a part of and celebrate the Eucharistic sacrifice.¹

The Church through the sacraments heals and purifies those whom sin has wounded and stained. She consecrates with legitimate rites those whom a divine calling has brought to the ministry of the priesthood. She strengthens with heavenly grace and with heavenly gifts the chaste wedlock of those who are destined to found and establish a Christian family. Finally, after she has refreshed and comforted the last hours of this

mortal life by holy Viaticum and the sacred anointing, she accompanies the bodies of her children to the grave with the deepest piety and religiously lays them to rest. She protects them with the sign of the cross, so that they may one day arise triumphant from death. Likewise, she blesses with particular solemnity those called to the perfection of the religious life, and bound to the divine service. Finally, for those souls in the flames of purification, she implores suffrages and prayers, and extends her assisting hand to bring them finally and happily to eternal beatitude.²

While the concept of participation is found frequently in the conciliar documents and is widely thought to be a new idea generated by the council, in reality it is an old idea found in many documents that long precede the council. The writings of Popes Pius X, Pius XI and Pius XII in this century speak of it and constitute an on-going development of the idea. We are celebrating this year the fiftieth anniversary of the promulgation of *Mediator Dei*, an encyclical in which there are several references to active participation and a clear understanding of what it is.

But first, we must know what is meant by the term. In Latin there are two words used as adjectives describing participation: *actuosa* and *activa*. These must be distinguished and understood. Both are to be encouraged and fostered by those taking part in the liturgy. Unfortunately, the English language does not have two words to express a difference between the two Latin words; and therefore, both words and the concepts they convey in Latin are rendered in English by the single word, "active." But *actuosa participatio* and *activa participatio* are quite different.

Basic to an understanding of *actuosa* is a grasp of the idea of divine life, or grace, or the sharing in God's own divine life. We know what is meant by "the state of grace." We are in God's friendship; we are not conscious of any thought, word or deed or omission that has separated us from Christ; we share through grace in God's divine life; we possess habitual or sanctifying grace which adorns our souls. This state of grace is initially established in us through the sacrament of baptism. By baptism we are initiated into the Church, the Body of Christ. That life begun by baptism is increased by *actuosa participatio* in the other sacraments and various liturgical activities. This participation is above-all interior; it is grace which adorns the soul and is not apparent to human eyes. Its increase and growth within one is known alone to God Who showers His love on the souls He finds worthy. Only in heaven will we know the degree of God's love that we have achieved in this world through *actuosa participatio*.

On the other hand, we may well know how much *participatio activa* we may have done, because that activity can be seen and recorded. It is chiefly the motions and acts of the body. Various external actions can be called "active participation": singing, walking, kneeling, listening, speaking, reading, etc., etc. These things are the actions encouraged by the liturgists as the participation demanded by the council. They are needed because of man's nature and the nature of the Church which is both internal and external. It is true that all these activities and actions are to be encouraged and can produce and should increase *participatio actuosa*, but they are NOT of themselves *actuosa participatio*. They merely promote it, if they are properly done by a baptized person who is in God's grace.

Pope Pius XII in his encyclical, *Mediator Dei*, says that the worship rendered to God by the Church must be both external and internal. It must be external because the nature of man demands it, made up as he is of body and soul. We are our bodies, as Pope John Paul II reminds us. Thus the worship of God must be external because everything which flows from the soul naturally expresses itself through the senses, and because divine worship pertains not only to individuals, but also to the whole company of mankind. It, therefore, must be social.³

But participation, while external, must before all else be internal, sometimes even without any apparent external activity. Any baptized person who assists devoutly at Mass participates actively, offering the sacrifice of Christ, even though he may not move or sing or do any other bodily movement. It is simply false and betrays a dangerous superficiality when such assistance at Mass is labeled as "passive." When a person exer-

cising a high degree of worship or self-oblation is at Mass, that person may be supremely active. It is unfortunate that the English language does not have words to express this concept clearly. On the other hand, external activity is necessary not only because of the very nature of man, who is composed of body and soul, but also because of the very notion of the Incarnation of Jesus Christ which unites the human and the divine, together with the whole sacramental order that uses the material to convey the spiritual. Man's participating in God's plan of redemption demands his outward activity in the ceremonies surrounding the central moment of each liturgical event by which he comes into contact with the Redeemer, which is in itself an internal reality.

The principal element in divine worship is the internal element. We must always live in Christ and give ourselves wholly to Him, or otherwise, religion becomes mere formalism using words or gestures without meaning, honoring God only with one's lips. *Actuosa participatio* needs *activa participatio*, but they are different from each other.

Let me give you an example. An undertaker was conducting a funeral in a parish church. He was Jewish, a good man and very anxious to carry out the ceremonies of the Catholic funeral rite carefully and reverently. He studied the ceremonies beforehand, and he earnestly tried to do everything that was required. He took part in the procession; he joined in the singing; he stood; he knelt; he did everything except receive Holy Communion. His conduct was exemplary.

Shortly after the funeral began, an old lady with failing eyesight and defective hearing came into the church and found her usual place behind a pillar where she sat down and began to recite the rosary. She was a Catholic and knew the Mass well and believed all that it is. She neither sang nor moved from her place. But she united herself in her thoughts and prayers with the sacred action of the Mass that she was quite aware she was present at.

The question is: which of the two achieved *participatio actuosa*? The Jewish undertaker who was so active, or the Catholic lady who scarcely moved? The answer is, of course, the old lady. The reason is that she was baptized; God's grace was in her. The Jew, who was not baptized, had no right to the grace of the sacraments or to exercise a *participatio actuosa* in the liturgy that he was attending. Even though he was very active (*activo*), he did not achieve true interior participation (*actuosa*).

Basic to an understanding of *participatio actuosa* is an understanding of ecclesiology, a study of the Church, which the fathers of the Second Vatican Council took up in the preparation of the constitution on the Church, *Lumen gentium*. And before one can know the Church, he must grasp Christology, the study of who Christ is. Today's world does not grasp the question that Jesus put to his apostles: "Whom do men say that I am?" The answer that Peter gave, "You are the Son of God," is not the one given by those who would separate Jesus from Christ, who would construct the so-called "historical Christ," different in fact from the Jesus of the evangelists, a fabrication of the 18th century Enlightenment. Cardinal Ratzinger, in his recent book, *A New Song for the Lord*, describes the error that is the result of such thinking:

The Jesus of the Gospels cannot be the real Jesus; a new one must be found, from whom everything is taken away that could be understandable only from God's perspective. The structural principle governing the making of this Jesus admits to excluding the divine in him: This historical Jesus can only be a non-Christ, a non-Son. Thus, it is no longer the Jesus of the Gospels speaking to those people today who rely on direction from this type of interpretation when reading the Bible, but the Jesus of the Enlightenment's philosophers, an "explained" Jesus. As a result, the Church falls apart all by herself; now she can only be an organization made by humans that tries, more or less skillfully and more or less benevolently, to put this Jesus to use. The sacraments, of course, fall by the wayside—how could there be a real presence of this "historical Jesus" in the Eucharist? What remains are symbols of community formation and rituals that hold the community together and stimulate it to take action in the world. It has become clear that behind this reduction of Jesus which is represented in the catchword "historical Jesus" there lies a fundamental decision of an ideological nature that can be summed up in the slogan "modern worldwide."⁴

If we are to accept the Church as Jesus Christ living on in this world until the end of time, then we must accept the Jesus of the gospels, the Jesus whom the eye-witnesses who wrote the four gospels describe for us, because it is He—the Jesus of the gospels—who lives on. He is not a construct of the deists and so many modern exegetes. A recent work, *Eye-Witness to Jesus*, by Carsten Peter Thiede and Matthew D’Ancona,⁵ gives amazing evidence about the date of the writing of Matthew’s gospel in the mid-first century, a mere twenty years after Christ’s sacrifice and resurrection. The Jesus of the gospels, written by eye-witnesses, is the Jesus of history and the Jesus who lives on in His Church. Our faith demands that we accept a loving, living and eternal God, Whose mercy sent His Son, Jesus Christ, to redeem the fallen world and give God’s love to all men in every age through His Church which He founded as a means of grace, His gift of divine life, brought to each through participation in the Church and its sacraments. To achieve that redemption we must accept the account of His life in this world as left for us in the testimony given by the eye-witnesses to His life and activity. It is in that life that we must participate. We do that by His grace, His gift of Himself. The Mystical Jesus, the Eucharistic Jesus, the Glorified Jesus are the Jesus described by the evangelists in the historical documents we call the gospels.

To know what grace is, we must first know what the Church is and Who is Jesus Christ. Truly, He is the Son of God, living on in His Church in our time until the end of the world. Liturgy is the action of that Church and therefore the action of Jesus Christ Himself. The Church is Jesus Christ, His Mystical Body, and as our Holy Father, Pope John Paul II, reminds us, the Church is indeed the Mystical Person of Christ. He is the Mediator uniting man with his Creator and God with His creatures. Jesus Himself revealed this truth in His parable of the vine and the branches and in many other examples He gave us of the Kingdom (the pearl of great price, the net in the sea, the mustard seed, the laborers in the vineyard, the ten virgins and many others.)

It was especially Saint Paul who taught the doctrine of the mystical body of Christ. He found it in his experience on the road while he was traveling from Jerusalem to Damascus, when he encountered Christ. Thrown to the ground, he was blinded by the flash of light and cried out, “Who are you?” He was told, “I am Jesus Whom you are persecuting.” It was revealed to him that Jesus and the Church are one; Jesus and the members of the Church are one. Jesus is the Church and we are its members. Jesus lives in His Church and acts through it. The Eucharist and the sacraments are that activity, the on-going repetition of His life in which He invites us to participate.

Three encyclicals of Pius XII are important here: *Mystici Corporis*, *Mediator Dei*, and *Musicae sacrae disciplina*.

The first, *Mystici Corporis*, is dated June 29, 1943, the feast of Saints Peter and Paul. What is taught in it is not new; Jesus Himself talked about the kingdom; Saint Paul on the road to Damascus heard it from the mouth of Jesus that Christ and His Church are one. But Pius XII expressed the dogma as it was needed to be taught in our day. He distinguished clearly between the physical body of Christ, the mystical body of Christ, the glorified body of Christ and the Eucharistic body of Christ

In His physical body, Jesus walked the roads of Palestine. He lived a truly human life and taught the people of Judea and Galilee for three years. In His physical body He suffered and died and was buried. His mystical body is the Church living on in this world after the Ascension, until the end of the world. We are part of that body. The glorified body is in heaven, seated at the right hand of the Father, Who will come in glory at the end of time to judge the living and the dead. The Eucharistic body is present in this world as often as His sacrifice is renewed in the Mass, as it is eaten by the members of the Church in the Eucharistic food of the holy banquet, and as it is worshipped and adored in the holy presence of Jesus in the tabernacles of the world, Emmanuel with us.

