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Vault of Henry VII's Chapel at Westminster Abbey

FROM THE EDITORS

Education for Musicians

The fathers of the II Vatican Council in their constitution on the sacred liturgy, *Sacrosanctum concilium*, Chapter VI, paragraph 115, stated clearly that their reforms in liturgy and sacred music depended completely on the education of musicians for the proper implementation of the reforms. They wrote:

> Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, those in charge of teaching sacred music are to receive thorough training.
>
> It is recommended also that higher institutes of sacred music be established whenever possible.
>
> Musicians and singers, especially young boys, must also be given a genuine liturgical training.

Sacred Music, over the years since the council, has again and again called for an implementation of these commands. But little or nothing has been done to educate properly the clergy or the church musician, resulting in a continually disintegrating condition in music for worship. Seminaries have almost entirely failed to make any effort to teach any music, both the theoretical and the practical. Young priests are unable to sing the most basic chants, especially the Gregorian melodies required for singing Mass or the hours. Music for Latin or vernacular texts is not taught, and what little music is used in seminary services is done with small combos, pianos or selections from poor hymnals. With thirty years of such lack of training for singing, the clergy now rarely are able to sing the Mass texts even when a good music program exists in their parishes. Music, far from being *pars integra in liturgia sacra*, at best is a kind of trimming added to an otherwise uninspiring celebration.

The reforms envisioned by the fathers of the council have fallen so short of what they wanted, that one can truly say that we are in worse condition now than we were when the council opened in 1962. But it is never too late to start. We must educate the clergy, the musicians and the congregation.

R.J.S.

A Change of the Guard

In the Fall of 1975, Father Ralph S. March, S.O.Cist., resigned as editor of *Sacred Music.* Since the journal was being printed in Saint Paul, Minnesota, it fell to me to keep the copy going to the printer. So, with Volume 102, No. 3 (Fall 1975), I became the editor of our journal, as well as the liaison with the printer. From then until now, I have prepared 88 issues of the magazine, writing, correcting, editorializing, proof-reading, collecting subscriptions, and doing all that was necessary to keep coming to you what is the oldest, continuously published music magazine in the United States.

This operation in Saint Paul for the past twenty-three years has been completely a volunteer undertaking. No salaries were paid; no honoraria were given; only the printer's bill and the postage were our expenses. Most of the work was done by volunteers, who are members of the Twin Cities Catholic Chorale. They kept the books, handled the funds, and corrected the subscription lists. I am particularly grateful for help from the late Father John Buchanan, Dr. Virginia A. Schubert, Harold Hughesdon, the late Mary Ellen Strapp, Father Richard M. Hogan, Paul and Mary LeVoir among many others. The officers of the Church Music Association during those years were helpful and I am grateful to them.

I wish the new editor all success. May *Sacred Music* have many more years!

R.J.S.

From the New Editor

It is indeed a great honor to undertake the editorship of the oldest, continuously published music magazine in the United States—*Sacred Music.* I approach this great responsibility with some "fear and trembling" but with the confidence that I am merely building on a firm foundation (and superstructure!) already laid by the editors who preceded me, namely Monsignor Schuler, who has been a great inspiration to me, but also Father Ralph March, that charming Bavarian Cistercian whom I have had the opportunity to meet several times. I ask for the prayers of all the subscribers that I be able to maintain the high standards set for this magazine and continue the fight for *musica sacra* as we enter into what promises to be the beginning of a brighter era in the Church's liturgical life.

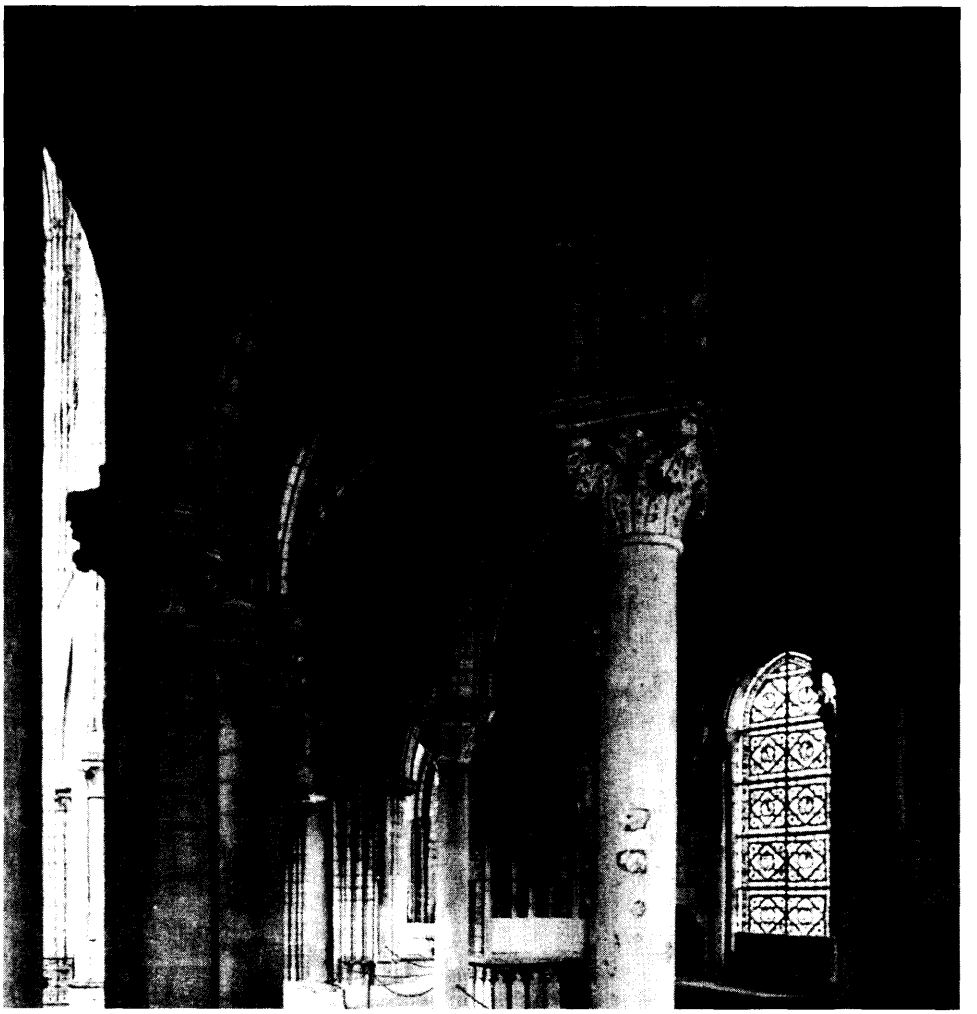
Kurt Poterack, Ph.D.

From the New President of the CMAA

In a spirit of gratitude for the selfless dedication of all the retiring officers of our Association, and in full awareness of the challenges which lie ahead in church and world, the new officers and directors of the CMAA pledge their best efforts at furthering the progress already achieved in pursuit of our common goal which remains unchanged since our organization was founded: the cultivation and promotion of artistically valid and hence pastorally effective *musica sacra* within the Divine Liturgy in faithful accord with the apposite norms of competent ecclesiastical authority.

In this noble apostolate we invite church musicians and all interested persons to join us with heart and voice and mind. *Ipsi canamus gloriam!*

Father Robert Skeris, Ph.D.



Ambulatory of Church of St. Denis

SCHUBERT: HIS SACRED MUSIC, A BICENTENNIAL POSTSCRIPT

He was a short little guy, five-foot-two. Not much to look at, with his wild hair, and his little, old Ben Franklin glasses. His life was short, too, only 31 years, two months short of 32. Short, unfinished, like his *Unfinished Symphony.* That is how we remember him.

The *Unfinished Symphony* and the *Ave Maria,* which he did not intend as a piece of sacred music, are how we remember him. His *Ave Maria* is a German *Lied,* a setting for soprano and piano of *Ellens-Gesang No. III,* from Sir Walter Scott's epic poem, *The Lady of the Lake* (Canto 3, Section 29):

> *Ave Maria, Jungfrau mild / Erhore einer Jungfrau flehen*
> Ave Maria, maiden mild / Listen to a maiden's prayer.

Long after the composer's death, the Latin words of the *Hail Mary* were fitted to the music, and *ecco!* Schubert's *Ave Maria* it has been ever since.

So it is mildly ironic that the first thing we normally think of when considering his sacred music is the *Ave Maria.* Actually he wrote a goodly body of sacred works, most important of which are the six Latin Masses, set for chorus, four soli, orchestra and organ.

Before he attempted a complete Mass, he wrote three settings of the *Kyrie,* and proceeded no further, as though he were just warming up. The first of these dates from 1812, when he was only 15 years old, and still a student at the *Konvikt*, or seminary, where boys were trained to sing in the Imperial Court Chapel choir (now the Vienna Boys Choir).

He had been chosen by audition and general examination in 1808, and remained there for five years, a year after his voice had changed. During this time he gained his first acquaintance with the orchestra, which he occasionally conducted in the absence of the professional director, a lucky break—or a gift of God—which would have a tremendous influence on his later music, including the Masses.

In 1814, at the age of 17, Schubert composed his first complete Mass, in F major, a grand festival Mass for chorus, soloists, organ and an orchestra of pairs of oboes, clarinets, bassoons, horns, and strings, with trumpets, three trombones and timpani added variously. He himself rehearsed it and conducted the first performance at the Church of the Fourteen Helpers in Need (*Vierzehnheiligenkirche*), the Lilchtenthal parish church, in the Vienna suburb of Himmelpfortgrund (Land of Heaven's Gate), the church where he had been baptized.

This was the first really public performance of any of Schubert's works, although some chamber music and songs had been presented in private palaces and other domiciles. After the Mass, the great Antonio Salieri, musical director of the imperial court, embraced the young composer and said: "Franz, you are my pupil, and you are going to bring me much further honor."

Prophetic words indeed. Schubert far outshone his master in the judgment of history. In fact, relatively few persons would ever have heard of Salieri after his lifetime, except for the fact that Pushkin wrote a play in which Salieri tried to poison Mozart, and Rimsky-Korsakov set it to music; and probably more important for us, the fact that F. Murray Abraham won an Oscar for best actor as Salileri in the cinematic rendition of the story, the 1984 *Amadeus.*

The *F Major Mass*, like the other great festival Masses, has never been performed at a liturgical celebration in the United States, even before Vatican II, as far as I know. This is no doubt partly because of its length—about 50 minutes of music—and its soloistic and instrumental requirements, and partly because of the American Caecilian movement, and the power of the St. Gregory Society and its *White List* of acceptable music, which black-listed all of the Masses of Schubert, Haydn, Mozart and Beethoven, among others.

The rarity, or the complete absence, of performances, except in a concert context, of Schubert's other two festival Masses, one in A-flat and one in E-flat, may be laid to some of the same causes, i.e., their extraordinary length, about 50 minutes for the *A-Flat* and almost a whole hour for the *E-Flat*. I will cite just two examples. The *Gloria* of the *Mass in A-Flat* ends with 199 bars of Amens—just the thought of which used to make the preconciliar Caecilians tear their hair out and rend their garments, and I am sure would have the same effect on the liturgists of today. And the *dona nobis pacem* which concludes the *Mass in E-flat* seems to go on endlessly (158 bars), as if Schubert were composing his own *Requiem*, and pleading with God for peace at last. Actually it was his last Mass, completed only shortly before his death (he never heard it performed). With its avant-garde combination of recitative and aria, and its bold experiments in chromaticism and modulation, it seems to point the way to the *Gesamtkunstwerk*, the fully developed music drama of Wagner.

And what glorious music, considered just for its own sake. A slight meditation is in order here. If, for instance, such a work as Hindemith's setting of Whitman's "When Lilacs Last in the Dooryard Bloomed," written for Lincoln and FDR, can draw tears down our cheeks at the contemplation of our mortality, Schubert's two greatest Masses can cause us to weep for very joy at the thought of our immortality.

