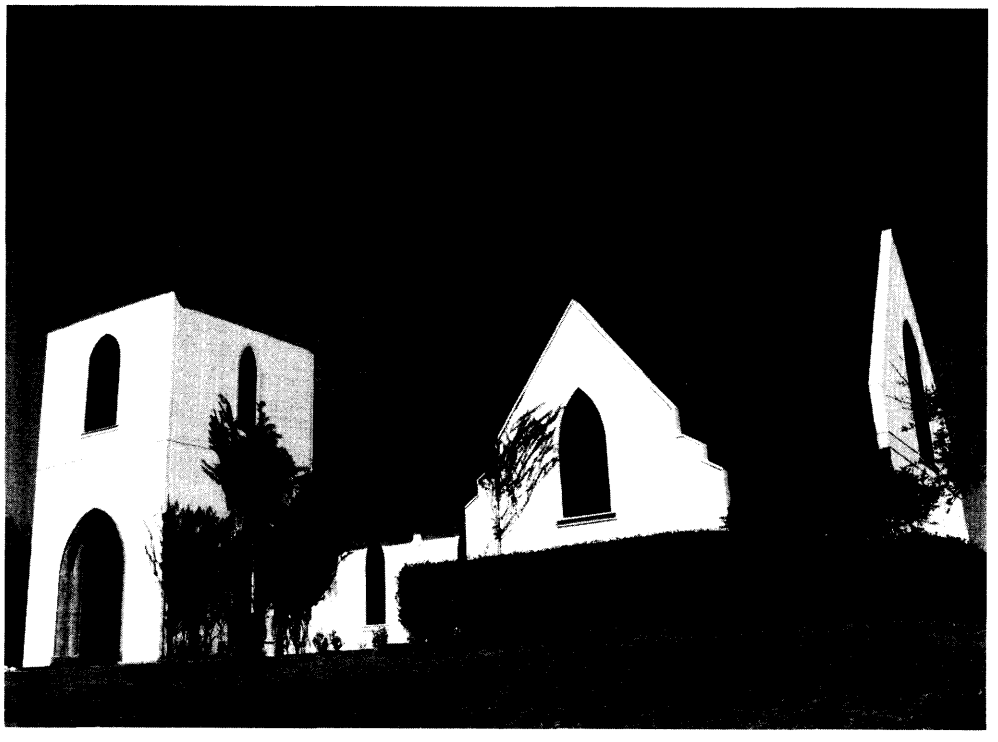
SACRED MUSIC

Spring 1999
Volume 126 No. 1



The Church of Our Lady of the Atonement (San Antonio, TX)

SACRED MUSIC

Volume 126, Number 1, Spring 1999

SACRED MUSIC

Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of Publication: 875 Malta N.E., Grand Rapids, Michigan 49503-1835.
E-mail: 105066.1540@compuserve.com

Editorial Board: Kurt Poterack, Ph.D., Editor

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

Music for Review: Calvert Shenk, St. Paul Cathedral, P.O. Box 10044, Birmingham, AL 35202-0044
Susan Treacy, Dept. of Music, Franciscan University, Steubenville, OH 43952-6701

Membership, Circulation and Advertising: 548 Lafond Avenue, Saint Paul, Minnesota 55103

Membership in the Church Music Association of America includes a subscription to SACRED MUSIC. Membership is $20.00 annually; student membership is $10.00 annually. Single copies are $5.00. Send applications and changes of address to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672. Make checks payable to Church Music Association of America.

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

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

Cover: Madonna del Granduca, by Raphael, 1483-1520.

ISSN: 0036-2255

SACRED MUSIC (ISSN 0036-2255) is published quarterly for $20 per year by the Church Music Association of America, 875 Malta N.E., Grand Rapids, Michigan 49503-1835. Periodicals postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672.

FROM THE EDITORS

In This Issue

In this issue are two articles by the Hungarian professor László Dobszay which express considerable reservations about the way the liturgical reform after Vatican II was carried out. The second article on Holy Week has never been published before. The first article on Office Hymns was published ten years ago in *Sacred Music*. However, since that was a whole decade ago, and the issue of a "reform of the liturgical reform" remains extremely topical, I thought this article would bear reprinting.

Urgent Request for Renewals and Donations

We are making progress toward the replenishment of our checking account, but are still a long way from being where we should be. So please, if your renewal is due now or anytime in the near future sit down *tonight* and write a twenty dollar check to the "Church Music Association of America" and send it to our current Treasurer, Mr. Patrick Kobold, 1008 Carlton Dr., Shoreview, MN 55126.