The presence of Christ in this world is a great mystery. He is with us in so many modes. It is Christ Who is the center of the human race and its history, and we are united to Him through the Eucharistic food that makes us all one in Him. The mystical body is a mystery, a *sacramentum*, something not fully grasped, and in this case known only

through faith. The Church is both visible and invisible. It is the body to which all are drawn, into which all men are invited to be initiated through baptism, and in which they are nourished through the Eucharist. Christ instituted the priesthood to be His means of reaching all men in every age with His own life, the gift of grace, given in the most ordinary of ways, by eating and drinking His body and blood under the appearances of bread and wine. The liturgy is the activity of Christ, constantly repeated, the reliving of His earthly life, His sacrificial death, and His triumphant resurrection, all in a sacramental manner.

Liturgy is the mystical action of Christ and as members of His body we are invited to participate in it. It is a participation in the physical life of Christ as He lived it during His days in the Holy Land and as that life is renewed annually in the liturgical year. It is a participation in the Eucharistic action of Christ as we eat the sacramental food. It is an anticipation of the participation we will have in the worship of the glorified Christ in heaven. To participate as the Vatican Council invites us to do, we must clearly understand the teachings of Pius XII in the encyclicals *Mystici Corporis* and *Mediator Dei*, mindful always that the worship of the triune God that we celebrate here on earth is but a shadow of the liturgy of heaven.

Christ is the founder of His body, the Church, which came forth from the side of the second Adam in His sleep on the Cross, first seen by the eyes of men on the day of Pentecost, when the Holy Spirit, the soul of the mystical body, entered into the apostles in the form of tongues of fire. On the Cross the old law died, God's anger toward sinful mankind was removed, and the heavenly gifts destined for the human race were lavished upon us. Christ was the fountain from which the salvation of men came, the efficacious waters of baptism that bring each person into contact with Him, allowing us to eat of the Eucharistic food and share in the life of the Church. The mission of the Church—to teach, govern and sanctify—derives from the Cross and the sacrifice of the incarnate Word.

Having established that the Church and Christ are one, and having proclaimed that the life of Christ is the life of the Church, Pope Pius XII moved from the encyclical *Mystici Corporis* to another encyclical, *Mediator Dei*. There he studies the actions of Christ in His Church, the liturgy, which is the primary source of grace. Dated November 20, 1947, the encyclical has 247 paragraphs, organized into four sections in which the Holy Father explains that the Church exists for two reasons: the glory of God and the sanctification of mankind. This is accomplished by Christ's saving sacrifice which is constantly renewed, along with the sacraments, those seven channels through which His life is distributed to all men. Pope Pius defines the liturgy as the public worship which our Redeemer renders to the heavenly Father, and which the society of Christ's faithful in turn renders to its founder and through Him to the eternal Father.

To accomplish this, the priesthood, instituted by Christ, has existed through all ages to allow mankind to participate in the Eucharistic sacrifice, a participation which is both external and internal. But the principal element in participation is the internal one. It must, however, be external as well, because the nature of man demands it, made up as he is of body and soul. But the divine plan requires that we know Him as God and be drawn to the love of invisible things. The very center of all activity is always the Holy Eucharist and the priesthood. It is the obligation of the Holy See to protect and guard liturgical actions from harm through error or misuse, from without and from within the Church. *Mediator Dei* is concerned with just that; it is eminently practical, studying the problems current fifty years ago, which were then endangering divine worship.

Pope Pius warns against unwise archeologism that seeks always to revive ancient practices, claiming that they are better because they are older. This would apply to the use of a table as an altar, the making of vestments in styles and colors used in early ages, the elimination of statues or paintings from church buildings, and the repudiation of polyphonic music, making Gregorian chant exclusive in the liturgy. Pope Pius is careful to state clearly what exactly is the hierarchical priesthood and what is the share that the laity exercise in that same priesthood. Christ is the eternal priest. He is the victim sub-

stituting Himself for sinful man. In Saint Paul's words, "With Christ I am nailed to the Cross," but that does not mean that while the laity participate in the Eucharistic sacrifice they therefore enjoy the power of the priesthood. They rather join their prayers of praise, impetration, expiation and thanksgiving to the prayers of the priest who is acting in the very person of Christ, offering to the Father the victim, Who is His only-begotten Son.

Pope Pius clearly teaches that the priest acts in the person of Christ, lending his tongue and supplying his helping hand to the Redeemer, Who is at the same time the priest and the divine Victim. The Mass is the renewal of Calvary, not in a bloody manner but by transubstantiation. The separation in the Mass of His Body and Blood through sacramental signs at the double consecration renews the sacrifice of the God-Man and applies it to every generation. The purpose of Calvary and the purpose of the Mass remain always the same: the glory of God, the outpouring of thanksgiving to the Father through the Son, the expiation and reconciliation of the human race, and finally the prayer to obtain all good things which mankind has lost through the sin of Adam. The sacrifice is infinite and immense without limits, extending to every age and every place. But while His sacrifice on Calvary was all inclusive and redeemed all men in every age, it was necessary to apply those merits individually to each person throughout the centuries. His Blood had to descend on each one individually to purify and save him. In other words, the faithful have to participate in the sacrifice. *Mediator Dei* is the first pontifical document that says it is the baptismal character marking each soul that allows one to participate in the liturgy.

After the Eucharistic victim has become present on the altar through the words of the priest at the consecration, the laity by offering the victim to the Father do indeed participate in liturgical worship. (MD 114). But that the people offer together with the priest himself does not rest on their carrying out the external liturgical rite as members of the Church in the same way as the priest, since to do this belongs only to the minister divinely deputed to accomplish it. It rests on the people to join their prayers of praise, impetration, expiation and thanksgiving together with the prayers of the priest, all together with the Great High Priest Himself. The external rite is necessary to manifest internal worship of God with due honor, but it is not necessary to have the ratification of the faithful to produce the great effects of the Mass. (MD 115).

It is, therefore, the principal duty and the greatest honor of every Christian to participate in the Eucharistic sacrifice, not passively or indifferently, not in a distracted manner but deeply, attentively and actively. Through the hands of the priest and together with him the faithful offer the sacrifice. Because of this participation, the oblation of the people is brought into liturgical worship, and we have the reason for the emphasis on *participatio actuosa* in the constitution on the liturgy of the Second Vatican Council. This is not merely an external activity, but it is internal worship accompanied by the immolation of each one, offering himself like the Victim and with the Victim. In the words of Saint Paul, we are urged "to present your bodies as a sacrifice, living, holy, pleasing to God." Saint Peter called us a "holy priesthood, to offer spiritual sacrifices acceptable to God through Jesus Christ." Saint Paul says further that "with Christ, I am nailed to the Cross; it is no longer I that live, but Christ lives in me." He Who offers is He Who is offered. The Church is Christ offering, and through the immolation of the faithful the Church is also the Victim. Christ is indeed the center: He is the priest, the sacrifice, the victim and the altar. The part a baptized person has in this is truly *participatio actuosa*.

But not everyone can participate externally in the divine liturgy in the same way, for not all people can use external actions in the same way. There is a relativity of values. For some, the texts of the Roman missal can be the method of participating; for others, the liturgical ceremonies, rites and formulas are important; for others, loving meditation on the mysteries of Jesus Christ and His life in this world is an acceptable way; and for many others, exercises of piety and the pouring out of prayers, though different from the liturgical rites, do correspond to their needs. The goal is the internal union with Christ in His sacrifice, but there are many and varied external methods in which the Christian

people take part in the Eucharistic sacrifice establishing the closest bonds possible with Christ and His members.

In the encyclical, *Musicae sacrae disciplina*, issued on Christmas day, 1955, Pope Pius says that the participation of the Christian in the divine liturgy can be enhanced and aided by the art of music. In ancient times, even pagan religions made use of music and surely the Jewish people employed music in the temple and in their ceremonies. The Christians of the early centuries sang psalms and canticles. Through the middle ages, the *cantilena Romana* spread throughout the Church and developed in time into the splendid treasury of sacred music that is the glory of the Roman Church today and has been through the centuries. Participation in the liturgy is the highest activity of the Christian in his search for Christ, and music is a most powerful means for achieving this goal by attracting Christians, instructing them in matters connected with salvation, in inspiring them with genuine devotion, and finally, in filling them with a holy joy, lifting them to divine things.

Pope Pius XII continued to add to his explanation of active participation in his address to the liturgical conference at Assisi in 1956 and in the instruction of the Congregation of Rites, *De musica sacra*, in 1958. He said that true participation must be interior, i.e., there must be union with Christ the Priest and an offering with Him. It must be fuller (*plenior*) by including an external participation through various positions and activities of the body (genuflecting, standing, sitting, singing, and listening), all of which is found in the actions of the celebrating priest and his ministers who with due interior devotion and exact observance of the rubrics and ceremonies serve at the altar. The instruction says that perfect participation is achieved with sacramental participation by receiving holy Communion.

The sacrifice of Jesus Christ on the Cross was all perfect, all embracing, infinite and without limits, saving all men in all ages, but it did not at once attain its full effect. It was necessary that Christ, after He had redeemed the world by the complete sacrificing of Himself, had to come into true and effective possession of the souls of men. It was absolutely necessary that all men individually come into contact with the Savior and His sacrifice and so share in His merits. Pope Pius says that on Calvary Christ established a purifying and salutary reservoir, filled with His precious Blood, from which He pours forth a universal salvation offered to all. But everyone must willingly submerge himself in the waves of that Blood to be washed of his sins and saved, cleansed in the Blood of the Lamb. (MD 99).

The crowning expression of the gradual development of the idea of active participation is found in the Second Vatican Council, which did not change anything radically from the concepts enunciated by the popes of the twentieth century. The conciliar fathers did, however, allow a greater expansion of the external means of participating through the use of the vernacular languages and a stressing of communal activity over individual and quasi-private celebration. In its final and present state, *actuosa participatio populi* can be defined as the worship of the baptized, in union with Christ the Priest, carried out in the liturgy in such fashion that the Christian community understands and adopts as its own the symbols of the ritual, in accordance with the hierarchical structure of the Church and in the fullest measure possible, having regard for the circumstances of the group of faithful concerned.⁶

The principle of relativity is really a kind of common sense that assesses the circumstances, the forces available and other details that dictate what and how many external actions and movements can prudently be employed in a liturgical ceremony. Surely a cathedral must be given different treatment from a small country church; a seminary or religious house demands different liturgy than a hospital chapel; an early morning Mass is better "silent" than with an attempt at music that it cannot sustain; Mass celebrated by a priest when traveling is different from a bishop's pontifical Mass. It cannot be stressed enough that listening is active participation, whether it be to the deacon proclaiming the gospel, the choir singing a polyphonic composition, or the priest delivering his homily. Prudence dictates the means to be employed in obtain-

ing a full, conscious and active participation.