It is obvious that the three great festival Masses can be performed—or formerly could be performed—only in urban settings with ample numbers of professional instrumental musicians, and of professional or enlightened amateur singers; the three shorter Masses

can be, and have been, fitted into smaller programs, again depending on the availability of a few good instrumentalists, and of singers willing to practice.

All the Viennese classical Masses, with the possible exception of Beethoven's *Missa Solemnis in C*—because of its extreme length—are still performed in Austria and Bavaria. And thereby hangs a tale.

A few years ago, a lady from Saint Paul, Minnesota, a professor at Macalester College, spent her Easter holiday in Vienna. A printed notice in her hotel room listed all the Masses in the city for Easter Sunday:

Peterskirche: Haydn, *Nelson-Messe*
Augustinerkirche: Haydn, *Nelson-Messe*
Michaelskirche: Mozart, *Kronungs-Messe*
Franziskanerkirche Haydn, *Nelson-Messe*
Universitatskirche: Haydn, *Nelson-Messe*
Minoritenkirche: Mozart, *Kronungs-Messe*
Votivkirche: Dvorak, *Messe in D*
Stefansdom: Schubert, Messe *in Es-dur*

The lady's name is Virginia Schubert. I'll bet I know where she went to Mass that day.

The only American I know of who could have conducted all of those Masses is Monsignor Richard Schuler. To regular readers of *Sacred Music* he needs no introduction. I append a few details for those not quite so familiar with this journal.

After his ordination in 1945, along with his pastoral and teaching duties, he continued his music studies, earning a master's degree in music theory from the Eastman School of Music of the University of Rochester in 1950. He had a Fulbright scholarship for study in Rome in 1954-55, after which he earned a Ph.D. in musicology from the University of Minnesota in 1963.

In 1955, he founded the Twin Cities Catholic Chorale, and in 1969 became pastor—and choir director—of Saint Agnes Church in Saint Paul (and incidentally, editor of this journal since 1975). During his pastorate at Saint Agnes, he has performed more than 600 orchestral Latin Masses with the chorale, including—according to my unofficial count—almost 100 performances of the three shorter Masses by Schubert, i.e., the *Mass in C-Major, Mass in B-flat Major,* and *Mass in G.*.

Indubitably, this is the most egregious use of Latin in any American parish since Vatican II (including solely Gregorian chant during the penitential Sundays of Advent and Lent); it is well supported by Catholics throughout the Twin Cities area.

However, let it be noted that Monsignor Schuler was not the only one who promoted artistic musical values as a *sine qua non* of Catholic liturgical practice. I would like to list only a few other outstanding men—and a few women—over the past thirty-five years who have tried to preserve the treasury of sacred music, a legacy dating back 1500 years. Some are nationally or internationally famous; others have brightened their corner, or possibly in some cases, "wasted their sweetness on the desert air;" all are American Catholic choral conductors:

Bruce Larsen, Stephen Schmall: Church of the Holy Childhood, Saint Paul, Minnesota, with the advice and consent of Father John Buchanan, the pastor.

Dr. William Peter Mahrt: St. Ann's Chapel, Stanford University, a champion of renaissance music.

Monsignor Francis P. Schmitt, founder and director of the world-famous Boys Town Choir. Succeeded by Frank Szynskie.

Dean Applegate: Church of the Holy Rosary and Saint Patrick's Church, Portland, Oregon, founder of Cantores in Ecclesia.

Gerhard Track: Cathedral of the Sacred Heart, Pueblo, Colorado.
Vienna Conservatory of Music.

Roger Wagner: Church of St. Francis and Marymount College, Los Angeles, founder and director of the Roger Wagner Chorale, one of the few Catholic choral conductors to bear comparison with such men as J. Finley Williamson, Westminster Choir College, Princeton; Robert Shaw, founder of the Robert Shaw Chorale, conductor of

the Atlanta Symphony; F. Melius Christiansen and Olaf Christiansen, St. Olaf College, Northfield, Minnesota.

Theodore Marier: Saint Paul's Church, Cambridge, Massachusetts, founder and director of the Boston Archdiocesan Choir School.

Father Ralph March, S.O.Cist., Dallas Catholic Choir.

Noel Goemanne: Church of Christ the King, Dallas, Texas.

Robert Bright: Church of Saint Ann, Washington, D.C.

W. Britt Wheeler, Nicholas Renouf: Church of the Sacred Heart, Church of Saint Mary, New Haven Connecticut, co-founders of the Saint Gregory Society of New Haven.

Paul Koch: Saint Paul's Cathedral, Pittsburgh, Pennsylvania.

Paul Riedo: Church of Saint Thomas Aquinas, Dallas, Texas.

Paul Salamunovich: Church of Saint Charles Borromeo, North Hollywood, California, successor of Roger Wagner.

Jim Welch: Church of Saint Philip Neri, New York City, founder of the Welch Chorale.

Marilyn Walker: founder of the Collegium Cantorum, University of Dallas, Texas, successor of Father Ralph March.

Father Francis A. Missia: Saint Paul Seminary, Saint Paul, Minnesota.

Sr. C. A. Carroll, R.S.C.J.: Pius X School of Liturgical Music, New Rochelle, New York.

Monsignor Charles Meter: Church of Saint Joseph, Wilmette, Illinois. Pueri Cantores.

Father John Selner, S.S: Saint Mary's Seminary, Baltimore, Maryland.

Dr. Felix Gwozdz, Church of Saint Andrew, Fort Worth, Texas.

Lee Gwozdz: Church of Saint Andrew, Fort Worth, Texas; co-director with Greg Labus of the pontifical choir at the Cathedral of Corpus Christi, Texas.

Mrs. Marie Roy, Father Sheldon Roy, Julius Guillot: Church of Saint Joseph, Marksville, Louisiana, Saint Cecilia Chorale.

Cal Stepan: Church of Saint Dominic, Shaker Heights, Ohio.

To traditional Catholic musicians the names listed might be said to constitute a Hall of Fame of directors of serious Catholic sacred music; on the other hand, it might represent a clique of elitists who will live in infamy, a corps of reactionary diabolists, by those composers and other interested parties who have arrogated to themselves—and to themselves only—the title of liturgist The traditional musicians might more easily tolerate this arrogance if it is taken to mean that a "liturgist is an affliction sent by God so that those Christians who never suffered for their faith may not be denied the opportunity to do so." Or variously, a bureaucrat with little or no training in music who presumes to call all the shots, musical and otherwise, for public worship.

Such persons might be compared to the pre-conciliar Caecilians, those old "Black-Listers" who similarly ruled the musical rubric with their simplistic Masses and motets, deriving the greatest sacred music composers, past and present, out of the choir lofts, operating according to a sort of musical Gresham's law.

And while the music scholars of the traditional party scrimp and scrape to make possible their classical and other Masses of the Latin treasury, the composers and purveyors of pop, folk, country, jazz-rock and *ersatz* chant can afford to shrug off the slings and arrows of the penurious scholars, while they themselves peddle their hymnals and other wares by the hundreds of thousands, and, like Liberace, cry all the way to the bank.

Cave liturgos aurum et argentum portantes. The only Viennese classical Mass heard in America with any frequency before Vatican II was Schubert's *Mass in G*, and it is still the most popular of the Viennese classics. The reasons are not hard to discern: it is a pleasant little Mass of a mostly pastoral character, very melodious (melody was always Schubert's greatest gift), and rhythmically and harmonically undemanding. A few strong, dramatic episodes in the *Gloria* and the *Sanctus* offer a contrast to the quieter sections, i.e., the *Kyrie;* the *Domine Deus* part of the *Gloria* and the *Sanctus* offer a contrast to the quieter sections, i.e., the *Kyrie;* the *Domine Deus* part of the *Gloria,* for soprano, tenor and bass *soli;* and the delightful little aria in the *Agnus Dei* for (mostly) soprano solo, and chorus, one that Verdi would have been proud to claim.

Then too, the *Mass in G* takes only slightly more than 20 minutes to perform, another factor making it the odds-on favorite of choirs where Latin Masses are sung. Even the *Mass in C* (25 minutes) and in the *Mass in B-flat* (30 minutes) are much more challenging, and, as noted above, the grand *Mass in F,* the *Mass in A,* and the *Mass in E-flat* would present almost insurmountable difficulties to most choirs except in Vienna, Salzburg and Munich.

The Masses, while representing the highest development of Schubert's sacred-musical art, are by no means his only contributions. Other works include five settings of the *Tantum ergo,* which was formerly sung universally at benediction; four offertory motets set to various texts; the 23rd psalm; and an oratorio, *Lazarus*, to a German text by August Niemeyer, unfortunately left unfinished. Besides these, several settings of the *Salve Regina* (the Latin antiphon for compline), a partial setting of the *Magnificat,* and two settings of the *Stabat Mater,* one a partial setting of the Latin text, the other to a German text by Klopstock, bespeaking Schubert's special devotion to the Blessed Virgin Mary. The fact that Klopstock's text is a paraphrase detracts nothing from the devotional aspect, and certainly nothing from the music. Schubert chose his texts from anything at hand that appealed to his aesthetic sense, as witness the widely varied sources of his 600 songs.

In l825, in a letter to his father, Schubert summed up his attraction to sacred music: "I have never forced myself to piety, and never composed hymns or prayers unless it takes me unawares; but then it is usually the right and true piety."

He also demonstrated a wide-ranging ecumenism, at a time when Vienna represented an almost exclusively and officially Catholic milieu, by composing an *a cappella* setting of the Hebrew text of Psalm 92 (*Tov l'hodos* 'It is good to give thanks to the Lord) for solo quartet and baritone solo, at the request of Solomon Sulzer, chief cantor of the new synagogue. A full discussion of this unique combination was published as a centennial memorial by Eduard Birnbaum in the *Allgemeine Zeitung des Judentums* (No. 61, Berlin, l897), a copy of which was graciously provided me by Arnona Rudavsky, public-service librarian of Hebrew Union College in Cincinnati.

Birnbaum, the official cantor in Konigsberg, judged that the composition was "not liturgical, but too much of a concert, that it did not conform to the usage of the synagogue, and would always remain alien to it." Nevertheless, Sulzer included the composition as No. 6 in the collection, *Schir Zion,* (Song of Zion), which he first published in l839, with the remark: "to be sung on especially festive occasions." In an l870 publication, the work appeared under the title, "The 92nd Psalm, a song for the Sabbath," with a German text, *Lieblich ist's dem Ew'gen danken* (It is good to give thanks to the Lord), by Moses Mendelssohn, the grandfather of Felix Mendelssohn, and thus became universally known.

"Not liturgical, but too much of a concert." Poor Schubert: nothing seems to be liturgical, by Jewish canons of l828, or by 20th century Catholic canons, either pre-or post-conciliar. But Birnbaum has the last word: "It (the Hebrew version) is not sung, and almost never was sung, in Vienna itself."

Schubert's excellent little *Deutsche Messe* can be sung almost anyplace where German is spoken. It is a simple setting of the following poetry by Johann Philip Neumann:

Entrance hymn: *Wohin soll ich mich wenden* (O, whither shall I turn?)

Gloria: *Ehre, Ehre sei Gott in der Hohe* (Glory, glory to God in the highest.)

Gospel and Credo: *Noch lag die Schopfung formlos da* (Creation lay without form) followed by a continuation of the creation story and the coming of the Savior.

Offertory: *Du gabst mir, Herr, mein Sein und Leben* (You gave me, Lord, my life and being.)

Sanctus: *Heilig, heilig, heilig! Heilig ist der Herr!* (Holy, holy, holy, Holy is the Lord!)

After the Transubstantiation: *Betrachtend deine Huld und Gute, O mein Erloser, gegen mich* (My Savior, Lord and Master (and continuing with "Peace be with you").

Recessional: *Herr, du hast mein Fleh'n vernommen.* (Lord, you have heard my supplication.)