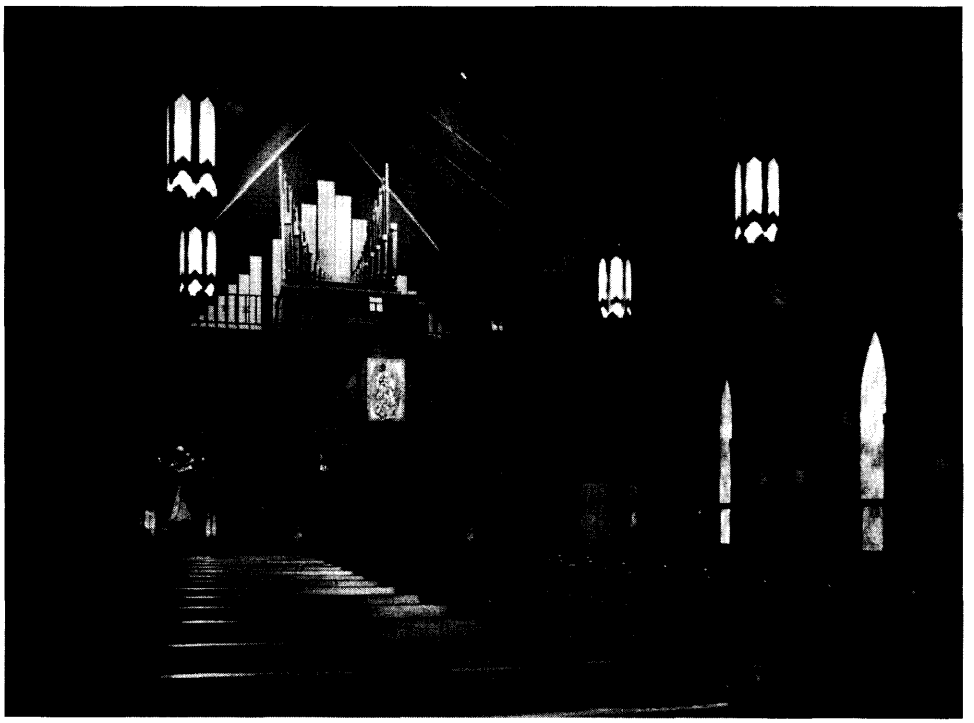
Monsignor Schuler would like to clean out his rectory basement of all the back copies of *Sacred Music* he possesses. I have seen his basement, and he has plenty of copies of every issue of *Sacred Music* published under his editorship (1976-1998). He also has many, if not all, of the issues of *Sacred Music* from the time of the name change (1964) up to his editorship, and some back issues from the time when the journal was called *Caecilia* (one each, I believe, from 1957 and 1958). They are available at $5 per copy. Write your check to the "Church Music Association of America" and send it with your request to the Treasurer, Mr. Patrick Kobold, at the above address.

Finally, I will make bold to ask for donations to help us with the replenishment of our checking account so that we can get this journal back on schedule. Maybe some of you would consider making a donation of $50, $100 or even $200? In return, we will send you, respectively, 10, 20, or 40 representative copies of historic issues of *Sacred Music*. Let us all pull together so that we can get this journal back on schedule!

Pictures

The pictures inside this issue of *Sacred Music* are of Our Lady of the Atonement Catholic Church in San Antonio, Texas, and were kindly provided by the pastor, Father Christopher G. Phillips. Our Lady of the Atonement is one of seven "Anglican Use" parishes in the United States. Interestingly, of these seven Anglican Use parishes five are in Texas. Anglican Use parishes consist of former Anglicans (known as "Episcopalians" in this country) who since 1980 have converted to the Catholic faith and who have been allowed to keep parts of their spiritual and liturgical patrimony. This was possible in this case particularly, because the Anglican Book of Common Prayer was in many ways a 16th-century English translation of the Sarum missal. The "Sarum Use" was an English variant of the traditional Roman rite. For those who wish to learn more about Our Lady of the Atonement parish, I would encourage them to visit the parish web site at http://members.aol.com/ourldy/

I am keeping open my invitation to readers to submit pictures of beautiful Catholic churches, exteriors and interiors, for publication. If you wish to have your pictures returned please include a self-addressed, stamped envelope. Because I cannot absolutely guarantee the safety of the pictures, as they are sent by mail to the printer and back, I recommend you send me only copies. Please clearly mark the name and location of the church on the back of the picture.