In summary, to understand the concept of *actuosa participatio populi* as it has been used so widely since the Second Vatican Council, one must see where that idea came from. For too long the council's insistence on *actuosa participatio* has been used by some as a tool for forcing a congregation to sing or a choir to disband. A confusion between *participatio actuosa* and *participatio activa* has caused misunderstanding and theological problems that have wreaked havoc with our liturgy and with the success of the reforms started at the beginning of this century. The idea of participation is found in the writings of Popes Pius X, Pius XI and Pius XII, and it was not new to them. What those popes wrote became the foundation of the teaching of the Second Vatican Council, a council dedicated primarily to a study of the Church. If we know what (or Who) is the Church, then our membership through baptism in the Church, the mystical body of Christ, makes us live His life, participate in His sacrifice and by union with Him come ultimately to the glory of heaven. The living of His life is accomplished through the using of the sacraments, coming close to their sacred moments of action by Christ Himself, and joining in the ceremonies that surround the central points by external actions set up by the Church to help us touch Him, Who is the life-giving source of our redemption.

MONSIGNOR RICHARD J. SCHULER

NOTES

¹ *Mediator Dei*, para. 33.

² *Ibid.*, para. 34.

³ *Ibid.*, para. 35.

⁴ New York: Crossroad Publishing Co., 1996, p. 30.

⁵ New York: Doubleday, 1996.

⁶ Colman E. O'Neill, O.P., "Theological Meaning of Actuosa Participatio in the Liturgy," in *Sacred Music and Liturgy Reform after Vatican II*, Rome: Consociatio Internationalis Musicae Sacrae, 1969, p. 105.



Sea of Marmara. Istanbul, Turkey.

MUSICA SACRA AND THE ROOT PHENOMENON OF CHRISTIAN LITURGY

(This essay was given as a lecture at the national convention of the Latin Liturgy Association, June 1, 1997, at the Church of Saint Agnes in Saint Paul, Minnesota.)

I. The reflections which follow recall a forgotten sphere of Christian life as it is actually lived: sacrality or sacredness. The motivation for such reflection appears to be very timely, since all the more significant impulses in spirituality, priestly formation, liturgical studies, church architecture and other important areas of opinion moulding in the Church of God during the past quarter century, all strive for success without any consideration of this dimension at all. So to that extent there exists, considered in purely formal terms, a very strong onesidedness. In the fact of such a powerful force, our modest contribution can only enrich the general discussion.

The deepest reason, however, why our considerations are perfectly justified, is simply that the dimension of the *sacrum* is precisely the root phenomenon of Christian worship, and hence a decisive factor in shaping the totality of Christian life as it is really lived. The term "root phenomenon" does not refer to the ontological or dogmatic core, but indicates rather the most basically persuasive and formative element from the phenomenological, psychological standpoint of personal experience. And so if (as is the case for an entire generation) this particular root phenomenon is hidden from view and buried, so to speak—indeed, in some instances deliberately repressed—then Catholic worship is in danger of losing its identity and thus also its own ability to make any psychically formative impression. We are presently experiencing such a process of destabilization, as can be discerned in the shrinking of "religious ties" among sectors of the population which are still unambiguously Catholic. As a consequence, the remarks which follow will unavoidably (if only indirectly) touch upon many questions pertaining to the nature

and identity of Christian worship, the Christian image of man, and a culture specifically Christian.

And the organization of these observations is very simple. The first section discusses contemporary forgetfulness of sacrality, after the fashion of a "diagnosis." The second part proposes a renewal of the liturgy which is fully conscious of sacrality—a "therapy," if you will. Minor repetitions cannot be avoided in the process.

II. Religion and Sacredness. For the purposes of our discussion today, I propose to describe religion as perception of the fundamental lack of symmetry between the Divine and the Human, as well as the possible establishment of a peaceful relationship between both which is included in that perception.

Considering religion as fundamental lack of symmetry makes it very clear that the Divine is always necessarily greater, more powerful, more holy and more beautiful than all that is Human. This perception is not unique and abstract—for then it would be philosophy and not religion. Rather it is a continual interior awareness which is confirmed by constantly new objects of experience. That means that it does not simply stop at observation or confirmation, but seeks to react in every way possible to the unsurpassable primacy of the Divine, for instance through sacrifice, prayer, or a religious way of life. If one perseveres with loyal dedication in these practical reactions, then religion of any kind promises man true peace and the genuine happiness which man himself cannot make but can only receive according to God's free bestowal.

The differences, struggles and mutual corrective moves which led to the crystallization of the three great monotheistic religions and then, among them, to proof of Christianity's claim to sole truth, affect only the ways and means in which Divinity or the one true God speaks unreservedly to men, and how they react to these claims. All the battles over true religion which fill the pages of religious history do not in fact contradict the insight that there is a lack of symmetry between God and man. This is the unchanging point of reference for the entire field of religion, Christianity included—both now and in the future.

"I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage. Thou shalt have no other gods before me" (Ex. 20:2-3). "For thou shalt worship no other god: for the Lord, whose name is Jealous, is a jealous god" (Ex. 34:14). God alone leads, liberates and maintains man in existence; He alone sees to it that the truth remains recognizable, but He also demands unrelentingly that man acknowledge God's sovereignty, and that he bow down before no idol or idol-like idea, as if it were God. God alone is to be adored, to be sought with all one's strength, to be held fast and to be loved: Thou shalt love the Lord thy God with all thy heart, and with all thy soul and with all thy mind, and with all thy strength. And thou shalt love thy neighbor as thyself (Mk. 12: 29-31)—as thyself, as a servant of God equally dependent upon Him, but not as a god! The Christian is surely bound to see God in his neighbor (Mt. 25:34-45) and to honor him (1 Cor. 3: 16 f., Eph. 5:21-69). But that does not mean that his reverence and fear of God may be diminished thereby (Ps 111:10 and also Prov. 1:7, 9:10, 15: 33; Sir 1:11-20 esp. 14).

Religion as perception of the fundamental lack of symmetry between God and man is the instance or the place in which God's *mysterious* aspect remains secure: the fact that God is unfathomable, sometimes terrifyingly powerful, then again blessedly bright and uplifting *mystery*. The fact is that even in terms of His viability, God is infinitely above mere man. He proves and communicates His vitality when and where He will.

This characteristic of religion in general is completely preserved in Christianity, indeed expressly confirmed and made obligatory: Christ Himself, in the parable of the laborers in the vineyard, points up the fact that it is God alone Who calls each one to his proper place and pays him his just wage (Mt. 20:1-16). It is Christ Himself Who inculcates the need to be ready and watching at all times for God's coming (Mt. 24:42, 44), since only the Father in heaven "knoweth that day and hour" (MT. 24: 36, 25: 13). And to crown everything, the highly developed New Testament doctrine of the Holy Ghost teaches that He, the Spirit of God, is the One Who perfects and completes all good things

through us in God's good time (Joh. 14: 26, 16: 13; Rom. 8:9-11, 26; 1 Cor. 3: 16, 6: 19), so that the only thing necessary is a humble openness toward the Holy Ghost as well as a healthy skepticism toward all inclinations of a worldly or fleshly nature (Lk. 11: 13, Mt. 12: 31f., Rom. 8:5-16, 2 Cor. 7:1, Gal. 5:13-8).

Such a living religious awareness of God's mysterious nature calls forth in religious persons the desire to reach out toward the incalculable and yet infinitely valuable¹ vastness of God's grandeur as far as that is possible for mere men, and to purify and transform themselves in order to perceive that vast grandeur at all.² This shows supra-temporal results which recur continually in religious life: asceticism, adoration of the Deity, "loving God more than man" (Acts 5:29. Cf. Mt. 10:37). Such varied manifestations of the desire to please God can be found both in heathen religions and in Christianity, naturally with totally different motivations in each case. If in paganism it was and is God's fearsome qualities which produce anxiety and uncertainty of soul, then in Christianity it is the bright side of the divine mystery which in the light of Jesus Christ's revelation calls forth a constructive, friendly and loving uncertainty of soul. But this uncertainty of love, which must constantly ask itself whether it corresponds sufficiently to the antecedent, superabundant love and goodness of God, is—phenomenologically, psychologically speaking—still an uncertainty, no less than the pagan forms. Both are a most profound source of uneasiness, anxiety and concern. And this concern, rooted in love for God, is at least psychologically,—the origin of ritually visible cultic worship. To God is due by right that we present to Him the most precious, most beautiful and noble goods we possess, and that means primarily our sincere and candid love (Mt. 6:24, 22:37; Lk 11:23, 1 Cor. 10:21, 2 Cor. 6:14-16) and fraternal compassion or brotherly love (Mt. 5:7, 48; Lk. 6:36, Eph. 5:1 ff., Col. 3:12-14). But it also means everything consecrated solely to the adoring worship of God: vessels, vestments, words, rites. Without them, very important elements would be lacking.

Let us attempt to summarize what has been said thus far, by reminding ourselves that our Catholic faith is at one with the general features of religiosity insofar as it strengthens and intensifies our sense of the sacred, our feeling for holiness (*sensus numinis*). Indeed, the divine liturgy of the Catholic Church is the most outstanding vehicle of such intensification that has ever been found in all of human history. The *sacrum* is a definite property or characteristic of the divine mystery which appears in man's life in concentrated or condensed form through events. It is by no means limited to the area of liturgical worship, nor is it identical with certain rites—though the "sacred" is most readily experienced in this area. The truth is, that we are dealing here with a very complex phenomenon which cannot be described adequately in the very limited time at our disposal. Let us, therefore, proceed, *nolens volens*, to the second part of our observations, the "remedy" after the "diagnosis."

III. Man's basic longing to discover meaning in the world and in his encounter with God is not stilled by reasoned thought alone, but also through myth and symbol as *mediators* of the transcendent to man's level. In the Christian dispensation, this need is met and satisfied in an important way through the divine liturgy of the *ecclesia orans*, the praying Church, which embodies in its sacraments the eternal renewal of past events with their saving content of supernatural grace. Christian faith has replaced the mere mythic tales of ancient (and modern) paganism with the supernatural, with a personal God Who creates the world and all its creatures so that He can establish with both a relationship based upon His transcendence and His personhood. The sacred symbols and myths of the Christian religion are a translation, so to speak, of the supernatural which is rendered present in the lives of Christians through the cult, through prayer, ritual, and a sense of the sacred community of believers. Here, the principle of *mediation* is involved.