Then Schubert adds a paraphrase of the Lord's Prayer: *Anbetend deine Macht und Grosse* (Worshipping your might and greatness.) Does it begin to sound like a paradigm for our liturgists' liturgy? It would be salutary to make a poetical English translation.

In one setting, the *Deutsche Messe* may be sung with accompaniment of a small wind band (pairs of oboes, clarinets, bassoons, horns and three trombones) to bolster up the singing of the congregation. A simpler setting calls for accompaniment of organ only, which is typical of the German Masses by Michael Haydn (eight settings) and many other composers. Gerhard Track, a native of Austria, and for many years director of music at the Cathedral of the Sacred Heart in Pueblo, Colorado, made this statement: "The singing of these (German) Masses for many generations"—at what we used to call the low Mass—"made the transition to the vernacular comparatively painless in Austria and Bavaria."

In sum, the texts are well done, and the music is eminently singable by congregations trained to sing in harmony, far superior to the pietistic Victorian hymns we once sang at low Masses, and also the four-hymns-and-out which we have tried to sing in America these past 35 years.

In spite of his great amount of excellent music for the service of the Church, Schubert was considered by the Caecilians of the l9th century, and half of the 20th, beyond the pale of church composers. He was not known to attend Mass regularly; he was accused of consorting with "free-thinkers" under the spell of the Enlightenment; and *culpa culparum*, he omitted the text, *Et unam sanctam catholicam et apostolicam ecclesiam*," from the *Credo* of all his Masses.

The question of Mass attendance is imossible to answer definitively. But with so much sacred music in his total *oeuvre*, he must have spent a great deal of time in various churches; further, his brother Ferdinand was a very important church musician, and conducted many of his works; finally, shortly before his death he was vying desperately for the vacant position as assistant *Kapellmeister* in the court chapel, hardly a desirable job for a heretic. Cynics would argue that he just needed the money. He probably did.

As for the Enlightenment, most of the intellectuals and aristocrats of Europe welcomed the Age of Reason as a healing antidote to the absolutism of both statesmen and church men, sometimes combined in the same person, e.g., archduke and archbishop, and of the strict censorship which such a system enforced. Yet, in spite of the censorship, there was a strong wave of anti-Romanist feeling among the Catholics of Austria. According to some scholars, this may account for the acceptance of varying repetition or repositioning, or even omission, of Mass texts, and could well explain the omission of the *et unam sanctam.*

Another possibility, and a very unusual one, mentioned by Elizabeth Norman McKay in her recent biography of Schubert (Clarendon Press, Oxford, l996) is Schubert's disgust with seeing religious memorials to the mutual slaughter of Bavarians and Austrians at the Lueg Pass in l809, in the middle of the Napoleonic wars. It is true that he wrote to Ferdinand about what he considered the impropriety of a Bavarian chapel and a Tyrolean stone cross. To get the facts, I consulted Cornelius Eberhardt, who has been conductor of the Corpus Christi Symphony Orchestra for 22 years, commuting from Munich, where he recently retired as rector of the famous *Hochschule fur Musik.* After a return to Munich last December, he sent me this fax:

> "Well, I went to the Lueg Pass. It was a cool but sunny, pretty day; the area is not too far from Salzburg. I am afraid Schubert didn't know much about the history of art, as the chapel on the height of the pass was built long before the massacre took place. It is a typical late baroque chapel of considerable artistic quality. In the church there is a cannon-ball, which reminds us of a battle during which the chapel was damaged, and there is a modern grating in the shape of lances, but Schubert couldn't have seen this. Not far away from the church, but in no way connected to it, is a monument which commemorates the battle and the lost lives. Schubert's trip to the pass took place in l825; that means at a time when he had already composed five of his six Masses."

It is hardly likely that any such visit, taken by itself, would account for Schubert's omission of the text. Much more likely was the intellectual climate of Austria vis-a-vis Rome. Whatever Schubert's motivation for omitting the text, the *Credo* of the *Mass in G* was reworked long before Vatican II. The *et unam sanctam* was reinstated in four bars of the eight which Schubert allotted to the text, *confiteor unum baptisma.* In the other two short Masses, and in the grand festival Masses in F and B-flat, it can be reinstated by the simple expedient of bitextualism, i.e., with some voices pronouncing it to the same musical setting as the *et in Spiritum sanctum.* In the *Mass in E-flat* it may be inserted in place of many repetitions of the *et in Spiritum.*

Although Schubert's *Mass in A-flat* was his own favorite, the *Mass in E-flat*, which he never lived to hear, is arguably his greatest.

A few further high points may be in order. The two bars of timpani rolls introducing the uncharacteristically soft *Credo*; the frequent use of timpani throughout; much counterpoint; the lovely , pastoral *et incarnatus est* for two tenors and soparano *soli* with very light accompaniment; the almost deafeningly dramatic *crucifixus*, timpani and all; and finally, the *dona nobis pacem*, a little oratorio in itself, begging, "grant us peace."

Schubert suffererd from various ailments during the last few years of his all too brief life. However, at the end he was confined to his bed for just a week. He received the sacrament of last anointing on November 19, l828, but since he was already comatose, he could not receive the *Viaticum.* He died at three o'clock in the afternoon.

He was never an intimate friend of Beethoven, although both lived and worked in Viennese musical circles for a quarter of a century. They were well acquainted, and were occasionally seen together in public. But Schubert regarded the older man (older by 27 years) as a sort of demigod, and would not impose on their acquaintance even , or especially, to advance his own career as a composer. Yet in keeping with his well-known wishes, he was buried not in the Matzleindorf cemetery, the nearest one, but in the Wahring district cemetery, very close to Beethoven's grave; at least he could be near him in death.

But he was to come even closer. In 1888, the mortal remains of both men were transferred to the musicians' grove of honor in the new central cemetery in Vienna. There they have reposed for a century. This is the end of the account given by biographers and historians. But our faith reminds us that while the body returns to dust, the soul is destined for immortality, in reunion with a glorified body as the renewed human person.

If there is one all-embracing commentary we may make about Schubert's sacred music as a postscript to the bicentennial of his birth, it is that, in all its transcendent beauty, it is a fitting prelude to that moment beyond time when we shall awake in the presence of God, the eternal and universal Beauty.

RALPH THIBODEAU

NOTES

[1]If there are serious omissions in this list, the error rests in ignorance or failure to examine *Sacred Music* closely enough.

[2]The complete sacred works of Schubert (with very few omissions) have been recorded by Wolfgang Sawallisch and the orchestra and chorus of the Bavarian radio, with Elmar Schloter, organist, and such soloists as Lucia Popp, Helen Donath, Brigitte Fassbaender, Robert Tear, and Dietrich Fischer-Dieskau, to mentiononly those well-known in America. It is distributed in the U.S.A. by the Musical Heritage Society, P.O. Box 3006, Oakhurst, New Jersey 97755-3006.

Trinity Chapel

THE REFORM: A SELECTED BIBLIOGRAPHY

There is today, particularly among the young, a greater awareness about what has really occurred in the liturgy and the music apostolate of the Church in the past thirty years, since the liturgical reforms of the Second Vatican Council were inaugurated. There is a growing realization that what has passed as reform is far from reform but is rather destruction. Far from being a reform or a renewal, what has transpired is truly a catastrophe, leaving the liturgy and its musical and ceremonial aspects in disarray, far indeed from what the council intended. As a result we are hearing more and more calls for "reform of the reform," "recatholicize the reform," "give us authentic renewal," "let us return to the old Mass," and many other demands for what the Church asked for in the documents of the council. Most important, we are witnessing the emergence of a true scholarship, which shows that so much of what has happened has not been supported by writings or practices of the early Church as many tried to say. What has been promoted for the past thirty years is not a true implementation of the directives of the council, nor is it a continuation of the liturgical movement that brought about such wonderful liturgical learning in the first half of the 20th century. In a word, it is not the will of the Church or a return to early practices.

Among the "changes" foisted upon the Christian world, that have been argued and discussed so widely, were the position of the altar *ad orientem*, the use of Latin and its musical counterpart, Gregorian chant, the need of rubrics to direct the sacred action, and the very fact of the sacred and the use of art in all media within the liturgy. The strange motivation of those who promoted the unfortunate reforms that destroyed the use of Gregorian chant, that secularized the liturgical actions, that denuded our churches of sacred art, statues and paintings, and reduced the sacred liturgy to mere community meetings, is not a part of this paper. But whatever their motives, the liturgists of the past thirty years have succeeded in destroying, protestantizing and outright denying Catholic sacramental teaching, which is the very basis for all liturgy.

Liturgy rests in the theology of the Church. The nature of the Church, as Christ living on in time, and the liturgy as the very actions of Christ (for the Church is Christ), have not been understood or accepted in practice. The annual renewal of the liturgical year, the reliving of Christ's life which brings the redemption to each succeeding generation, has lost much of its impact. All this points out that these liturgical developments spread throughout the world are not founded in the truths of the faith, especially as proclaimed in *Lumen gentium*, the constitution on the Church issued by the Second Vatican Council. The *sensus ecclesiae*, and the true scholarship of theologians, historians, musicians and artists have discovered these errors and produced new efforts to correct the foundations needed to build a real reform.

For thirty years the battle cry of *Sacred Music* has been, "Do only what the council has asked!" From the time of the Fifth International Church Music Congress in 1965 at Chicago and Milwaukee, the editors of *Sacred Music* have published articles on the liturgy and the roll of music as an integral part of liturgy. It has been the editorial policy of this journal to affirm the teachings and decrees of the Church and the ecumenical council. Based on the principle that the liturgy must be sacred and artistic, all judgments about music, ceremonies, furniture, painting, sculpture and all that is used and associated with the liturgy must possess those two characteristics, they must be sacred and true art.

Going back thirty years, a selective bibliography of articles published in *Sacred Music* on various aspects of the liturgy and its music is printed here. They are still of interest, especially in light of a renewed scholarship about the foundations of true reform. The issues cited here are available from *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672, for $5 each.

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Canterbury Cathedral

BROMPTON ORATORY IN LONDON

The London Oratory, or Brompton Oratory as it is more popularly known, stands on Brompton Road in the South Kensington area of London. Its most immediate neighbors are the Natural History Museum and the Victoria and Albert Museum, located just slightly down the street on Cromwell Road. North of the Oratory are Royal Albert Hall, the Royal College of Music, and the Royal College of Art. Just to the east in the Royal Borough of Kensington is London's famous Harrod's department store. The present Oratory building has stood in this prominent area of London for more than a century and was preceded by two other buildings. The history of the Oratory is very much connected with the story of the Catholic revival in England. The first home for the London Oratorians was opened in 1849, only twenty years following the act of Parliament which removed most of the legal sanctions imposed upon Roman Catholics during the three hundred years following the Reformation. Those three centuries had seen many attempts to harass loyal Catholics and to suppress the Roman Catholic faith in England. Laws were passed to inhibit freedom of worship, to restrict the right to inherit property, and to force Catholics to marry in the Anglican Church by denying the validity of a marriage performed by a Catholic priest. Fortunately, many of these legal sanctions were enforced with some degree of indifference. Nonetheless, the plight of Roman Catholics in England was a serious one, and it is indeed remarkable that so many good English men and women persevered in the faith under such circumstances.

The Emancipation Act of 1829 freed Roman Catholics from the harassment under which they had suffered for so long, and a revitalized Catholic Church slowly began to emerge. At approximately the same time, the Anglican Church was undergoing its own renewal, particularly under the influence of the Tractarian or Oxford Movement. This movement arose at Oxford University in response to what was perceived in certain Anglican circles as undue interference by the government in the affairs of the Church. What specifically prompted the Oxford Movement was the decision by the English Parliament to reduce the number of Anglican bishops and archbishops in Ireland. This

was done to lessen the tax burden which all the Irish, Catholics and Protestant alike, had to bear in support of the Anglican hierarchy. However liberal and enlightened this decision may now appear, it was then viewed with real alarm in many quarters, and the Oxford Movement arose as a spirited and highly influential defense of the Anglican Church.