Pipe organ at Our Lady of the Atonement Church (built by John Ballard Company, San Antonio, TX)

HYMNS OF THE HOURS: CRITICAL REFLECTIONS ON THE BUGNINI LITURGY

By way of introduction, let me draw the lines immediately so as to separate myself from certain views on the one hand, and to exclude some other topics, albeit important, from the discussion on the other hand:

1. The critical approach presented here reflects neither disobedience toward higher church authority nor a practical opposition to liturgical regulations. In everyday life, I am ready to accommodate myself to the currently valid liturgical prescriptions even though as an expert dealing with liturgy I consider them wrong or unsuccessful in many respects. Thus, my remarks are made in a spirit of service and not of contention.

2. The reason why I think that the Bugnini liturgy is unsuccessful for the most part is not because it has introduced innovations and thus is a reform liturgy, but because it has introduced reforms unsuccessfully and has thereby caused damage. There is no doubt that a liturgical reform was necessary, but it is not so clear that *this* liturgical reform was needed. Consequently, I decline to accept the grouping of opinions into the categories of "progressive" and "conservative," as well as the attempt to seek the main cause of the present troubles in these "progressive" and "conservative" extremes. I am convinced that the scholar may undertake the awkward task of examining both the old and the new in liturgy, each according to its own specific truth, as long as he is willing to observe the regulations of the Church in daily practice.

3. The liturgy has its own particular laws and truth, and what is more, its own *inner* laws and truth and not only legal statutes. When in the following pages the Bugnini liturgy is criticized, it will be done from the standpoint of this particular "liturgical truth," and not from a theological point of view in spite of the fact that at certain points (e.g. the rites

of the sacraments) the liturgical solution suggests a problematic dogmatic attitude. The liturgy seems to have no measure apart from the *lex credendi*; everything can be imagined and verified by means of speculation. Yet the liturgy is one of the most important repositories of the holy tradition, of the dynamic handing-down of the wisdom of the Church even in its stylized state. Its dogmatic contents are constituted, in addition to the normative system of dogma, by the sum of spiritual, socio-psychological, aesthetic, cultural, emotional, historical, and pedagogical factors which preserve at the same time the role of the liturgy connected with the other spheres of religion but not identical with them. Theological speculation may warrant the harmony between *lex orandi* and *lex credendi*; liturgical legislation can protect the values of liturgy against arbitrariness; and yet for grasping the specific truth and validity of liturgy, speculation proves inadequate and the law insufficient. To touch this sacred sphere, utmost tact is required, since our reasoning is in much the same way secondary to reality as any speculation about life is to the fullness of life.

4. Tradition plays such an important role in the liturgy because among other things, it provides the most essential point of departure. The Constitution on the Sacred Liturgy made a clear statement in this respect: it allowed for the introduction of innovations, but only on condition that they meet two requirements. One is that the new forms should spring organically from the existing ones; the other is that only innovations yielding real and genuine profit to the Church are to be introduced. Unfortunately, the Constitution itself contradicts these two requirements in certain respects, and in subsequent years the regulations fell into serious contradiction with the Constitution on these two points, and in so many other areas as well. It is, therefore, all the more problematic if Rome, which acts as a guarantee of the regulations, wishes to reduce the whole matter to a question of obedience. In this case her own commission could also be called upon to account for obedience to more universal and comprehensive laws. What makes the claim of obedience psychologically difficult is that an arbitrary construction based to a large extent on individual initiatives and opposed to the centuries-old customs of the Church, now claims the reverence due to the usage of the Church, a procedure which though perhaps valid legally, is yet contestable from the point of view of contents.

5. In the following discussion, tradition will not be identified with the Tridentine liturgy. In fact, the Tridentine liturgy is but one of the branches of the Roman liturgy—and not the most successful one at that—which existed in many variants, well-ordered and side by side. Thus our point of departure will not be the Tridentine, but the Roman liturgy as it appears in the variety of forms found in various localities, religious orders, and historical periods. Once we know this tremendously rich system of variants, and even in spite of this knowledge, we can scarcely include the Bugnini liturgy in the category of the Roman liturgy, since it is arbitrary to such an extent that we can neither regard it as something developing organically from the older liturgies, nor can we claim that its innovations were called into life by the "real and genuine" spiritual interests of the Church.

6. In practice, the introduction of the Bugnini liturgy went hand in hand with the change-over to the use of the vernacular. These two changes are not "liturgical reforms" in the same sense, because the latter brought about changes in the manner of the transmission of the liturgy, whereas the former affected the contents of the liturgy. Although the change-over to the vernacular is not lacking in difficulties, it is not treated in this article.