IV. Rudolf Otto's analysis of the religious experience tends to confirm the fact that the "sacred" or the "numinous" (to use Otto's term) involves a living force, "an overpowering, absolute might of some kind," as we observe in the Bible and in the Semitic religions generally.⁴ (One thinks of the Hebrew *qados*, Greek *hagios*, Latin *sacer*, etc.). This numi-

nous power originates in a source beyond the cult, a source which we call God. His divine reality is not made manifest to the senses in any direct and immediate way, for like Moses on Mount Sinai, we bare our feet, avert our eyes, and fall on our knees when the Almighty says, *Vacate, et videte quoniam ego sum Deus*: Be still, and know that I am God (Ps. 45:11). Hence the need for *mediation*. Just as the Eastern Church refers to ikons as “windows to God,” so too the “sacred” mediates between the supernatural on the one hand, and our openness and receptivity on the other. (The thoughtful theologian speaks of sacramental dispositions.) The “sacred” has stability and permanence; it is able to elevate and inspire; to be transmitted and handed on, which is why “rite means rote.” The *mysterium tremendum et fascinans* which lies at the heart of the numinous and its “awesome majesty” (Otto) explains why we feel a sense of awe before sacred objects or in sacred places (though not in many a contemporary church building); why we experience identical sentiments during the performance of sacred rites in sacred time using gestures hallowed by their transcendent significance.

This is not mere empty emotionalism, nor an appeal to credulity. It corresponds to a reality more real than what we commonly call “reality.” The unembraceable Divinity is present through the Sacred, by means of which the Divinity transmits a force it does not employ in contact with humbler forms of life. We call it grace...⁵

To appreciate the realm of the “sacred” we need to be aware of a reality placed by God between humanity and Himself, “not a filter, or a screen, or an obstruction, but as a mediator” (Molnar). In this basic sense, the “sacred” is an element in every religion, but the decisive difference between the Christian religion and all the other creeds and their cultic symbols is, at bottom, the dogma of the Incarnation. For us,

Christ (Himself) is the *axis mundi*; the story of His birth is the one reference point of all other and later Christian stories...and the Cross replaces the intersection of cosmic forces. More than that, through the Incarnation Christ is now the only mediator between the divine and the human....He is the truly sacred channel, present and mediating in every sacrament, in the Mass and its central elevation, the Eucharist. He is also present in artistic expressions, from roadside crucifixes to the pattern of cathedrals, from the retelling and re-enacting of the birth at Bethlehem to Dante’s grandiose composition...⁶

...and from the unassuming melodic miracles of *cantus Gregorianus* to the monumental double fugue which crowns the *Gloria* of Anton Bruckner’s *E minor Mass*.

Of course, all this is widely disputed in theory and practice by a generation which believes it has experienced the verification of Feuerbach’s prediction that the turning point of history would be the moment when man would realize that his only God is man himself: *homo homini deus*...

Any attempt to explain the supernatural in terms of the natural, and to re-interpret the “sacred” in a scientific or socio-political perspective, runs the risk of destroying the extrarational, or, if you will, the “mythic” foundation of the “sacred,” which results in the degradation of the cult to lifeless routine and in the perception of formerly expressive symbols as meaningless. Titus Burckhardt puts it thus:

In every collectivity unfaithful to its own traditional form, to the sacred framework of its life, there ensues a collapse, a mummification of the symbols it had received, and this process will be reflected in the psychic life of every individual.⁷

Though he refers *ex professo* to cosmology and modern science, Burckhardt could well have written those words as a description of the malaise afflicting such wide areas of the *Ecclesia in mundo hujus temporis*....

To summarize: the “sacred” or the numinous pertains to the sphere of *Mediation* between the ultimate reality—the Creator—and the world of men. And when God enjoins His people (Deut. 6:4-5) to love Him with heart and soul and all their might, He is also

telling us that all the faculties and senses of the composite being “man” are to be enlisted in the act of worship, in the cult.

And what characteristic notes or *qualities* will such a truly *sacred* liturgy possess? The legitimate liturgist will be permitted to suggest, by way of “therapy,” at least five.

The *first* is a *sacred language*. An atmosphere saturated with the Divine requires a language consecrated to God exclusively, or at least almost exclusively. In recent years the Eastern Church is considering whether or not they should return from Old Slavonic to ancient Greek as liturgical language, because of its greater degree of sacrality. In the so-called Latin Church, there seems to be no serious thought given to a similar return to the sacrificial language of Latin. And that is all the more astonishing because the exclusive use of profane languages (and at a sub-literary, plebeian level at that!) has been made to prevail against the expressed will of Vatican II (SC 36, 1, 54) and in opposition to the oft-proclaimed will and command of the popes.⁸

Use of the sacrificial language Latin brings about for every even halfway attentive listener a “leap back into the primitive power of the Sacred” with its three distinguishing marks of fright and dismay, unapproachable grandeur, blessed mystery.¹⁰ In the alternating experience of the *mysterium tremendum* and the *mysterium fascinans*, the sacrificial language of Latin “holds up to the eyes of man a mirror which is unbreakable and simply conveys the truth.” “With this reflection man can never be completely identified, but it can call forth in man the desire and the strength to conform himself to it with each new beginning which involves a more profound feeling of timelessness. The Latin language of the Church is sacred—indeed, numinously so—insofar as it grants us a foretaste, in images but yet clearly and directly perceptible to the senses, of God as the treasure of eternal wisdom and Lord of history.”¹¹

Of particular importance in the context of the contemporary world, completely unidimensional and safe as it appears to be, is the experience of the *mysterium tremendum*. To eliminate the *mysterium tremendum* from the Christian concept of God is not only to falsify that very concept itself, but also to deprive men of the non-relinquishable opportunity to make themselves temperate and “in fear and trembling” (Phil. 2:12) to gain better control of themselves. The love of God, correctly understood, does not extinguish fear of the Lord, but rather continually transforms it into love, as the shyness of the lover toward the beloved (respect for the mystery of the other person!) fearing a lack of actually demonstrated love, and as stimulus to more complete self-donation. Hence those who by appealing to a one-sided and ultimately non-Christian idea of the “dear, kind” God desire to extract the *mysterium tremendum* from the concept of God, actually rob men of the truly human depth and profundity of their love for God. For the sake of our salvation, the true God wishes that we, filled with healthy fear, as it were grate against His immeasurable majesty to a certain beneficial degree, and consequently take refuge ever more unreservedly in His arms. God our Father wishes that amidst the seeming security of the world we literally “lose our footing” and seek the true security of the heavenly Father. This involves a lifelong process of interior purification in order to grow to resemble God as closely as possible. And the sacrificial language of Latin is an outstanding means to that goal.

It was therefore no accident that Cardinal Mayer asserted in an interview he gave some years ago, that “We must admit that the sense of the Holy, the Sacred, the *Mysterium* has...diminished...One could perhaps say that silence, too, has come off badly. And that now, from the beginning of Mass until the end, there is nothing but talk, talk, talk...What is more, Latin should not disappear entirely from our services.”¹²

In accord with the prescriptions of the Church, we must all join in a call for an end to the *de facto* suppression of Latin as a sacrificial language, and for the celebration of regular parish Masses (not least on important feasts) in the Latin language of the Church. The same holds true *a fortiori* for every pontifical liturgical celebration.

The *second* outstanding quality of a truly sacrificial worship is *sacred rites*. An atmosphere saturated with the Divine requires solemn, holy rites which for once forget the world and concentrate totally upon God. The sacrificial rites of the Church are not mere orna-

mental flourishes in a world of life filled completely by men. They are by no means short and empty formulae which serve as decorations, but rather windows and doors through which the Eternal, Heaven, true life and the real meaning of all things streams into our poor and narrow existence, by means of grandiose yet powerfully concentrated experiences. Sacred ceremonies enshrine that world of the Sacred which is in itself a powerful force and, by accomplishing themselves, so to speak, automatically they summon man to consent and self-sanctification after being touched by the Sacred—*sacrifera sacralitas!* Hence they must be celebrated in accordance with this, their meaning.

Correct celebration of the sacred ceremonies in the Church of God is marked by extreme reticence in the area of subjective “changes” by the celebrant. They must be performed exactly as prescribed by the rubrics; they are, in addition, to be carried out without any abbreviation or diminution of their external marks of distinction: the celebrant always completely vested in sacred garb; prelates, bishops or cardinals assisting in choir always in full choir vesture including birettum; the faithful always with folded hands and kneeling for the blessings; the sacred chants always sung complete with no cuts; and everything done with complete interior freedom and relaxation, entirely devoted to the sacred task by which we are borne up and supported. The number of participating faithful is quite irrelevant. The sacred ceremonies in which God’s claims upon us are expressed, and the many value-filled qualities of sacrality are directly experienced, must in any case be performed punctually and complete. Furthermore, their beauty and inner coherence may not be disturbed by the stares of the participating faithful waiting to see who of their number may now “do” what. Every liturgical service, whether performed by clerics or lay folk, must be carried out with such an interiorized attitude of service that one scarcely notices when someone else begins to perform his function: liturgy as flowing out from God, as streaming toward Him! In no instance, however, will it do to have a mixed choir of lay singers located in the sanctuary, in front of or behind the altar. The place for the lay choristers is in the rear of the church, as it were invisible, since watching them would already amount to disturbing the sacred rites.

Sacred ceremonies call for slow and deliberate celebration, which follows logically from their nature as something “other” and different, consecrated to God. Whereas profane activities can and in part should be performed swiftly, because they are relatively barren of significance and sometimes even lack all meaning, sacred ceremonies must be performed slowly. Some of them, for instance the consecration of persons or things, must indeed be carried out with extreme deliberation because they are so rich in meaning, and man needs a certain amount of time to absorb the depth and fullness of significance contained in them. That is the case today above all, since the tempo of life in general is increasing so rapidly. Consequently, men today need *even more time to free themselves* from the ordinary and the everyday, and to cross the threshold into the effective radius of the Eternal, that is, into fruitful participation in a sacred ceremony. That is the reason why every ceremony must be performed slowly and meaningfully, and why the celebrant need have no fear of holy pathos—which *also* has its place!

Sacred rites demand seriousness in their celebration. Hence the participants should gaze at each other as little as possible—indeed, should rather keep their eyes closed whenever it is feasible. Here, a little *custodia oculorum* goes a long way.