The Oxford Movement and the Roman Catholic revival eventually converged in the person of John Henry Newman (1801-1890). Born in London, Newman came from a solid middle class background, his father being a banker. Both of his parents were quite religious, particularly his mother who was of French Huguenot ancestry. In 1817, Newman entered Trinity College, Oxford, and was elected a scholar at Trinity the following year. The next several years featured some academic disappointments but also a growing religious conviction, despite his father's intention for him to pursue a legal or political career. In 1822, he was elected a fellow of Oriel College, the pre-eminent college at Oxford at the time. Two years later, he was ordained an Anglican deacon and the following year a priest. Then, in 1828, he succeeded to the important position of vicar of St. Mary's, the university church at Oxford. It was from the pulpit of St. Mary's that John Henry Newman came to exert such a powerful influence on religious thought.

The beginnings of the Oxford Movement itself date from 1833, and Newman quickly became identified as one of its leaders. In addition to his sermons at St. Mary's, which provided strong intellectual and spiritual leadership, he gained prominence and recognition by being editor of a series of religious tracts by which the ideas and ideals of the Oxford Movement became widely known throughout England. In 1842, however, Newman stopped publication of the tracts and the following year left his position as vicar of St. Mary's. In 1845, he resigned his fellowship at Oriel College, and, as his Anglican friends stood by in shock and dismay, John Henry Newman left the Anglican Church and was received into the Roman Catholic faith. The following year he went to Rome and was ordained a Roman Catholic priest on May 30, 1847. As he contemplated his return to England, Newman embraced the ideals of the Oratorians and, with the encouragement of Pius IX, decided that his vocation to the English people would be best served by establishing an oratory.

The Oratorian movement was established by Philip Neri (1515-1595). Born in Florence, Philip was raised in reasonably comfortable surroundings and educated by the Dominicans of San Marco. When he first arrived in Rome in 1533, he served as a tutor and continued his studies in theology and philosophy. In 1538, he sold his books, gave his money to the poor, and started his life's work ministering to the poor and neglected. Gathering a small group of followers, Philip formed a lay organization which he called "The Brotherhood of the Little Oratory." Ordained a priest in 1551, he established an oratory as a place set aside for prayer and study, and through his work many were converted to a life of faith, for which Philip became known as "The Apostle of Rome."[1] His Oratory became a center for the spiritual, cultural, and musical life in Rome, and it was this model which inspired Newman.

Returning to England in 1848, Newman established a congregation of Oratorians on February 1, admitting five priests, one novice, and three lay brothers. Less than two weeks later, Frederick William Faber (1814-1863) and several of his followers also became Oratorians. Faber had followed Newman's example by becoming a Roman Catholic in 1845 and had gathered his followers into a small community which became known as Wilfridians.[2] His own enthusiasm as a convert to Catholicism led him to suggest to Nicholas Wiseman (1802-1865), then the Vicar Apostolic of London and later Cardinal Archbishop of Westminster, that he would like to form a congregation of Oratorians. Wiseman was not very enthusiastic, and Faber was understandably upset when he heard that Newman had himself received authority to proceed with the establishment of an Oratory in England. Newman attempted to soothe the situation and wrote Faber a conciliatory letter. However, since Newman was armed with papal approval, there was little that Faber could do other than to join with him, thus setting the stage for subsequent conflicts between two men who had such different personalities

and such different visions for the future of English Catholicism. The most immediate difference of opinion between the two involved selecting a site for an oratory. While Newman wished to establish the congregation in Birmingham, Faber thought that the Oratory should be in London, where Newman could minister to the educated and wealthy while he, Faber, could minister to the wider public.

Nonetheless, Newman persevered in his choice. On January 26, 1849, he went to Birmingham to set up his Oratory. A chapel was opened on February 2, and Newman and his Oratorians began to minister to the poor and underprivileged people of Birmingham. In the meanwhile, Faber remained with his "Wilfridian" colleagues and continued to express his desire to establish a London Oratory. Newman, as superior of the English Oratorians, finally agreed to this division. He would remain in Birmingham, which would be the Mother Oratory, while Faber would be acting superior of a new Oratory in London. Newman, however, retained his position as superior of the entire English Oratorian congregation. In February of 1849, Faber succeeded in establishing the first London Oratory on King William Street. It was actually only a chapel, measuring sixty feet long and thirty feet wide with a fifteen foot ceiling. The formal opening was on May 31. In October the two oratories — London and Birmingham — formally separated, and Faber was elected the superior of the London congregation. Newman, however, retained certain responsibilities and authority as the overall leader of the Oratorians in England.

Unfortunately, the relationship between Newman and Faber continued to worsen. The conflict between these two men was an unfortunate yet inevitable development, reflecting totally different personalities and perspectives. Msgr. Ronald Knox, himself a convert to Catholicism, described their differences in these terms:

> While Faber is introducing the British public to the most luscious legends of the Counter-Reformation, Newman is still concerned over the difficulties of Anglicans, still asking how and in what sense Catholic doctrine has developed, still cautiously delimiting the spheres of faith and reason. Faber, you would say, took to his new Catholic allegiance as a duck takes to water; Newman, to the last, is something of a square peg in a round hole.[3]

Faber, who suffered from violent headaches and other physical ailments, could be erratic and arbitrary at times, and Newman often had to intervene for the good of the community. At one point, several unhappy members of the London congregation called on Newman to seek Faber's resignation, a request which he rejected. In the mid 1850s there was an irreparable breach between the two men, and the two English Oratories subsequently proceeded on totally independent paths.[4] The differences in outlook between Newman and Faber reflected a general division among English Roman Catholics of that time. The older Catholic families, who had persevered during centuries of persecution and harassment, had been largely untouched by the Counter-Reformation. Their view was generally one of a Catholic Church which was Roman, yet still English. They were suspicious of continental Catholicism and somewhat wary of centralized authority. In this regard, they found an ally in Newman whose vision of the Church was grounded in the patristic age and not the Counter-Reformation. The opposite point of view was held by many of the more recent converts, who held a strong Ultramontanist attitude which placed great emphasis on centralization in the Church and on papal authority in matters of doctrine and discipline. In matters of liturgy they especially embraced Eucharistic devotion through the celebration of Benediction and Forty Hours, practices which the "old Catholics" found strange and decidedly foreign to the English experience. Faber became strongly identified with Ultramontanism, which placed him on a collision course with Newman's more liberal view of the Church.

Faber and his fellow London Oratorians were obviously not content with the chapel on King William Street. As early as 1851 they had expressed the desire to build a far more impressive structure:

> We must build a good, large and stately church while we are about it. The style must be Italian, and the present idea is to have something on the plan of a basilica, about 200 to 240 feet long, with eventually a stone façade and Corinthian columns.[5]

The first step towards fulfilling this dream occurred in 1854 with the construction of a substantial Italianate house for the Oratorians plus a temporary church, both located on newly acquired land on Brompton Road. The house included a wing containing the Little Oratory and a library which would eventually number 40,000 volumes and an impressive collection of historical documents, including eleven hundred of Newman's letters. The church, which opened on March 22, was a long, yellow building which could accommodate twelve hundred people. William Faber did not live to see the construction of the permanent Oratory. He died on September 26, 1863, only in his fiftieth year. Despite his unfortunate quarrels with Newman — who must share at least part of the blame — Faber was an important leader of the nineteenth century Catholic Revival, and the magnificent Oratory constructed two decades after his death is an appropriate tribute to his labors on behalf of the faith.

The Brompton Oratory building as we know it today was constructed during the years 1880-1884. It was designed by Henry Gribble (1847-1894), an otherwise obscure English architect and convert to Roman Catholicism. His design was selected through a competition in which thirty or so different plans were submitted for consideration. The foundation for the new building was laid in June 1880. Newman, who had been created a cardinal of the Roman Catholic Church a year earlier, declined an invitation to participate, although he did visit the Oratory in subsequent years to preach and give Benediction. The walls of the building were finished in March 1882, and the roof and inner dome twelve months later. The building was consecrated on April 16, 1884, and formally opened on April 25, 1884. Henry Edward Cardinal Manning (1808-1892), who had succeeded Nicholas Wiseman as Archbishop of Westminster, preached at the opening, which was also attended by sixteen bishops and 250 clergy. The celebrant was Msgr. Edward Bagshawe, Bishop of Nottingham, a former member of the London Oratory community. For the occasion the choir was augmented to 150 voices, and it was accompanied by an orchestra of forty. At the time of the formal opening, the building must have presented a rather bare and plain appearance. Although the Lady altar was in place, the St. Philip Neri altar on the opposite side was only half completed and many of the smaller chapels lacked altars. The facade, for which Gribble soon produced a revised plan, was not completed for another eleven years. The building was an expensive one. By 1885, long before the completion of the Oratory, more than £93,000 had been spent, much of it donated by individual patrons. The Oratory benefitted greatly by its special position among Roman Catholics. Newman's original brief, obtained from Pius IX, specified that the Oratory should have an apostolate among the educated and upper classes of society. The magnificent building which stands on Brompton Road today is as much a result of their generosity as it is of the faith and dedication of the London Oratorians.

In selecting an Italianate plan for the Oratory, the London Oratorians rejected the prevailing preference for the gothic style. The leading exponent for gothic church architecture in nineteenth century England had been Augustus Welby Pugin (1812-1852), who was largely responsible for the gothic revival in England. Pugin had an intense distaste for the classical style, which he labeled as being "pagan." His preference in church architecture was for a gothic structure with a sanctuary separated from the nave by means of a rood screen. His model, therefore, was the late medieval church. The Ultramonatists, however, were thoroughly grounded in the principles of the Counter-Reformation. Their vision of a church building was classical — or perhaps baroque — with visual prominence given to the sanctuary and, above all, to the tabernacle. The two great models of baroque Catholic church planning were St. Andrea in Mantua and the Gesù in Rome.

The argument between exponents of the gothic and those who preferred the baroque

was more than an aesthetic one. It was also a liturgical one. The nineteenth century gothic church was designed for high Mass, plainsong, and the chanting of the divine office, all carefully hidden behind the rood screen to enhance the sense of mystery and timelessness. By contrast, the baroque church gave particularly strong visual emphasis to the tabernacle and was designed as a perfect setting for devotions to the Blessed Sacrament. It is, therefore, not surprising that the Oratory placed great emphasis on the worship of the Blessed Sacrament outside of Mass. Benediction had been introduced immediately in 1849 at the King William Street Oratory, and by the following year it was being celebrated on all holy days of obligation, feasts of Our Lord, and Marian feasts. By the last decade of the nineteenth century, Benediction was also being given on all Sundays, holy days, Thursdays, Saturdays, and daily in May and October. The visual openness and spaciousness of the new Brompton Oratory provided a splendid setting for such devotions.

For well over one hundred years Brompton Oratory has enjoyed a reputation for its music and splendid liturgical celebrations. This is very much in the tradition of the Oratorians. St. Philip Neri was a great lover of music himself, Palestrina being one of his friends. Among distinguished early visitors to the Oratory was the composer and pianist Liszt. While in London in 1886, he attended Mass there on two occasions. Both Cardinal Manning and his successor Herbert Alfred Cardinal Vaughan (1832-1903) tended to use the Oratory as an unofficial cathedral, even though Manning had officially established the Church of Our Lady of Victories in Kensington as his Pro-Cathedral. When Manning died, his lying-in-state was held at the Oratory, as was Vaughan's reception of the pallium in 1893. The Oratory was also the location of the official Roman Catholic celebration of Queen Victoria's jubilee in 1897. With the opening of Westminster Cathedral in 1903, the Oratory lost some of its privileged position, although it was the location of public ceremonies for Roman Catholics on the death of Queen Victoria and on the accession of Edward VII.

The first music director was Thomas Wingham, who began working for the London Oratorians two years before the opening of the new church building in 1884. For the dedication liturgy he selected the Beethoven *Mass in C Major* and also conducted his own setting of the *Te Deum*. At Wingham's death in 1893, a former chorister, Arthur Barclay, became music director. He enjoyed a forty-two year tenure in the position, also serving as a professor at the Guildhall School where earlier he had been a student. During Barclay's years at the Oratory, the choral repertoire was heavily eighteenth century polyphony, with fairly little attention to sixteenth century Mass settings. His preferences in this regard were not untypical for the time, although such musical tastes were decidedly contrary to the directions of the *Motu Proprio* of Pius X. In an effort to meet some of the criticism leveled at classical Mass settings, Barclay severely edited many of the works, undoubtedly to ill-effect. He was succeeded by Henry Washington in 1935, who assumed the title "director of music" rather than "music director." Washington significantly refocused the choral program towards renaissance polyphony and did much to revitalize plainchant, which had previously been done according to Ratisbon and Mechlin books but which would now be sung from the latest Solesmes editions. He had a successful tenure of thirty-six years and was followed in the position by John Hoban. The current director of music is Andrew Carwood.

The original Oratory pipe organ, a large four-manual instrument, was built in 1858 and installed in the temporary church on Brompton Road. At the time of its construction it was second in size only to the instrument which had been built for the Crystal Palace exhibition in 1851. The first Oratory organist was William Pitts, who provided music for many of Faber's hymn texts. During the construction of the Oratory from 1880-1884, the organ was placed in storage and then re-instated in the new church. It was placed in an elevated gallery above the Calvary Chapel with the addition of four new stops. Pitts was succeeded as organist in the 1890s by Edward D'Evry, a fellow of the Royal College of Organists and of Trinity College, London. He was a friend of the composer Edwin Lamare and a great exponent of "the orchestral-transcriptionist"

school of organ playing. To suit his tastes the organ firm of J. W. Walker & Sons partially rebuilt the instrument in 1904, and again in 1914 and 1924, discarding some of the original tonal characteristics in favor of new orchestral stops.

The appointment of Ralph Downes in 1936 returned some degree of sanity to the situation, and steps were taken gradually to restore at least some of the organ's original character. On May 13, 1950, tragedy struck the Oratory in the form of arson. Early in the afternoon, smoke was seen coming from under the door of the candle cupboard near the Calvary Chapel. The blaze quickly consumed the ceiling and the gallery floor above, including a good portion of the organ. What wasn't destroyed by fire was ruined by the water which the firemen were required to use to extinguish the blaze. The destruction of the Oratory was averted, but the organ was a total loss. A new three-manual instrument was completed in 1954. It was voiced by Dennis Thurlow and Walter Goodey, under the careful direction of Ralph Downes. Patrick Russill succeeded Downes as organist, and still serves in that capacity.

A visit to Brompton Oratory today is a rewarding experience, especially since the renovations and cleaning which took place in connection with the Oratory's centenary in 1984. The building is in the form of a Latin cross, domed at the crossing. Its stone facade with Corinthian columns and pilasters is divided into two storeys, the upper story being more narrow and set back. The interior of the building makes a particularly splendid impression. Its general design follows that of the Gesù in Rome with a nave and side chapels instead of aisles. The spacious feeling of the interior is partially the result of its unusual width, the Oratory being the third widest church in England (exceeded only by Westminster Cathedral and York Minster).

The altar rails, choir stalls, and sanctuary flooring are from the "temporary" church building of 1854. To the left of the sanctuary is the sacristy, and to the right is the lovely Chapel of St. Wilfrid with an eighteenth century altar which was originally in the Church of St. Remy at Rochefort, Belgium. On the left, in the west transept, is the altar of St. Philip Neri, designed by Gribble. On the opposite side, in the east transept, is the Lady altar. This is a late seventeenth century work originally made for the Confraternity of the Rosary in the Church of San Domenico in Brescia, Italy. There are three side chapels on each side, connected by passageways. On the left side are chapels of the Sacred Heart, St. Joseph, and the Seven Dolors, while on the right side are chapels of St. Patrick, St. Mary Magdalene, and Calvary. Perhaps the most important artistic treasure of the Oratory are marble statues of the Twelve Apostles which flank the nave and transepts. These were carved during the years 1679 to 1695 by Giuseppe Mazzuoli (1644-1725) for the magnificent cathedral in Siena, Italy. Mazzuoli spent the early part of his career in Siena but later worked in Rome where he was the principal sculptor to carry on the baroque tradition of Gian Lorenzo Bernini. His most significant commission, however, was probably the statues of the Twelve Apostles. Yet in 1890 they were removed from the Cathedral in Siena, victims of a neo-classical snobbery which disdained their baroque style. Siena's loss, however, was London's gain. The twelve statues were acquired for Brompton Oratory in 1895.

But there is more than architectural and artistic interest to recommend the Oratory. Even among many London churches noted for music and worship, Brompton Oratory retains a special place through its commitment to the traditional music and liturgy of the Roman Catholic Church. There are nine scheduled Masses on Sunday, plus one on Saturday evening. Sunday Masses include a "Family Mass" with hymns at 10:00 A.M., a Tridentine Latin Mass in the Little Oratory also at 10:00 A.M., and a Solemn High Latin Mass at 11:00 A.M. Vespers and Benediction are celebrated each Sunday at 3:30 P.M. and on the eve of all holy days of obligation. The holy day Mass schedule always includes a Solemn Latin Mass at 6:00 P.M., and one of the five daily Masses is in Latin (except for the scripture readings, which are in English). In attending Sunday Mass or vespers, visitors might expect to enjoy choral and organ music such as the following:

The "Oratory Parish Magazine" for the Fourteenth Sunday of the Year, July 1997, listed Tomkins' *Fantasy in A Minor*, Lassus' Mass *Triste depart*, Purecell's *Beati omnes*, Lheritier's *Deus in nomine tuo* and Bach's *Fantasia and Fugue in C Minor* as music for the solemn Mass. For vespers in the afternoon, the program included Russill's *Lucis Creator II*, Morely's *Magnificat*, Merulo's *Adoramus Te, Christe*, and his *Toccata nona IV tono*.

Listed for the Sixteenth Sunday of the Year for Mass was Dupre's *Fugue in the Dorian Mode*, Palestrina's *Missa Spem in alium, Lauda Sion* by Victoria, *O Salutaris Hostia* by Dupre, and *Te Deum* by Demessieux. At vespers the same Sunday, the choir sang Washington's *Lucis Creator, Magnificat on Tone 8* by an anonymous composer, *Ave Corpus* by Poulenc, with a concluding organ antiphon, *Prudentes virgines* by Chausson.

Roman Catholic visitors to London often find themselves having to choose between Westminster Cathedral and Brompton Oratory when selecting a church for Sunday Mass. Perhaps it is only natural that the Cathedral should attract more foreign visitors. Yet a visit to the Oratory on Brompton Road is never a disappointment. The history of the Oratorians in London now stretches back more than a century and a half. The Oratory has been a spiritual home to the rich and famous as well as the poor and lowly, and especially to converts. It is a living and breathing monument to the spirit of Roman Catholicism and a fitting memorial to those who have labored on behalf of their faith. A half-century ago, in commemorating one hundred years of the Oratorians in London, Msgr. Ronald Knox eloquently offered his praise and thanks for their continuing urban ministry:

> All these hundred years the Fathers of the Oratory have been at their post, and as each made his last journey to the grave a fresh priest has taken his place, ambitious in his turn to bring the great heart of St. Philip into the great heart of London; the old patient attendance to duty, the old gracious courtesy, the old love of music and of pageantry, have never died out. Few of you have the same sense of indebtedness to the sons of St. Philip as I have; I who first learned from their influence what it meant to be a Catholic, what it meant to be a priest. But from all of you they claim some measure of gratitude, Londoners like yourselves, Londoners by choice, Londoners by profession, for the lamp of faith they have kept burning all these hundred years.[6]

Almost fifty years after these words were first spoken, that lamp still burns brightly at the London Oratory on Brompton Road.

VINCENT A. LENTI

NOTES

[1]Philip Neri was canonized in 1617.

[2]The choice of "Wilfridians" reflects the fact that Faber assumed the name "Brother Wilfred." Officially the group was called "The Brothers of the Will of God."

[3]From a sermon peached by Ronald Knox at the Oratory on June 26, 1945, for the Converts' Aid Society. Published in Occasional Sermons of Ronald Knox, Burns & Oates, 1960.

[4]Such independence was very consistent with the philosophy of the Oratorians. Although governed by a common "rule," each oratory enjoyed complete autonomy.

[5]Quoted from Ralph Kerr's "The Oratory in London," November 1926, originally published in the Oratory Parish Magazine.

[6]From a sermon by Ronald Knox at the Oratory on June 6, 1949, commemorating one hundred years of the Oratorians in London. Published in Occasional Sermons of Ronald Knox, Burns & Oates, 1960.

CASAVANT, OPUS 3762, AT SAINT LOUIS, KING OF FRANCE

The Church of Saint Louis, King of France, in Saint Paul, Minnesota, celebrated Holy Week this year with splendor, showcasing a newly installed fifty-seven rank Casavant Frères pipe organ (Opus 3762). This magnificent instrument fills the choir loft of the church, its casework ornamented with carved oak, tin pipes, and gold filigree.

The organ is a gift from a single donor, Helene Houle, in memory of her parents, Laura L'Allier and Raymond Houle. It began as the dream of an organ committee formed in 1991 to evaluate the possibilities of building a new organ to replace the existing Estey organ, originally installed in 1942.

The Church of Saint Louis is located at 506 Cedar Street, and is one of three Catholic churches in downtown Saint Paul. The Church was founded in 1868 as a parish for French-Canadian settlers, and it has continued to maintain its French heritage. Emmanuel Masqueray, the French architect who designed the Saint Paul Cathedral and the Basilica of Saint Mary in Minneapolis, designed the present building in 1909.

The music program at Saint Louis places a strong emphasis on traditional repertory, particularly concerning organ and choral literature. Father Paul F. Morrissey, S.M., pastor of Saint Louis and himself an organist, believes in the eternal appeal of the organ, despite trends to the contrary in the modern Church.

A high Mass is celebrated at 11 a.m. every Sunday. The parish choir sings at all Sunday high Masses and major feasts from September through Corpus Christi. The choir consists of twenty-four volunteer members, joined by eight professional section leaders who also serve as cantors. Low Masses and weddings use cantor and organist, and most funeral Masses have a small schola. The choral repertoire ranges from the renaissance period through the twentieth century, with particular emphasis on French composers. Responsorial psalmody utilizes both Anglican and Gregorian chant, and chants from the *Gregorian Missal* provide communion antiphons, sequences, and introits when needed. Hardbound copies of *Worship III* are in the pews.

A concert series has been in existence at Saint Louis for several years, and with the installation of the new organ, the church plans to expand its organ recital series, possibly even including weekly "lunchtime" recitals. Plans for the music program include an artist-in-residence and numerous commissioned works for organ and choir.

The organ was blessed in a dedication ceremony celebrated by the Most Reverend Harry J. Flynn, archbishop of Saint Paul and Minneapolis. The choir sang hymns, the *Community Mass* of Richard Proulx, a native son of the parish, "Let All the World" (*Five Mystical Songs*) by Ralph Vaughan Williams, and a piece specifically commissioned from Proulx entitled "Paroles Finales de Saint-Louis." The choirmaster-organist, Thomas W. Robertson, performed the "Chant de Paix" by Jean Langlais, the "Carillon Sortie" by Henri Mulet, and numerous brief improvisations in alternation with the prayers of dedication.