In order to guarantee such a sacred performance of the ceremonies of our Holy Church, we must all join in a call for strict observance of the rubrics presently in force, and for interpretation of them in such wise as to render possible the maximum of ceremonial splendor. This means using dignified and imposing vestments, reliquaries on the altar, much incense and many candles, bells, Gregorian chant, processions and all the other good Catholic means of representation in order to present the sacred ceremonies as truly powerful and complete in themselves, not needing the world but elevating it, ennobling and illumining it. Even the mere suggestion of trivialization must be eliminated, and in cases of doubt one must always choose the *facultas amplior*.

Thirdly, there is need of *sacred texts*. An atmosphere saturated with the Divine requires holy words, sacred texts, *hieroi logoi*—which implies both sacred formulations and

a sacred style of utterance or delivery. Without wishing to enter here the vexing area of translations and their qualities or lack thereof (e.g. , CREDO, Adoremus!), we may restrict ourselves in the present context to noting that today, in the wake of the liturgical reform according to the last council, there exists in many instances the possibility to choose from among various liturgical texts. Here, the celebrant should take care to choose in each case the texts which are less "ordinary" or "everyday colloquial," more replete with content and a sense of mystery. Among the Eucharistic prayers, for instance, such a text is surely the First Eucharistic Prayer or Roman Canon.

Among the signs and symbols which communicate meaning, both number and quality are concentrated nowadays in the area of visuals. Television, videos and the computer screen all flood the consciousness of the average person with such an overabundance of images, that most people today make mental association predominantly in terms of pictures and visual images. The spoken word is neglected more and more, indeed disvalued. Oral discourse grows daily more slovenly, aphonous and unaccented, indistinctly pronounced. In the prosperous industrialized nations of the world, orthography is threatening to become the Great Unknown. Indeed, today one can find the language of the streets in official government proclamations, and the general tempo of speech is increasing rapidly. In view of such not unimportant facts,¹³ the style of delivery in a sacred context must be extremely precise, clearly enunciated, deliberated enough to avoid disturbing echo or resonance while at the same time appropriate to the meaning of the text delivered with inner conviction. The sacred texts must be spoken with unconditional reverence for the word—the word in itself, in other words, *every* word.¹⁴ Enunciation of the holy words must communicate perceptible joy at successful turns of phrase; it must contain meaningful pauses and give appropriate emphasis whenever such stress is called for. In a word: delivery of the sacred texts must be supremely clear and pure.

In complete contradiction to the factually objective demands of such sacred texts stands the fact that today in a great number of liturgical actions performed in Catholic churches, widespread arbitrariness is the rule. How often are the sacred texts changed without the least scruple, omitted, transposed, replaced by profane texts! In view of such liturgical anarchy, we must all join in calling for penalties to be imposed upon those who depart in any way from the liturgical texts both with respect to the wording itself and to its pronunciation. The sacred texts must once again become sacred in a way that can be experienced by everyone; in other words they must remain untouched by arbitrariness.

The *fourth* main quality of a truly sacred worship is *sacred silence*, which is a particular requisite for an atmosphere saturated with the Divine. A genuinely sacral worship must proceed from, and sink back into, a profound and adoring silence. Concretely, this means that fifteen minutes before the start of any liturgical celebration there are no more announcements or reminders, nothing more to be made ready, set in order or tried out—above all no music practice! The faithful already gathered in the church should open themselves to the intense atmosphere of the Sacred in deep silence, ready to receive what God says to them or gives to them in preparation for the public celebration of the great Mystery. Similarly, after the conclusion of every liturgical celebration there must be a quarter hour of absolute stillness—nothing cleared away or taken down or blown out, no disrespectful commentaries—nothing but thankful adoration. Those who must leave at once, will do so noiselessly and unnoticed—and the same applies to sacristans, servers and organist. Preparation for Mass and subsequent clearing of the church and sanctuary must take place at a great temporal distance from the sacred function itself.

Keen awareness of the sacral element at Holy Mass involves the necessity of silently reciting the offertory prayers, and that after the consecration—instead of the indecent and unbearable vocal interruption of the most sacred of all mysteries—a sacred silence prevail, that at the commemorations of the living and the dead at least a full minute of complete silence ensue. This also applies to the period during and after Holy Communion. In general, we should recall that the "low Mass," at least in the form of the

Missa sine populo, has by no means been done away with. There are surely a good many situations in which the priest can really only celebrate in silence. How beneficial it would be, were he to do so in fact!

And, of course, the incessant talking customary in today's liturgy bespeaks a profound disregard for human psychology. After all, a person needs time as well as tranquillity in order to participate fully in and to make his very own, prayers which touch him personally. Think of the way the divine office is so often recited—or rattled off!

On the basis of these facts, we must all join in calling for all bishops and other superiors, each in his respective area, to expand as widely as possible the extent of sacred silence.

The *fifth* and last quality of genuinely sacred worship to be considered here, is that of *sacred spaces*. It is a truism that an atmosphere saturated with the divine is brought about in large measure by the concentrated, truly consecrated, sacral luster or "radiation" emitted by the sacred spaces of the church itself.

What is meant here, should be clear from what has already been said, and so we can restrict ourselves to two of the most basic points: the higher position of the altar of sacrifice, and the need for pews with kneelers and a communion railing. Even in the perspective of a currently popular *koinonia*-theology of fellowship or *communio*, everyone of the faithful has a right to *look up* towards Christ, the acting subject of all Christian liturgy—and also *up* to the priest who acts *in persona Christi*. Even when Christ appears as the Son of God, emptying Himself out to the level of our brother and helper, still the Christian believer must always look up to Him as to his Brother of higher standing, of greater wisdom and power and beauty. A fraternizing view of the relationship between Redeemer and redeemed, lacking distance and differentiation, would be in fact heretical. Hence the altar must be built on a distinctly higher level than the floor of the rest of the church: at least three steps higher, though seven would be more fitting. And on the other hand, the communion railing is necessary so that the faithful can express in a physical way their true relationship to the Eucharistic Lord: absolutely lower, receptive—but then of course also standing up again courageously *with Christ*. Since every believing Catholic has a right to express this attitude of humility, we must all join in calling for the permanent installation of a least one communion railing of stone in all Catholic churches.

Where because of particular local conditions the elevation of the altar is not possible, one should at least re-think the all too often senselessly close and hence in effect indecent or obsessive and aggressive location of the altar directly in front of the people. Should the opportunity arise, the altar might be moved farther away. But in any case, large tall candles and a high crucifix should be placed upon it. And is it really necessary to add that "*celebration versus Deum*" is by no means forbidden?

V. We have reached the end of our observations. It is time for a summation and an application to *musica sacra*. Given the "scandal" of mediation,¹⁵ which forms the core of the incarnational principle, it is not difficult to understand why *musica sacra* may be regarded as a kind of "secondary cause" through which the believer, singing his prayer *ante conspectum Domini*, can reach the transcendent God in worship while opening himself to receive the supernatural riches which God in turn wishes to bestow upon him. It is the *sacred texts* of the divine liturgy which are given another dimension of effective expressiveness by the sonic vesture in which they are clothed. The apostolate of sacred music involves a share in God's redeeming action, and consequently is a type of mediation. But what sort of music furnishes the appropriate form for such supremely meaningful content? Plainly, a music which will permit man to feel that transcendent attraction or "pull" which elevates him to a high level, or at least to higher moments. In practice, the matter is settled as soon as we have given an honest reply to the one absolutely fundamental question: is the cult (and here more precisely, the divine liturgy) really a sacred action (*actio sacra*) in the strict sense, during the course of which God Himself becomes present in Jesus Christ? Or is it simply a matter of an event in which nothing real actually occurs, nothing which would in principle surpass the merely human? Once this

question has been answered in the spirit of true faith, then nothing more need be said.

The point is worth repeating: if Holy Mass is indeed a sacrifice, an *actio praeccellenter sacra* (as the last council rightly termed it), then one of its necessary and integral parts will be a *musica* which perforce is also *sacra* (*Sacro. Concilium*, para. 112). But if something else is being “celebrated,” for example the fraternal gathering of a given community or a merely commemorative meal, then a very different kind of *musica* will be required ...perhaps a “polka Mass” or some “contemporary” music through which “the congregation (and each individual in it) becomes the Voice of God.”¹⁶

Let us not forget that it is from God that the cultic singer receives the words of prayer which he intones, and it is to God that the singer directs his prayerful song—but at the same time he passes this song on to others. Thus the cultic singer shares in the sacramental and liturgical action of Christ and the Church as His interpreter, His herald, His spokesman, as the intermediary who through sacred song joined to sacred words interprets the signs of salvation by reflecting “the light of the knowledge of the glory of God (*tês doxês tou theou*) in the face of Jesus Christ...” (2 Cor. 4:6).6686

Therefore, let us “Say not the struggle availeth naught.” The soul of all culture is and will remain the culture of the soul.¹⁷ And that way lies our hope, which is the last gift from Pandora’s box.

REVEREND ROBERT A. SKERIS

NOTES

¹ One thinks in this context of D. von Hildebrand’s reference to *amare in Deo*. *Graven Images: Substitutes for True Morality*. Graven Images. (New York, 1957), p. 177 ff

² See H. Reinhardt, *Verwandlung der Sinne. Fünf Wege zu Gott*. (Stein am Rhein, 1992), p. 35 ff., 47 ff., 63 ff, and *passim*.

³ Still valuable today by way of introduction is R. Caillois, *L’homme du sacré* (Paris, 1950); J. Pieper, *Zustimmung zur Welt. Eine Theorie des Festes* (Munich, 1963); G. Heilfurth, *Fest und Feier. Wörterbuch der Soziologie* (Stuttgart, 1969) p. 275-7 with further literature; J. J. Wunenberger, *Le Sacré* (Paris, 1981; J. Pieper, *Was heist “sacral?” Klärungsversuche* (Ostfildern, 1988); T. Molnar. *Twin Powers. Politics and the Sacred* (Grand Rapids, 1988) In spite of these and a few (very few, because of the unpopularity of the topic) other studies, we still await a deeper philosophico-theological treatment—not to mention a great comprehensive systematics—of the *Sacrum*. Beginnings have been made, e.g., by H. Reinhardt, *Die Sprachebenen Denken und Glauben. Erörtert am Beispiel des Heiligen* (Bonn, 1973), p. 70-82, 137-140; *Idem*, *Das alltägliche Numinosum. Religionspsychologische Erwägungen zur lateinischen Kirchensprache: Archiv für Religionspsychologie* 16 (1983) p. 282-303; *idem*, *Das Heilige retten. Überlegungen zur Aktualität des hl. Norbert von Xanten* (Freising, 1984); *idem*, *In Gottes Dienst. Eine Annäherung an den Heiligen Wolfgang von Regensburg* (Abensberg, 1994) p. 11-32. The foundation of any scientific continuation and completion of work in the general area of “the Holy/Sacred” will be to show with strict speculative consequence how, in all the various manifestations of the *sacrum* we find the dialectics of withdrawal and gifting (*mysterium tremendum/fascinatum*) first discovered by Rud. Otto, *The Idea of the Holy*, trans. J. W. Harvey (Oxford, 1970), p. 8-40, esp. 13-24.