The grand inaugural recital was scheduled for May 28, 1998, featuring French organist Daniel Roth, *titulaire* at Saint Sulpice in Paris. The choir performed works of Fauré, Duruflé, Langlais, and Poulenc in a recital on May 17, 1998.

Both the artistic and the tonal design of the new organ are in keeping with the French traditions of Saint Louis. The organ console consists of three manuals and pedal, with five divisions, mechanical key action, and electric stop action. The specifications integrate features of the classic French school on the *grand orgue* and *positif* divisions, and the *recit* and *choeur* divisions are symphonic in the nature of the French romantic period of organ building.

Special enhancements to the organ include a *trompette en chamade*, a *zimbelstern*, a *rossignol*, and chimes. The *grand orgue*, *choeur*, and *recit* divisions are all under expression. The *choeur* division is on the floor level of the organ, and it functions like an echo division, in contrast to the coupling manual role seen in the larger Cavaillé-Coll organs. It is used primarily for accompaniment.

The specifications of the organ are as follows:

Grand Orgue (II)

16′ Montre
16′ Bourdon
8′ Montre
8′ Flûte à cheminée
8′ Flûte harmonique
4′ Prestant
4′ Flûte
2′ Doublette
Cornet III
8′ Trompette
16′ Bombarde St-Michel
8′ Trompette St-Michel
Tremblant

Récit (III)

8′ Principal
8′ Viole de gambe
8′ Voix céleste
8′ Cor de nuit
4′ Octave
2′ Octavin
Plein jeu III-IV
16′ Basson
4′ Clairon
Tremblant
Cloches
Rossignol

Positif De Dos (I)

8′ Bourdon
4′ Montre
4′ Flûte à fuseau
2 2/3′ Nazard
2′ Quarte de nazard
1 3/5′ Tierce
1 1/3′ Larigot
Cymbale III
8′ Cromorne
16′ Bombarde St-Michel
8′ Trompette St-Michel
Tremblant

Choeur (I)

8′ Bourdon
8′ Salicional
8′ Unda Maris
8′ Flûte douce
8′ Flûte céleste
4′ Fugara
4′ Flûte à cheminée
2′ Cor de chamois
1 1/3′ Quintelette
8′ Hautbois
8′ Clarinette
8′ Voix humaine
Cloches
Tremblant

Pédale

32′ Contrebasse (Electronic)
32′ Soubasse (Electronic)
16′ Montre
16′ Soubasse
16′ Bourdon
8′ Octavebasse
8′ Flûte bouchée
4′ Octave
32′ Contre-Bombarde (Electronic)
16′ Bombarde
16′ Basson
8′ Trompette
8′ Trompette St-Michel
4′ Clairon

The organ at Saint Louis, King of France, is important not simply because of its beauty and its enrichment of the musical and spiritual life of a downtown urban parish. It is a testament to the reality that a small church can install a pipe organ of substantial size, with full support from the parish and the community. An electronic organ was not considered. Furthermore, the organ is accorded a central role in a rapidly expanding music program. Finally, the placement of the organ in the rear balcony of the church is in agreement with centuries of musical tradition and acoustical good sense. It is a significant departure from current trends which insist that musicians perform in the sanctuary.

MARY ELIZABETH LE VOIR

REVIEWS

Old Roman Chant

Vatican, Bibl. Apost. S. Pietro, B 79. Citta del Vaticano, Biblica Apostolica Vaticana, Archivo S. Pietro, B 79, Antifonario romano-antico, Roma sec. XII, a cura di B. G. Baroffio e S. J. Kim. Musica Italiae Liturgica, 1. Rome, 1995, 2 vols.: 326 pp. 400 facs. ISBN 88-85147-38-0.

The *presentazione* of this facsimile of Old Roman Chant for the divine office is given by the Reverend Leonard Boyle, O.P., former prefect of the Vatican Library. He writes that the antiphonal is a 12th century "witness to liturgical practice at Rome and in particular at St. Peter's Basilica."

Old Roman chant (*romano-antico*) represents a distinctly different musical tradition of Latin liturgical chant from that of Gregorian chant. Archivo San Pietro B 79 (SP B 79) includes a corpus of liturgical chant independent of Gregorian chant but composed for the same liturgical Roman rite.

The introduction to SP B 79 is by Bonifacio Giacomo Baroffio and by Soo Jung Kim. B. G. Baroffio provides the liturgical, codicological and paleographic study of the manuscript. Soo Jung Kim compiled the extensive and comprehensive indices to the codex.

Internal evidence supports the claim that SP B 79 was intended for liturgical use at Saint Peter's Basilica. For instance, the liturgical calendar of office celebrations lists a double commemoration for March 25, namely, the Annunciation of the Blessed Virgin Mary, as well as a commemoration of the consecration of the new Saint Peter's altar of the confession which was dedicated by Pope Callistus II, March 25, 1123, on the occasion of the Lateran Council. The extensive rubrical directions of the antiphonal mention architectural features particular to Saint Peter's Basilica, for example, the rubric concerning the Christmas procession to the chapel of the *praesepio*, folio 27v.

The date of the manuscript, the late 12th century, c. 1175, is attested by the inclusion of the feast on December 29th of the English martyr, Saint Thomas Becket, who was martyred on December 29, 1171, and was canonized by Pope Alexander III in 1173. (SP B 79 combines the sanctoral and the temporal observances. The feast days of the saints are not contained in a separate section of the codex.) The calendar of liturgical observances is found on ff. 1r-3v in the manuscript and on Appendix I pp. 45-61 in the companion volume to the facsimile.

For the celebration of the divine office, the liturgy of the hours, SP 79 provides antiphons and their psalms, (psalm text incipits only), the great and short responsories and versicles. The scriptural readings and commentaries for the hours are not found in the antiphonal but would be given in a lectionary. SP B 9 does not include hymns. It is not a hymnary. There are only two hymns in the antiphonal, *Te lucis ante terminum* (for compline, fol. 48r and *Nunc sancte nobis Spiritus* for the hour of terce, fol. 196v.

The early antiphonals do not have hymns. This is true of the earliest extant antiphonal, *Codex Hartker,* 10th century, St. Gall 390, 391. *Paléographie musicale,* PM II/1, as well as the 12th century monastic antiphonal, *Codex Lucca 601,* PM 1'I/9. In the 13th century we begin to find antiphonals with hymns, for example, the 13th century Worcester antiphonal, *Codex Wigorniense* F 160, PM I/12, and the Sarum 13th century *Codex Antiphonale Sarisburiense,* Cambridge MS m m II, 9.

The commentary to the facsimile states, p. 17: "The presence of only two hymns with musical notation reflects how much the Church of Rome, even at the end of the 12th century, remained resistant to this form of liturgical music in its liturgy proper." This resistance is consistent with the prevailing reluctance to introduce non-scriptural texts into the Roman rite as observed in Rome, even hymns which paraphrase the scriptures. Evidence of this is the fact that the Creed, although present much earlier in the Mozarabic, Ambrosian and Gallican rites, was not introduced into the Roman Mass until the 11th century under Pope Benedict VIII (+1024).

The number of Old Roman chant antiphons and responsories in SP B 79, a complete antiphonal, is not as large as in the Gregorian chant repertoire as represented, for example, by *Codex Hartker.* There are 1050 antiphons in SP B 79, as compared with 2000 in *Hartker.* SP B 79 has 570 responsories, *Hartker,* 800.

The psalm texts which are to be sung with the antiphons are not written out in SP B 79. It is only the incipits of the psalm that are included and no psalm enumeration is given. The psalm endings, terminations, are given and it is from the last note of these *differentiae* that the singer would determine which psalm tone is to be sung. The *differentiae* are arranged according to the six syllables Ae u o u a e" of the concluding words of the doxology *saeculorum, Amen.* SP B 79 has 58 *differentiae,* many more than other antiphonals. SP B 79

does not have the psalm tones underlaid with a complete psalm verse text which would demonstrate how the recitation and the mediant and final cadences are to be chanted. The singers knew the psalm tones from memory. They needed only the psalm tone terminations to know which psalm tone to sing. (There is only one example in SP B 79 of a psalm verse written out with its psalm tone to show how the mediant and final cadences are to be sung, fo. 11r.) The use of the psalm tone *differentiae* was the original method of determining the mode of the antiphon. Early on only those chants which accompanied the psalmody were classified in the eight mode tonal system.

The paleographic style of notation of SP B 79 is familiar from Beneventan script and Beneventan neumes. There is the same characteristic broad strokes traced by a quill pen with a thick nib. The text script of SP B 79 is Italian gothic script not Beneventan script.

The neumatic notation of this antiphonal is perfectly decipherable. The clef signs F and c are consistently used throughout as is also the *custos*, the guide at the end of each line. In the study of the musical script examples of all the neumes are given and comparison is made to other Old Roman chant neume designs as well as to Beneventan chant notation. Special attention is given to the many liquescent neume forms so typical of Italian chant manuacripts expressing an Italian concern that the Latin of the chants be carefully articulated. It is fortunate that, since the facsimile is reproduced in black and white, the companion volume includes seven folios in full color so that, as an aid in transcription, one can see the "Guidonian" color lines: red for F and yellow for C. These folios in color also give us an idea of the artistic beauty of the manuscript with its large initials colored in red and blue and the smaller initials alternating red and blue coloration. This is a decorated and not, strictly speaking, an illuminated manuscript in as much as paint is not applied to a background of gold or silver. Also the initials are not historiated. They do not depict religious scenes.

The companion volume does not transcribe any of the SP B 79 office chants to either Gregorian staff quadratic neumes or to modern staff notation. Nor is there any reference as to where such transcriptions may be found. However, all of the SP B 79 office antiphons with their Latin texts have been transcribed to modern stemless, notehead notation, by Edward Nowaki in his dissertation, "Studies on the Office Antiphons of the Old Roman Manuscripts," 1980, UMI Dissertation Services. Nowaki supplies an alphabetical index for the antiphons so that one may readily compare the SP B 79 antiphon chants with their Gregorian chant counterparts.

Beginning on folio 196r the antiphonal includes some ordinary chants for the Mass: three *Kyries*, a *Gloria*, a *Sanctus* and an *Agnus Dei*. The *Gloria* chant is unique. Its chant melody is not found elsewhere in the chant repertory.

The greater portion of the companion volume to the facsimile is devoted to computer generated indices, pp. 61-324. There is a numerical index, an index of text incipits and text explicits, and an index of musical incipits and musical explicits. The numerical index, pp. 63-199, numbers all the chants in the order of their appearance in the manuscript from No. 1, *In illa die stillabunt montes*, to No. 4632, *Caeli aperti sunt super eum.* The text and music incipit-explicit listing is alphabetical and includes the folio number where the chant may be found in the manuscript—a very helpful arrangement. On p. 319, there is a an index of the manuscripts cited in the commentary. This index precedes the general index on p. 325.

The Vatican Library SP B 79, c. 1175, is one of two extant notated antiphonals devoted to Old Roman Chant. The other antiphonal is Mus. Add. 29,988 of the British Library. It is said to have been composed for Rome's Lateran Basilica. It dates from c. 1150. It is less edited than SP B 79 and it is less "contaminated" by Gregorian chant than is SP B 79. It has many, 140, unica chants. However, the manuscript has a large lacuna, from Septuagesima to the fourth Sunday of Lent. This antiphonal is projected to be Vol. 24 in the PM series of Latin chant facsimiles.

In addition to these two antiphonals of Old Roman chant, there are three Old Roman chant graduals still preserved: the Gradual of St. Cecilia in Trastevere, the Gradual, Rome Vaticanum Latinum 5319 and the Gradual, Rome Vaticanum Basilicanum F 22.

The Gradual of St. Cecilia in Trastevere dates from the year 1071, as a colophon at the end of the manuscript indicates. . This gradual was published in facsimile in 1987, Bodmer 74, Cologny-Genève, Switzerland, Max Lötof, editor. The 12th c. Old Roman chant Gradual Vaticanum Latinum 5319 is not available in facsimile, but its chants have been transcribed to neumatic staff notation by Margarita Landwehr-Melnichi in *Monumenta Monodica Medii Aevii II*, Barenreiter Kassel, 1970.