⁴ Otto. (note 3).

⁵ Molnar. (Note 3), 7.

⁶ Molnar. *Ibid.*, 23.

⁷ T. Burckhardt, “Cosmology and Modern Science,” in J. Needleman (ed.), *The Sword of Gnosis* (Baltimore, 1974), p. 173.

⁸ Official Vatican texts on the necessity of preserving liturgical Latin have been collected and published in *Vox Latina* 26 (1990), pp. 100-101, 215-225, 366-390.

⁹ H. Reinhardt, *Das alltägliche Numinosum* (note 3), p. 284.

¹⁰ *Ibid.* 286-9.

¹¹ *Ibid.* 293. To this sensible foretaste there also belongs a fact which for more than twenty years now plays no part in the discussions of the liturgical tinkers: the artistic beauty of the organically developed Latin liturgy. On November 5, 1962, the bishop of Palmas in Brazil, Charles Saboia Bandeira de Mello, told the assembled fathers of Vatican II that “the structure of the Mass, as it has developed organically, constitutes the greatest work of art, from a literary, liturgical, canonical or juridical point of view...It is perfect poetry! When one adds the elements of piety, it surpasses all works of art, even the greatest masterpieces

of the Greeks...This great Basilica of St. Peter does not even approach the high artistic level of our present rite..." See *Acta Synodalia S. Conc. Oecum. Vaticani II* (Cittá del Vaticano, 1970), I/2, 117-8, here 118.

¹² Thus in the *Münchener Merkur* 18.XI.88) and see also *Sacred Music*, Vol 121, No. 2 (1994), p. 11-20 for a more recent interview of similar import.

¹³ Cf. H.Reinhardt, *Der Begriff Sprache. Dialoge zur Metaphysik der Sprache = Europäische Hochschulschriften. Series 20, Vol. 237* (Frankfurt & New York, 1988) 66 ff.; *Idem, Sprachmetaphysik. Eine Einführung in den Legitimationsgrund von Philosophie und Psychologie: Archiv für Religionspsychologie* 18 1988 p. 154-95, esp. 192, n. 97.

¹⁴ See H. Reinhardt, *Sprachtheorie als Ethos* (München, 1981), pp. 46, 98, 116; *Der Begriff Sprache* (note 13 p. 11, 124, 278, etc.; *Sprachmetaphysik* (note 13) p. 194.

C. de Koninck, *Le scandale de la médiation* (Paris, 1962) p. 267.

¹⁶ T. Day, *Why Catholics Can't Sing. The Culture of Catholicism and the Triumph of Bad Taste*, (New York, 1990), p. 65; R. Skeris, *Divini Cultus Studium*, *MuSaMel* 3 (Altötting, 1990), p. 236, 16.

¹⁷ *Die Seele aller Kultur bleibt die Kultur der Seele.* M. Car. V. Faulhaber, *Our religious culture. Rufende Stimmen in der Wüste der Gegenwart. Collected sermons, addresses, pastoral letters* (Freiburg i. Br., 1931), p. 62.

REVIEWS

Magazines

UNA VOCE (France). No. 195. July-August 1997.

This issue contains news of the death of Jean Fornée, medical doctor, liturgist, Gregorianist and faithful contributor to *Una Voce* in France. There is an article by Joachim Havard de la Montagne, choirmaster at the Madeleine in Paris, on concerts in church. He argues that asking musicians to perform free concerts in church without remuneration devalues the music and sets a bad precedent for those who organize concerts in church which sell tickets to those in attendance. Pueri Cantores celebrated the fiftieth anniversary of its founding by Monsignor Mailet in May of this year. In 1996, there were more than 6,000 singers in the French federation and 60,000 world wide.

V.A.S.

UNA VOCE (France). No. 196. September-October 1997.

There are many articles on the World Youth Days which took place in Paris in August. Several decried the absence of the use of Latin, while admitting that the young people would not have been able to pray the *Credo* in Latin because they had never learned it. It was only at the Mass in Notre Dame where a significant amount of music in Latin could be heard. If one considers attendance, these days were a great success, even though several weeks before there were many fewer registered than had been expected. The official figure is that there were a million in attendance from 150 countries. Many groups of young people began their pilgrimage in the provinces, and then like a giant snowball submerged the region of Paris. It is noted that the liturgy, while leaving much to be desired, was better than that prepared for the visit of the pope last year. Special mention is made of a magnificent procession during which the relics of the True Cross were carried from the Sainte-Chapelle, which was originally built to house them, to Notre Dame. At three stations a group of singers sang the *Vexilla Regis* and the prayers for the adoration of the Cross on Good Friday.

V.A.S.

L'ORGANISTE. No 114. June 1997.

This publication comes from French-speaking Belgium. The first article discusses the newly-restored organ in the Church of Notre Dame in

Saint-Trond. A long article is a guide for the understanding of the fugues of J.S. Bach. There is also an article on bell foundries in the region of Huy in Belgium which have existed there since the sixteenth century. There are also several pieces of organ music as well as reviews of music, books, recordings and journals including *Sacred Music*.

V.A.S.

SINFONIA SACRA: *Zeitschrift für Katholische Kirchenmusik*. Vol. 5, No. 1, 1997.

This issue of *Sinfonia Sacra* (which unfortunately will be the last) has three articles. Andrea Tornielli discusses the reform of the liturgy and sacred music. There is an historical article on Dresden and the Chapel of the Holy Cross. The third article is an interview with Dom Gérard Calvet, the abbot of Sainte-Madeleine in Le Barroux in France. There is also an introductory piece by Michael Tunger, the editor, a testimonial to Herbert Voss on his seventy-fifth birthday, and a discussion of the liturgies of the eastern and western rites. Of course, there are various reviews and short commentaries concluding the issue.

Michael Tunger's introductory editorial argues that church musicians should hold to the teaching of the Church as it has been expressed over the centuries and not pay much attention to transient ideas, theologies, and renewals even when they are issued by chancery offices and officials of the Church. Andrea Tornielli returns to the constitution on the sacred liturgy, reminding her readers that the Church has always insisted on Gregorian chant and polyphony as well as the Latin language. She has some interesting historical comments on the reform of the liturgy and especially on its recognized international architect, Annibale Bugnini. The article on Dresden and the Chapel of the Holy Cross is an interesting historical essay.

Perhaps the most important article in this issue is the interview with Abbot Calvet. Sainte Madeleine was founded by Abbot Calvet in 1970 and has grown to a community of over fifty monks. The abbey has the blessing of the highest officials at the Vatican to employ the Tridentine rite. The monks chant the Mass and the office in accord with the long-standing Benedictine tradition. Commenting on the use of the Tridentine rite, the abbot remarks that the Tridentine liturgy is theologically crystal clear and that clarity is especially necessary to the Church at this time. Repudiating the notion that the liturgy should conform to people and their culture, he argues

that people need to conform to the divine liturgy, not the other way around. He makes the point that if the Church had allowed every generation to incorporate its own ideas into the Roman liturgy, it would be a "mixed salad," rather than the unified, coherent rite we know. In such a case, the very reform of the post-Vatican era would have been impossible because there would not have been anything solid and sound to reform! He also points out that one enters the Church through two "doors": understanding and beauty. The "door" of beauty is open to everyone; the "door" of understanding to a few intelligent ones. It is imperative, he suggests, that the liturgy be truly beautiful because this is the more important "door." At the same time, he states emphatically that the liturgy is not a "show." He defends Gregorian chant as the expression of what is deepest and most universal in all people, no matter of what culture and what time. He also makes the point that the liturgy at Sainte Madeleine has attracted hundreds, if not thousands, and that it is beginning to be a leaven in various communities: priests are beginning to celebrate the *novus ordo* in more dignified ways because they understand its origins and its roots (through the celebration of the Tridentine rite).

Aside from the reviews and the commentaries, this issue of *Sinfonia Sacra* concludes with a comparison of the eastern and western liturgies and how some in the west (the Latin tradition) have found the beauty and solemnity of the Tridentine liturgy in the eastern rites.

REVEREND RICHARD M. HOGAN

SINGENDE KIECHE Vol. 44, No. 3, 1997.

An issue of 66 pages plus four pages of music, this Austrian journal is interesting reading in a number of ways: scholarly, informational news reports and personal accounts of organists and choirmasters. Peter Paul Kaspar has an article on Franz Schubert, investigating Schubert's Catholicism. As a composer of great orchestral works and many songs, his treatment of the Mass texts, particularly the *Credo* which lacks some phrases (*viz., et unam, sanctam, catholicam, et apostolicam ecclesiam*) brings scholars to study him both as a secular composer and at the same time a church musician. Erich Benedikt has a study of Johannes Brahms' Mass and the various editorial efforts to make it available. Born a Lutheran in Hamburg, it is surprising to many to learn of this composition. A short account of the 850th jubilee year of Saint Stephen's Cathedral in Vienna and

its boy singers is part of a history of that famous building. Hans Haselböck has an interesting article on horns, especially in their use historically in the towers of cathedrals and abbeys across Austria. The text of Archbishop Christoph Schönborn's sermon on the occasion of the festive Mass in Saint Stephen's Cathedral on the occasion of Franz Schubert's bi-centennial, and a translation of the statement made by some musicians in Milwaukee in 1992 conclude the issue along with reports on music sung in the great churches and on TV and radio.

R.J.S.

CAECILIA. Diocese of Strabourg. Vol. 106, October, November, December 1997.

This bi-lingual review is intended for the church musicians of Alsace. It is in its 106th year. An article by Francois Wernert tells of the difficulty of blending the old and the new in church music. Wolfgang Bretschneider writes on the role of the organ and the organist in the liturgy, and an extensive list of suggestions for the musical observance of advent and Christmas rounds off the issue. Book reviews, reports on international church music journals, reviews of recordings and several pages of new music are added.

R.J.S.

Books

Eyewitness to Jesus, Amazing New Manuscript Evidence about the Origin of the Gospels by Carsten Peter Thiede and Matthew D'Ancona. New York: Doubleday, 1996. 206 pp. \$23.95.

One may ask why a book dealing with the Bible should be reviewed in a church music magazine. It is only because the book is of such significance to scripture studies and because church musicians in their work are so closely in touch with the sacred writings that the information in this small volume should be of great interest and considerable importance to them.

The point of the book is the exposé of three pieces of papyrus discovered in Upper Egypt around the turn of the 20th century and held in the Magdalen College at Oxford. Studies based in the science of papyrology have dated the fragments as mid first century, roughly about 60 A.D. Most surprising to those who have accepted the current theories of biblical scholars is the fact that the Greek texts on the papyrus fragments are from the gospel of Saint Matthew. This confirms what the Church has always taught, that

Matthew's gospel is the account of an eyewitness who knew and saw Jesus.

This discovery spread like wildfire, an international story equal to the Dead Sea scrolls. Some comments made by various journalists and scholars include these: "The problem is, this upsets the whole theological establishment" (Ulrich Victor of Germany); "New Testament scholarship may be revolutionized by three old scraps of papyrus no bigger than postage stamps" (Richard N. Ostline in *Time*); "One fellow of Magdalen College, Oxford, said the discovery made the hairs stand up on the back of his neck" (Julia Llewellyn Smith in the London *Times*).

It has been the plan of many contemporary biblical scholars to push the date of the writing of the gospels later and later, even to the third century, A.D., making them accounts of writers who depended on the hearsay of Christians who lived over two hundred years after Christ's death. But these papyrus pieces show that Matthew was written a mere twenty years after Christ by an author who had seen Him. Thus what is contained in the gospels must be accepted as eyewitness evidence.

Eyewitness to Jesus reads like a detective story. While scholarly and academic, it is within the capacity of most readers. We need a reverence for the holy texts that we deal with as church musicians, and this book will surely give one exactly that. It puts us into contact with Christ and His redemption.

R.J.S.

Organ

Gathering Music for Advent by Jeremy Young. Augsburg Fortress Publishers.

This group of pieces contains seven simple, familiar Advent hymns arranged for keyboard and two solo instruments. Separate parts for B-flat and C instruments are included with the score. The melodic line is represented by the solo instruments, with harmonic and rhythmic support provided by the keyboard part. These pieces work well as prelude music. They promise both versatility and ease of performance.

MARY ELIZABETH LE VOIR

Three Psalm Preludes by John Ferguson. Augsburg Fortress Publishers.

The contents of this book are "Scherzo on *Mit Freuden zart*," "Cantabile on Dundee," and "Toccatto on Old Hundredth." All these arrange-

ments are fresh, interesting, and rewarding to play. The pedal line is simple, and the figuration in the manuals, particularly in the toccata, is facile and exciting.

ME LeV

Choraleworks, Set III, Gerald Near. Aureole Editions, distributed by Paraclete Press.

This collection contains eight short, moderately difficult pieces in a tonal, neo-baroque style. The hymn tunes are clearly evident in the texture, and several of the more familiar chorales are set: *Vater unser im Himmelreich*, *Komm, Gott Schöpfer, Schmücke Dich*, *O Liebe Seele, Christ ist Erstanden*, and *O Traurigkeit*. These pieces were intended for use within the service, and they would be suitable for performance throughout the liturgical year.

ME LeV

Prelude on the Passion Chorale, "Herzlich tut mich verlangen" by J. S. Bach, transcribed for organ solo by Gerald Near. Aureole Editions, distributed by Paraclete Press.

This piece is an arrangement of the first movement of Bach's Cantata 135, *Ach Herr, mich armen Sünder*. The chorale melody is in the pedal line at 8' pitch, over which two independent manuals contain the transcribed orchestral accompaniment. The adaptation works well on the keyboard; few, if any, voice leading problems clutter up the score. It is an attractive and effective piece for the penitential seasons.

ME LeV

Lobe den Herren, den mächtigen König der Ehren by J.S. Bach, transcribed for organ solo by Gerald Near.

This transcription, by the composer's admission, is largely an adaptation of the complex first movement of Cantata 137 (originally scored for chorus and full orchestra). The arrangement is of moderate length and difficulty. The effect of the original composition is not lost, and the flowing lines and figuration characteristic of the cantata are aptly retained in the manual parts. The piece is a beautiful setting of the beloved hymn, "Praise to the Lord."

ME LeV

Chantworks, Set I, by Gerald Near. Aureole Editions, distributed by Paraclete Press.

This first set of compositions contains seven arrangements of familiar Gregorian chant melodies for Advent, Christmas, and Epiphany. The pieces are tonal, with some alteration for the

chant modes, and without meters. The chant is generally set in its entirety, and is easily recognized. These compositions are short, easy to perform, and suitable for service use. They provide an excellent source of chant-based organ music.

ME LeV

A New Liturgical Year edited by John Ferguson. Augsburg Fortress Publishers.

This remarkable compilation contains eighteen short, diverse chorale settings by contemporary composers. Works by Albright, Decker, Diemer, Dupré, Manz, Peeters, Pepping, Wlacha, Willan, and others are represented. The span of hymns covers the liturgical year, although most are for general use. All are easy to play and most are tonal, with traditional harmonies and notation.

Each piece contains biographical information and musical commentary. In addition, each tune contains a brief introduction and a reharmonization suitable for congregational singing. This anthology offers a practical, unusual, and musically interesting addition to the available repertory of chorale preludes.

ME LeV

Postludes on Well-known Hymns by David Cherwien. Augsburg Fortress Publishers.

This fine collection contains settings for the hymns, "Joyful, Joyful We Adore Thee," "O God, Our Help in Ages Past," "Now Thank We All Our God," "Praise to the Lord," and "For All the Saints." All five are fairly long, written in a flashy toccata-like style with active, but comfortable figuration in the manuals. These settings are tonal and regular, with the hymn tune prominently displayed in the pedal. They provide a wonderful solution to the continuous need to provide loud and fast postlude music.

ME LeV

Choral

Surrexit a mortuis by Charles-Marie Widor, edited by David Pizarro. CCSSA Music Publications, GPO Box 706, c/o Pizarro, New York, NY 10116-0706.

This edition is scored for SATB chorus, brass sextet, timpani and organ. It is an effective, long piece for the Easter season. The organ and instrumental parts are not difficult. The choir score is more demanding, however, with high ranges for the tenor and soprano, and some part subdivisions, although the organ provides support for

the vocal lines. The piece promises a bold and dramatic performance.

MARY ELIZABETH LE VOIR

Praise, My Soul, the God of Heaven arranged by Carolyn Jennings. Augsburg Fortress Publishers, \$1.75.

Four stanzas of this well-known hymn are arranged for SATB chorus with keyboard accompaniment. The writing is generally four-part syllabic harmonization, and the setting may be used with congregational participation. The choir parts are easy, and the accompaniment provides a brief interlude between stanzas.

ME LeV

How Far Is It to Bethlehem, arranged by John Ferguson. Augsburg Fortress Publishers, \$1.25.

This gentle arrangement is scored for women's voices (divided), with a soprano soloist or semi-chorus and piano accompaniment. The vocal parts are quite easy, but the subdivisions and range would be challenging to a children's chorus.

ME LeV

Lord, in All Love arranged by John Ferguson. Augsburg Fortress Publishers, \$1.75.

This hymn is scored for SATB chorus and organ, with optional congregational participation in the third stanza. The choral parts are syllabic, in a moderate range for all voices, and they contain frequent two-part writing. The piece is easy to read and perform, and the text supports general use.

ME LeV

Blazhen muzh (How Blest the Man) by Pavel Chesnokov (1877-1944), edition and English translation by Anthony Antolini. *Icons in Sound*. SATB with some divisi and bass solo. Paraclete Press, P.O. Box 1568, Orleans, MA 02653.

Blazhen muzh is part of Paraclete Press's series *Icons in Sound*, which features the Russian choral tradition. The lyrics are printed three times, first in transliterated church Slavonic, beneath which is the English translation, and the original church Slavonic, but using the Cyrillic alphabet. Editor Anthony Antolini has included helpful biographical material and tips for singing both in English and in church Slavonic, including an extensive pronunciation guide. The work is a setting of Psalms 1:1, 6; 2:11; and 3:8. As the notes relate, the text is a part of the all-night vigil service, which

Chesnokov set as Opus 44. The range of the bass soloist is really more that of a baritone, but the choir features both baritones and the characteristic deep Russian bass voice. The choral writing is in the style of the "Moscow School," which is based on the *znamenny* chant tradition of Russia, following in turn the ancient Kievan chant tradition, in which the piece is full of rich sonorities, all of medium difficulty for the choir. The publisher indicate that *Blazhen muzh* is suitable for general use. Latin rite cathedrals and parishes might find this useful during offertory or communion, but perhaps Byzantine Catholic parishes would really benefit from music in the eastern tradition, especially since the publication of Pope John Paul II's letter on the eastern tradition.

SUSAN TREACY

Skazhi mi, Ghospodi, knochinu moyu (O Lord, make Known to Me the End of my Time) by Dmitri Stepanovich Bortniansky (1751-1825), edition and English translation by Anthony Antonlini. *Icons in Sound*. SATB with SATB solos a cappella. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

In contrast to the intrinsic Russian musical of Chesnokov's *Blazhen muzh*, Bortniansky's *Skazhi me, Ghospodi, konchinu moyu* betrays his study in Venice with Baldassare Galuppi and his ten-year residence in Italy. While in Italy he composed sacred music for the Roman Catholic liturgy. Bortniansky's sacred music style resemble that of Wolfgang Amadeus Mozart, whose contemporary he was. Psalm 39:5-7, 11, 13, 15 is the text for this work which is composed in four sections. The first three sections are in homophonic texture, with the second part in a contrasting triple meter to the overall quadruple meter. Part four is a grand fugal ending to this concerto for double chorus. The publisher has designated this work for general use, and suitable for a cathedral choir.

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OPEN FORUM

Liturgical Lessons

In 1981, the National Conference of Catholic Bishops petitioned the Holy See to change the consecratory formula for the wine from "it will be shed for you and for all men," to "...for you and for all" and to drop "men" from the Nicene Creed (as in, "for us men and for our salvation"); I wrote

and spoke strongly against both proposals. The Holy See acquiesced to the first request and rejected the second. In November of 1990, I editorialized in the *National Catholic Register* against the guidelines for inclusive language being presented to the episcopal conference; the conference voted them in resoundingly. In March of 1991, this same paper carried an article in which I noted that any revised lectionary could not be licitly used in this country without prior approval of the Holy See; a more careful reading of the canons demonstrated that Roman review was indeed necessary. And now, nearly a decade later, we have discovered that not only the process but the very concept was tragically flawed from the very outset.