The third Old Roman chant Gradual Vaticanum Basilicanum F 22 dates from the first half of the 13th c. It has not been published in facsimile. Its text has been edited by Paul Cutter, Neuhausen-Stuttgard, 1979.

The main concern of the editors of the SP B 79 facsimile is with the codex itself. The editors are not occupied with the question of Old Roman versus Gregorian chant: the problems and controversies concerning the two—which is prior and what is the liturgical and musical relationship between them. One may find these concerns treated in the bibliography, pp. 11-15, of the companion volume to the facsimile.

As to the question which of these two chant traditions is prior, the earliest extant evidence for Old Roman chant is from the late 11th century, the Gradual of St. Cecilia in Trastevere, which dates from 1071, whereas there is evidence of the Gregorian chant tradition from the 9th c, the cantatorium of St. Gall, 359. But there is ancient evidence of Old Roman liturgical use in documents without music: ordinals, pontificals, ceremonials, missals and lectionaries. These attest to liturgical texts and practices earlier than those preserved in Gregorian chant sources. Appendix II of the commentary volume, pp. 53-58, *Manuscriti liturgici Romani*, presents this evidence from the 4th to the 16th centuries.

A compelling argument for the antiquity of Old Roman chant concerns the Latin psalter that this tradition uses. The Old Roman chant manuscripts consistently preserve the Roman psalter texts. This is the Latin version of the psalms in use at Rome beginning with the 4th c. The Gregorian chant manuscripts employ the later Gallican psalter for their psalm verse texts. This is the psalter in popular use in the Carolingian empire and after the 8th c. widely introduced for liturgical use in the rest of western Christendom.

One cannot verify the use of the Roman psalter texts from the SP B 79 antiphonal, since for the antiphons, only the psalm text incipits are given there, but the Old Roman chant graduals have their psalm verses from the ancient Roman psalter.

The current Roman gradual often preserves the Latin of the Roman psalter in its introit, gradual and communion antiphons and responsories, while the verses that accompany these are often taken from the Gallican psalter. From this we are aware of the felicitous ability of Latin liturgical chant to preserve ancient psalter texts such as the *Vetus Latina* and Roman psalters, since psalm texts which have already been set to chant would not be altered to accommodate a new psalter translation.

The psalter of the new, 1979, translation of the Bible, the *Nova Vulgata Biblorum Sacrorum*, is now the official Latin psalter text for the chanting of the psalms in the celebration of the revisesd liturgy of the hours. However, the text of chants already in use in the Roman antiphonal and also in the gradual are not adapted to the new psalter translation thus proving the power of the chant to preserve ancient psalter texts.

As for the relationship between Old Roman and Gregorian chant it is now generally accepted that Gregorian chant represents an adaptation and transformation of Old Roman chant. This took place in the Frankish kingdom at the time of the Carolingian renaissance when the native Gallican chant was assimilated to create the Franco-Roman, chant called Gregorian. It is appropriate that this chant tradition be now named Gregorian because that is the first designation given it. Franco-Roman is modern terminology. The earliest, 8th c. antiphonals of the Mass containing Latin chant texts without music identify this tradition as Gregorian. This is eminently practical because it is indentity specific and actually distinguishes Gregorian chant from Old Roman chant itself as well as it distinguishes Gregorian chant from the liturgical chant of non-Roman rites such as Ambrosian, Beneventan and Mozarabic Latin chant.

The rapid diffusion in the western Church of Franco-Roman Gregorian chant was aided by the 9th c. invention of notation which preserved the early oral tradition. There was some resistance to this diffusion especially at Rome and in particular at the Roman basilicas which were the last holdout for the preservation of Old Roman chant. We can see this in SP B 79 of St. Peter's Basilica which dates as late as the end of the 12th c. It was in the 13th c. under Pope Nicholas III that Gregorian chant became the liturgical chant of the entire city of Rome.

It was Old Roman chant that St. Augustine of Canterbury brought to England having been sent there by Pope St. Gregory the Great in 597. Old Roman chant coexisted in England at this time with Celtic and Anglo-Saxon chant until the Norman conquest in 1066 when Gregorian, Franco-Roman chant, because dominant in England.

The process of preservation, assimilation, transformation and enrichment of Latin chant tra-

ditions that is represented by Gregorian chant is the reason why the Roman Catholic church extols Gregorian chant as a "treasure of inestimable value" (*Sacrosanctum Concilium*, No. 112).

The complete text of SP B 79 without music was edited in the 18th century by J. M. Tomasi. Josephus Maria Tomasi, Tyopgraphia Palladia, Roma, 1749.

There is a microfilm of SP B 79 in the Vatican Film Library of Saint Louis University, Saint Louis, MO.

This facsimile of SP B 79 is the first of a projected series of liturgical chant facsimile editions entitled *Musica Italiae Liturgica* sponsored by the Pontificio Istituto di Musica Sacra and the Istituto di Paleographia Musicale, Rome Italy. The editors of SP B 79 are to be congratulated for the publication of this very legible facsimile of Old Roman chant and its companion volume of expert commentary.

REVEREND GERARD FARRELL, O.S.B.

Organ

Chantworks Set II by Gerald Near. Aureole Editions, distributed by Paraclete Press. $13,

Set II of *Chantwerks* contnains eight short pieces based on Gregorian chant melodies for Lent, Passiontide and Easter. Many of the chant melodies are taken from lauds and vespers, including the vespers version of the Corpus Christi hymn, *Pange lingua gloriosi.* The chant melodies are stated frequently in short note values approximating their sung rhythm, and the chant is typically integrated into the musical texture of the piece. Harmonic support for the chant employs abundant use of dissonance and parallel motion.

These pieces are easy to perform, although the score contains numerous accidentals. The *Chantworks* series provides an unusual and welcome addition to the existing repertory of chant arrnagements.

MARY ELIZABETH LE VOIR

Great Evening Hymns by Charles Callahan. Morning Star Music Publishers. $7.

This collection contains eight short, easy hymn arrangements for manuals. These pieces are tonal, melodic settings that exhibit careful voice leading and musical integrity. Several of the more familiar hymn tunes included in the set are *Lucis Creator, Nunc Dimittis,* and *O Welt, Ich Muss Dich Lassen.* Each arrangement can be played entirely on a single manual, but performance is enhanced by a two-manual instrument. Registration indications for the second manual highlight the hymn melody and structural divisions of the composition. These settings provide an excellent source of meditations for general use.

M.E.LeV

An Easter Suite by Gordon Young. Harold Flammer Music, distributed by Shawnee Press, Inc. $6.50.

Here is an effective, easy, three-movement suite of Easter pieces. The first movement begins with a chordal fanfare on open fifths to the melody of *Ye Sons and Daughters,* followed by a modal melody and accompaniment arrangement of the hymn. The second movement is a melodic meditation on the hymn *Herzliebster Jesu* (Johann Crüger). The final movement is a bold, clear arrangement of *Jesus Christ is Risen Today,* which combines the hymn with a recurring "carillon" melodic pattern. The clear texture and direct presentation of these familiar hymns combine to create an appealing and easily understood musical style.

M.E.LeV.

Tree of Life Hymn Preludes by James Biery. Augsburg Fortress Publishers. $8.

This collection contains six arrangements of the hymn tunes *Berglund, Bridegroom, Mississipi, Thine* and *Union Seminary.* All six are of moderate length and are generally easy to play, with few accidentals and limited pedal. The first four pieces are quiet, beautifully constructed meditations in tonal, straightforward musical forms. The last two pieces, based on *Union Seminary,* are toccatas with sixteenth note figuration in the manuals over the hymn melody in canon. The first arrangement places the canon in double pedal, and the second divides the canon between the pedal and soprano lines. These two movements are more dissonant and technically challenging than the earlier pieces, but they present an exciting conclusion to a lovely and unusual compilation.

M.E.LeV.

When in our Music God is Glorified by Cherwien. Augsburg Fortress Publishers. $9.

This suite contains four movements that either can be played in their entirety or can be separated into a hymn introduction and interludes. The first movement is a bold, heraldic statement of the hymn. The second movement, entitled "Aria," is a meditative, melody and accompaniment com-

position featuring a slow ostinato rhythmic pattern in the left hand. The third movement contains a brief introduction followed by an embellished stanza of the hymn suitable for congregational accompaniment. The final movement is a fugue exposition and development based on the hymn tune. It builds to an exciting conclusion with driving eighth note figurations, increased dynamics, and a dramatic musical reference to the first movement. The first three movements are very easy to play; the concluding fugue is more challenging, displaying contrary motion in the hands and feet and a fully integrated pedal line. The musical style is tonal, melodic, and appealing. This suite offers an outstanding arrangement of a beloved hymn.

Magazines

L'ORGANISTE. No. 117. April 1998.

Two newly restored organs in Belgium are featured in this issue. The first is in the Church of Saint-Barthelemy in Mouscron. This organ, which was installed in 1803 to replace the original organ destroyed during the French Revolution, dates most probably from 1760, although its church of origin in not known. It had previously been restored in 1860 and in 1904. The current work was designed to return it to its 1803 condition. The second organ discussed is in Les Waleffes. It dates from 1846 and was built by Henri de Volder. The goal of the restoration was to return it to its original state. A detailed description is given of each restored organ. There is a long article by Claude Charlier on the evolution of the creative process in the work of J. S. Bach. This issue closes with news and reviews.

V.A.S.

CAECILIA (Alsace). Vol. 106, July-September 1997.

The lead article presents the fears and problems of liturgical teams and how to deal with them. An article on ritual gestures points out their role in the liturgy. Ritual gestures are coded or symbolic. They are neither spontaneous nor natural, and they are very important. The author says that the most important ritual gesture during the liturgy is to stand. It signifies that one is a believing adult before God, that one has been reborn through baptism, "raised from among the dead" (Ep. 5, 14). That is why in the ancient Church it was forbidden to kneel on Easter Sunday because praying while standing was a symbol of the Resurrection. However, being seated is appropriate when one listens to the readings and for private prayer. Kneeling in the ancient Church was a sign of penitence. During the Middle Ages it also became a sign of adoration. That is why it is still the custom to kneel for the consecration unless circumstances prevent it. The author reminds us that we should do what the other members of the congregation do as a sign of the unity of the community. There is a short discussion of the Masses of Franz Schubert because 1997 marked the 200th anniversary of his birth in Vienna.

V.A.S.

CAECILIA (Alsace). Vol. 107, March-April 1998.

This issue contains an article on the sacraments in the Church and the role of the laity and the choir in this respect. The author reminds the laity of their important role in the Church, especially at this time when there are fewer priests. Even though there is not yet in Alsace the shortage of priests which exists in the rest of France, each village must be prepared with a committed group of active and well-educated lay people. One finds the usual samples of music, reviews and announcements.

V.A.S.

CAECILIA (Alsace). Vol. 107, May-June 1998.

A letter from the archbishop of Strasbourg discusses the central role of music in the liturgy. He notes that there are more than one thousand organist in churches in Alsace and even more choirs. This treasure should be a source of great joy and should be used to enhance the liturgy. A short article deals with the formation of young organists and how to make happy liturgical organists. Young organists should be recognized and should be allowed to play in church. Musicians should be consulted for the preparation of the liturgy and an agreement between the organist and the celebrant is essential. Ernest John, composer and organist, is interviewed and honored on the occasion of his sixtieth wedding anniversary, which he and his wife celebrated in the same church where they were married, Saint Louis de Strasbourg-Robertsau. A list is given of his sixty-nine principal musical compositions.

V.A.S.

UNA VOCE (France). No. 198, January-February 1998.