I have rehearsed the sequence of events, not to gloat over the situation (although that is admittedly a strong human temptation, especially when one has been attacked repeatedly for being "wrong," "neanderthal," "sexist" and "pig-headed"), but because I am convinced with Cicero that those who do not learn the lessons of history are doomed to repeat its mistakes. Allow me to explain each of these positions in turn.

My objection to the dropping of "men" from the consecratory formula was rooted in three concerns: first, "men" had not lost its "generic" meaning in common English parlance (that is, "normal" people, whether well-educated or illiterate, continued to use and interpret "men" as inclusive of males and females alike); second, the campaign to eliminate "men" was ideologically driven (as a matter of fact, it was largely orchestrated by individuals and groups who did not accept Catholic teaching on a variety of issues relating to faith and morals, particularly the inability of the church to ordain women); third, the capitulation of the American bishops and/or of Roman authorities would set into motion an inexorable process, whereby one word would begin an avalanche of changes, authorized and unauthorized, until all of Catholic life (liturgical, doctrinal and moral) would be polarized, politicized and eviscerated. In other words, I saw this attempt as the proverbial "camel's nose in the tent."

Then came the move to institutionalize assertions that modern English had changed before our very eyes in less than a decade—a development which would have been unparalleled in the history of linguistics! Providing guidelines to change biblical and liturgical texts to accord with this alleged grassroots linguistic revolution was, therefore, obviously necessary. I protested once more, first, because I saw no empirical evidence

for the underlying assertion and, second, because it was clear that this project could be undertaken only with terribly disastrous effects on our concept of Divine Revelation and on specific doctrines. Especially problematic were items in the norms which called for taking scriptural passages which had the third-person singular pronoun, "he," and transmuting them into either "they" or "you," to avoid "sexist" language. The job of a translator is to translate, not to "improve" upon the text. Of course the liturgists in question had failed to respect that basic tenet of the art and science of translation for nearly two decades already as the International Commission for English in the Liturgy had been "improving" on the *Missale Romanum* consistently—and getting away with it from our own episcopal conference and from the Holy See.

The third phase, logically, ensued with the production of a new lectionary, based on the revised New Testament of the *New American Bible* (which revision, coincidentally, I had favored for the most part). The only difficulty with the new lectionary was that the new biblical translation was to serve merely as a kind of "jumping-off point" for the liturgical book. In other words, when it was deemed that the biblical translators had not gone "far enough" in their "inclusivity," the lectionary producers took it upon themselves (generally with no expertise or competence in the original biblical languages or in the field of dogmatic theology) to make arbitrary changes to conform to their pre-ordained political agenda. It is important to recall that a lectionary is simply a liturgical convenience whereby an existing text of the Bible is "cut and pasted" for handy use in the celebration of divine worship; in other words, a lectionary must correspond to some real, existing biblical text. The document the bishops had been handed and which they approved did not so correspond but nonetheless was sent off to Rome.

And there it wallowed for more than five years in bureaucratic limbo, a subtle Roman way of saying that it would not and could not ever be approved. Then the American cardinals went to Rome to press for a concrete decision—a good move, in my opinion, because it forced a show-down. The new pro-prefect of divine worship, Archbishop Medina, and Cardinal Ratzinger of the Congregation of the Doctrine of the Faith agreed that something ought to be done, resulting in yet more meetings and finally an extensive working session to confront the situation. The final result was a text purged of the vast majority

of troublesome emendations and based on norms given by the Holy See, among which were prohibitions against altering a "he" in the original biblical language to a "they" or "you" in English, as well as the admonition to realize that "man" had a unique and irreplaceable meaning in English, especially in philosophical and theological discourse. Which is to say, the Roman norms essentially contradicted the American norms of 1990. This June, the American bishops voted to accept the revised, revised lectionary, which will now presumably obtain the recognition of the Holy See.

So, we have a new lectionary but, as Bishop Donald Trautman has observed in his pique over the resolution of the conflict, how new is it? Truth be told, not much—and certainly not very much more "inclusive" than what we already have. And what has it cost us? Thousands upon thousands of man-hours; millions of dollars; tremendous loss of psychic energy; raising of false hopes; incredible acrimony and polarization.

Have we learned anything from this very expensive, decade-long battle? I hope so.

First, that "giving an inch" does indeed inspire some folks to "take a mile." After all, dropping two words from the Mass was apparently not the sole goal back in 1981.

Second, that starting from bad initial data guarantees one a bad result; "computerese" does have it right: garbage in, garbage out. In this instance, the norms were fundamentally flawed and the contention that the language had substantially changed was patently wrong. The norms were declared doctrinally problematic by the highest authorities in the Church; the declaration that English had so evolved that "man" and "he" were both incomprehensible and offensive to the majority of English-speakers was proven false by the Roper Poll of 1997.

Third, that although we Catholics do not deal with doctrine on the basis of public opinion polls, it is good to know what the individuals who populate our pews are thinking before we go claiming to represent their point of view.

Fourth, that when pushed to act, Rome will do so, and decisively. This must be kept in mind as the revised sacramentary (which is every bit the doctrinal burr the lectionary was) has not moved on to Rome.

Fifth, that the Church in America is not a self-contained entity but part of a universal communion of churches. Our cultural imperialism cannot be translated into an arrogant ecclesiastical imperialism. When our first principles are incorrect, we

should be humble enough to accept correction; we likewise need to remember that, given our prominence on the world stage, when we sneeze the rest of the world risks catching our cold.

Sixth, that American bishops who do not approve of proposals ought not keep silent, let alone vote in favor of such schemes in the hope that ultimately the Holy See will overturn bad American decisions. This tactic violates good ecclesiological principles of subsidiarity which demand that whatever can be handled at a lower level of church structure be dealt with there. Rome is the court of last resort, not the court of first instance. At a more human level, we should never cast the Holy See in the position of being the “bad boy” who has to do our “dirty” work, not unlike the mother who threatens a child with the father’s arrival home for discipline to be meted out.

Seventh and most important of all, that language is integral to human communication in general and to the preservation and transmission of doctrine in particular.

This last point is really at the heart of the matter when all is said and done—and a point on which both sides of the debate are in hearty agreement if they will be honest. We just need to say, up-front, what we expect the language to do and to bear. Saint John’s gospel tells us that “the Word became flesh.” He continues to take on flesh every time that His Word is proclaimed and His sacraments are celebrated; it is our obligation and privilege to ensure that this “enfleshment” does in fact bear to our generation (and to those which follow) the Christ revealed in sacred scripture and passed on in sacred tradition.

REVEREND PETER STRAVINSKAS

NEWS

At the solemn Mass of All Souls, November 2, 1997, the choir and chamber orchestra of Saint John’s Cathedral, Lafayette, Louisiana, sang Gabriel Faure’s *Messe de Requiem*. The celebrant was Reverend Cedric Sonnier. Thomas Niel was director of music and organist. Michael Goudeau was guest conductor. Monsignor Glen Provost is rector of the cathedral.

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Christendom College in Front Royal, Virginia, celebrated the Exaltation of the Holy Cross, September 14, 1997, with pontifical Mass offered by Bishop Thomas J. Welsh of Allentown, Pennsylvania, in the presence of Jan Cardinal Schotte. Music included the Gregorian settings of

the proper parts of the Mass, *Tu es Petrus* by Lorenzo Perosi, *Alleluia, Dulce lignum* by T. L. de Victoria, and the *Missa Susanne un jour* by Joh. Mangon. The offertory was *Locus iste* by Anton Bruckner, the communion, G. P. Palestrina’s *Sicut cervus* and *At the Name of Jesus* by Ralph Vaughan Williams for the recessional. Father Robert A. Skeris directed the music. Cardinal Schotte blessed the new shrine to Our Lady of Fatima on the campus following the Mass.

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The Parish of Saint Joseph in Lake Linden, Michigan, observed the feast of the Holy Cross with solemn Mass in Latin in the *novus ordo*, September 14, 1997. Music was provided by the gallery choir and the women’s schola, and included *Convent Mass in C* by Charles Gounod, Palestrina’s *Adoramus Te, Christe*, and Charles Marie Widor’s *Adagio from Symphony V*. David L. Short is organist and choirmaster. Father Eric E. Olson is pastor.

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Cantores in Ecclesia, resident at the Church of Saint Patrick in Portland, Oregon, sang Josquin des Prez’ *Missa Pange Lingua*, August 22, 1997, under the direction of Dean Applegate. During September, the ensemble also did music by Thomas Tallis, Claudio Monteverdi, Anton Bruckner, Francis Poulenc, William Byrd and Palestrina. Father Frank Knusel is pastor and Delbert Saman, organist.

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The Fourth Annual Midwest Conference on Sacred Music was held September 14-16, 1997, at the Ancilla Domini Motherhouse in Donaldson, Indiana, with participants from six midwestern states and one Canadian province. The keynote presentation was given by Father Eduard Perrone of Assumption Grotto Church in Detroit, Michigan. A schola made up of the conference members was under the direction of Father Lawrence Heiman, C.Pp.S., and sang for the liturgies celebrated during the meeting. Dr. Kurt Poterack of Grand Rapids, Michigan, spoke on the papal documents of this century, and Dr. Thomas Fleming of Rockford, Illinois, treated music in the ancient Church. Mary Oberle Hubley of Nicholas-Maria Publishers in Huntington, Indiana, arranged the conference and spoke on the present condition of sacred music in this country. The 1997 Saint Charles Borromeo *Pro Musica* award was given to Father Perrone.

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The long-awaited *Adoremus Hymnal* has arrived on the market place and orders may be placed with Ignatius Press, P.O. Box 1339, Fort Collins, Colorado 80522. Appearing in three editions, the pew book sells for \$9.95; the choir edition for \$14.95; and the organ edition, \$19.95. Following the plan of *Musicam Sacram*, there are three major sections: the order of Mass, musical settings of the ordinary, and over 170 hymns for every season and feast. All three sections contain both Latin and English pieces. Selection of the contents was based on beauty, holiness, tradition, theological integrity, familiarity and simplicity. Original texts of hymns in standard English are employed. Gregorian chant is in ample evidence with four settings of the ordinary. Editors included church musicians, parish priests and laity.

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Founded only five years ago the German-language church music review, *Sinfonia Sacra*, has unfortunately announced its cessation of publication with the current issue, (No. 1 of 1997). Very attractively printed with articles of interest, the journal was edited by Dr. Michael Tunger of Regensburg, Pfarrer Guido Rodheudt of Aachen, and Kaplan Simon Ascherl of Munich. We greatly regret the demise of this fine publication, and wonder that in all of Germany there could not be found the funds necessary to continue a voice crying out for the implementation of the conciliar decrees for music in the liturgy.

R.J.S.

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EDITORIAL NOTES

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