This issue begins with the lecture given by Cardinal Alfons Stickler to the international Una Voce meeting in Rome on the role of the celebrant as explained in the encyclical *Mediator Dei.* There is also a review of a book by Reverend Claude Barthe, *Reconstruire la liturgie*, which is a study of the current state of the liturgy and its future perspectives based on interviews with fourteen very diverse personalities. The author finds the ensemble of the interviews interesting even though he does not agree with all of them A commentary drawn from a recent issue of *Sedes Sapientiae* (No. 62) discusses the role of kneeling as an expression of an attitude of faith. It is noted that kneeling is often a spontaneous gesture. Thus Saint Bernadette of Lourdes and the children of Fatima fell on their knees before the apparition of the Virgin. The author of the article cites the following confidential comment made to a priest. During my adolescence I lost my faith the moment when I refused to kneel down in church." The removal of prie-dieus and kneelers does not foster the attitude of penance, humility and adoration which we should have. *Una Voce* claims that 2,300 empty churches and chapels have been abandoned in France. According to French law, churches built before the separation between Church and state in the beginning of this century belong to the municipality where they are located and that government is responsible for their upkeep. If Mass has not been celebrated in the church for six months, it is considered disaffected and can be used for something else: a store, a cinema, a concert hall, etc. However, when traditional Catholic have asked if they could be used for Tridentine Masses, they were refused. The author of a series of article in *Le Figaro* (December 15, 16, 17, 1997) states that the French bishops have said that a church should only be disaffected in extreme cases "for example, when it is menaced with being occupied by integrists." Mention is made of the death of the French Dominican, Fr. Brudkberger, a complex figure who was associated with General De Gaulle, who was a voice in favor of tradition in the Church, but who also was very controversial in the way he lived his life.

V.A.S.

UNA VOCE (France). No. 199, March-April 1998).

The lead article is the first half of a speech given by Dom Courau, abbot of Triors at the Lycee Saint-Gregoir in Tours during the *Recontres martiniennes.* Entitled "Gregorian chant and the Magisterium: Three Centuries of Chant judged by the Church," it traces the chain of texts which comment on the role of chant in the liturgy finishing with the famous article 116 from the constitution on the Liturgy of the Second Vatican Council. He comments in detail on the *motu proprio* of Saint Pius X in which he states that true sacred music should be holy, true art, and universal. The author says that we too often reduce Saint Pius X to his anti-modernist writings. However, we should not disassociate his love of doctrine from his love of the beauty of the liturgy. Saint Pius X is directly responsible for the admirable flowering of Gregorian chant at the beginning of this century. Saint Pius X established the respective places of Gregorian chant and all other sacred music when he wrote in the *motu proprio* "Gregorian chant has always been considered as the most perfect model of sacred music, and one can justifiably establish the following general rule: a musical composition for the Church is all the more sacred and liturgical in so far as it more closely approaches the inspiration and the taste of Gregorian melody, and in the same way, it is less worthy of the Church to the extent that it strays from this supreme model."

V.A.S.

BOLLETTINO CECILIANO. Vol. 93. No. 4, April 1998.

The editor, Valentino Donella, has a very long editorial on the millennium and its relation to liturgy and church music. One of the major problems is education of musicians. He compares the programs in state conservatories and private schools. The usual reports on meetings and conventions, programs and reviews conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Vol. 93. No. 5, May 1998.

The editor continues his composition about the close of the century and what music can be mentioned for the 20th century. He reviews Alexander Peloquin's *Lord of Life*, commissioned by Cardinal Cooke for the year of the family, 1980, and Andrew Lloyd Webber's *Requiem.* Others mentioned are H. Andriessen, H. Schroeder, G. Kronberg, P. J. Plum and H. Lemacher. One might well debate some of his points. Marino Tozzi gives an extended report on the three days workshop in liturgical music sponsored by the Italian

Association of Saint Cecilia. A report on sacred music in the seminary of Florence is in response to an invitation extended to Italian seminarians to describe the musical formation given in their seminaries.

R.J.S.

NEWS

William Peter Mahrt and his choir at St. Ann Chapel, Stanford, California, has celebrated Pentecost Sunday with Josquin des Prez's *Missa Malheur me bat*; Corpus Christi, with Palestrina's *Missa Spem in alium*; Saint Ann's Day, with Byrd's *Mass for Four Voices*; and Assumption, with Leonel Power and others' 15th century English Mass movements. The remaining parts of the Mass were sung in Gregorian chant.

Saint Ann's Church, Washington, D.C., celebrated Easter with Gregorian chant and traditional Catholic hymns. The choir sang pieces by Randall Thompson, John Tavener and Bruce Saylor. On April 4, 1998, the Saint Ann's Choir and Orchestra presented Mozart's *Requiem* under the direction of Robert Bright. Monsignor William J. Awalt is pastor.

Mary Ellen Strapp, for a long time a member of the board of directors of *Sacred Music*, died after a long illness on July 15, 1998. The Twin Cities Catholic Chorale sang Anton Bruckner's *Choral-Messe* at the funeral at Nativity Church, Saint Paul, Minnesota. Monsignor Richard J. Schuler preached the homily. She was buried in Calvary Cemetery. R.I.P.

The Bach Choir of Bethlehem, Pennsylvania, celebrated its centennial with a series of events that included concerts, lectures and festival presentations, beginning in May 1998 and continuing through May 2000. Among the major presentations are Bach's *B Minor Mass*, the *Saint John Passion* and the *Saint Matthew's Passion*. Among the noted musicians taking part in the events are Greg Funfgeld, director and conductor of the festival; Tamara Matthews, soprano; William Sharp, baritone; Marietta Simpson, mezzo; and Yo-Yo Ma.

At its meeting at Christendom College, Front Royal, Virginia, the Church Music Association of America elected a new president, Father Robert A. Skeris, chairman of the department of theology at Christendom, and long-time members of CMAA. He is a priest of the Archdiocese of Milwaukee and holds a doctorate in theology from the University of Bonn, Germany. He has spent many years in Rome on the faculty of the Pontificio Instituto di Musica Sacra, Father Skeris is author of several books and a frequent contributor to *Sacred Music*.

OPEN FORUM

First Impressions Last

Changes in the Church have come "fast and furious." By now, more are expected momentarily. Reflecting the accelerating change key to Alvin Toffler's best-seller, *Future Shock*, a spiritual version of that concept has been reality for many.

Ironically, Catholics used to swell with pride, convinced that their Church was not only built upon Peter as Rock, but, with the promise of eternal life in hand, its liturgy was universal and unchanging. People really believed that. Today, a growing minority perceives change and Catholicism to have become almost synonymous. Many are bitter that on valance, this is for worse, not better.

Many examples can be cited, but one will serve here as representative. It has been largely overlooked in the on-going turmoil. Interestingly, it is seen routinely at every Sunday Mass, although likely unappreciated by most in the pews. To the perceptive, however, significant and symbolic overtones exist. The case in point: how the clebrant enters the sanctuary.

As with many other things, today's practice differs dramatically from that of times past. Year ago, the priest entered unobtrusively from an adjacent vesting room called a sacristy. Signaled only by the muted tinkle of a bell, he was preceded by one or more male servers, but only by a few steps. Sometimes he entered in silence. If servers overslept or missed their assignments, he came in alone. The situation can be summarized in one word: humility. In no way was the priest calling attention to himself. Yes, he was "up in front," and yes, everyone knew he was the celebrant, but that is as far as it went.

Today, the opposite is true. Typically on

Sundays—and that is the only time most parishioners attend Mass, if they still do at all!—the priest enters at the end of a long procession, walking the full length of the center aisle. Whetting our curiosity? "I wonder who we will have today?" In a kind of residual "awe," many turn to gape at "the great man" as he passes. He is preceded by a whole retinue of functionaries, including lector and Eucharistic ministers (communion distributors), all of whom will in a few minutes add to a then well-filled sanctuary . Suspense builds. "Lesser" persons come up the aisle first. In short, it is almost as though the celebrant is saying , "Hey, everybody, look at me!"

Later, this man-focused impression is reinforced. Prayers are in common English, not the more majestic, reverent, "reserved-for-God" Latin. The celebrant faces the people, so he can "perform" in full view, allowing and almost inviting people to focus on his very human, individual personality. What passes for an altar is little more than a stark table, rather than the formerly typical, ornate high altar. On a reduced scale, the latter resembled a gothic cathedral in its architecture and appointments, giving implied praise to God.

In most churches today, the original high altar which was paid for by the "widow's mite" contributions from depression era wages, has long since been removed. Some parishes have gone further. The Blessed Sacrament that used to have the deserted place of honor there has been replaced by the empty (most of the time) chair of the local ordinary. It is likely no coincidence that the formerly common practice of genuflecting when arriving and leaving is seen less all the time. The logic is clear: why genuflect to an empty chair?!

Like the entry procedure, in other words, these other practices also call attention more to man than to God. If one wants to be charitable, it can be said that apparent "pride" is likely unintended. Nevertheless, those involved directly should be reminded that for most, "Perception is reality."

Dr. Joseph H. Foegen
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From a Parish Bulletin

The bulletin of All Saints Church, Bridesburg, Philadelphia, Pennsylvania, for April 26, 1998, had the following commentary, written by Father Edward P. Burke who was celebrating the silver anniversary of his ordination to the Holy Priesthood.

"In the 1960's, our altars soon got turned around" following the Vatican Council. No regulation, rule or law within the Roman rite says Mass must be celebrated facing the people (*ad populum).* In the last 30 years, however, it has become the common practice. Yet rubrics in the New Order of Mass (*Novus Ordo Missae*) clearly envision the traditional practice where priest and people together face God (*ad Deum*) during the Eucharistic Sacrifice. Directives instruct the priest to turn to the faithful at times and then to turn back to the altar. By Holy Orders, every priest goes to the altar as a representative of the one, true, eternal High Priest, Jesus the Christ. Standing there traditionally *ad Deum*, the individual priest is faceless. Appropriately his identity, personality and idiosyncrasies matter less. He and the congregation literally face God present in the Blessed Sacrament on and often reserved behind the altar. The priest offers the Sacrifice as part of and as head of a Pilgrim People. He prays to God with and for them, rather than speaking to and at them. *Ad populum* seems to have grown into a presumed norm of our *Novus Ordo.* This concerns many, myself included. A growing movement these days questions this turning of our altars. The Vatican II policies and spirit of liturgical renewal must be distinguished from subsequent developments, especially those not specifically mandated in or even recommended by conciliar decrees. Vatican II called for retaining Latin in the Roman rite, while permitting the introduction of some vernacular. The pope in his chapel with visitors continues to offer Mass *ad Deum.* Saint Agnes Church in Saint Paul, Minnesota, has never ceased using its high altar; all Masses are *ad Deum.* A re-appreciation and a revived use of the liturgy of Sacrifice *ad Deum* may be a key to today's perceived need to restore a sense of the sacred. The nature and purpose of Holy Mass suggest the Eucharistic action manifest an obviously-strong theocentric orientation. The Sacrifice of the new and eternal covenant is offered so that sins may be forgiven; *prosit omnibus et singulis!* Jesus, our high Priest, leads us at worship and throughout life as in His footsteps we journey to the Father."

CONTRIBUTORS

Ralph Thibodeau is a frequent contributor to Sacred Music.

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UPCOMING WORKSHOPS

• The Midwest Conference on Sacred Music will be held September 24-26 in Donaldson, Indiana. Co-sponsored by the CMAA and Nicholas & Maria Publishers, interested parties should contact Mrs. Mary Hubley at (219) 356-1398 or E-mail: moberle@ldr.coolsky.com

• Adoremus and the CMAA will be co-sponsoring two Sacred Music workshops: one to be held Saturday Nov. 14 in St. Paul, Minnesota, the other to be held Saturday Oct. 31 in Alexandria, Virginia. Interested parties should contact the organizer, Dr. Kurt Potereck, at (616) 451-8826 or E-mail: 105066.1540@compuserve.com