7. The liturgical reform has given rise to a certain conception about the liturgy in public opinion—primarily in the view of the clergy—which manifests itself in beliefs, judgments, celebration of the liturgy, teachings, and practical endeavors. An analysis of this new mentality, and its effect on the whole spirituality of the clergy, ought to be carried out before all else. However, this and similar theoretical issues are passed over in silence or mentioned only briefly in this article.

In connection with the hymns of the hours, the Constitution on the Sacred Liturgy provided for two changes: to enlarge the repertory, and to "restore the old forms," that is to eliminate the unfortunate outcome of the 17th century *aggiornamento* (cf. article 93).

The Bugnini breviary has fulfilled, or perhaps overfulfilled, the first task. It is in fact not so certain that by multiplying the number of hymns, a definite profit has been realized in every respect. Overwhelming as the wealth of the surviving hymns of the Roman liturgy may be, in reality each local church only made use of some 80 to 100 items; their adequate repetition, and the deliberate balance between variety and constancy resulted in a kind of familiarity: it followed from the repetitions of melodies and texts that anyone saying the offices could be familiar with each hymn separately and could even know them by heart in many instances. This personal familiarity with the hymns is endangered by the exaggerated number of hymns (amounting to some 300 in the new hymnal, many of them recent compositions). Much as I find the prospective enlargement of the repertory justified (though not to the same extent in every part of the breviary), I can hardly escape the impression that in this case a subcommittee used the opportunities for creativity with zealous and exaggerated ambition.[1]

For the most part, the reconstruction of the texts has been carried out successfully. The worst failing for which one might blame the compilers of the new hymnal is that in other instances they themselves found reasons for "emendations," so that we cannot claim to have authentic texts at our disposal this time either. In my opinion, these modifications are for the most part unjustified. To mention only two examples: the last two verses of St. Ambrose's famous hymn for Easter *(Hic est dies versus Dei)* have been omitted, thus eliminating the textual unit which forms the climax of the whole poem and which opens up eschatological perspectives at the end of the hymn by linking the resurrection of Christ and man. This truncation represents a loss poetically as well. Another example is the rewriting of the hymns for Lent by omitting all references to *jejunium*. In reality, Lent has been a primary period of bodily fasting up to the present day. The hymns give evidence of the ancient liturgical asceticism of the Church and thus it may well be that *they* are right, as opposed to the recent trend. Finally, early ecclesiastical authors unanimously assert that the *jejunium* must be understood in a more comprehensive sense than mere bodily fasting (*jejunium magnum et generale*), and in this meaning it has remained timely to this day.

The greatest change has taken place in an area which has not been specified by any provision of the constitution, namely in the position of the hymn within the hour. The rule which was followed without exception by hundreds of liturgies of the dioceses and religious orders, and by the most varied branches of the office of the Roman liturgy, had already been reflected in the *Rule of St. Benedict*, which provides the earliest existing detailed account of the Roman office, namely that the hymn is to be sung before the canticle (though separated from it by a versicle) in the three hours (Lauds, Vespers, Compline) which concluded with a canticle from the gospel (*Magnificat, Benedictus, Nunc dimittis*); otherwise it is sung at the beginning of the hour.[2]

The Bugnini breviary has now made order in that it placed the hymn at the beginning of each hour.

He who has never experienced the ancient system, and in particular he who does not take the sung choral office as his basic experience or norm, may easily claim that it is only a minor difference, not worthy of mention. But anyone who has had sufficient opportunity to experience lauds or vespers in actual liturgical celebration, will know how immensely the traditional structure contributed to the effectiveness of the hour, which was guided by liturgical sensitivity to the exigencies of real life, and not by a mechanical system. This order, which was animated by the spirit of prayer and can only be understood and judged in its life-functions, came into existence through the concatenation of logical, theological, psychological, and artistic forces.

The high point of these three hours was the canticle from the gospels, whose dignity derived from its position in the New Testament, but whose text originated in the world of psalms. Apart from the antiphon, it is exactly the uplifting force of the hymns which assisted the community in singing these words in their full brilliance, at the climax of the celebration. From the midpoint of the hours (i.e., from the chapter onwards) there emerges a "block," consisting of chapter, responsory, hymns, and canticle, equivalent to

the "block" of psalmody, characterized by a steadily increasing intensity. In opposition to the first section of the hour which is primarily accommodated to the Old Testament (and only in its application, to the New Testament), the second section reveals the consummation in the New Testament more directly.

The liturgical truth of this structure is even more transparent in the Vespers of the feasts. This hour commences with the tranquillity of the psalms which contain antiphons enough to attune the hearts to the feast and to lend intellectual-musical emphasis to the psalmody. The chapter takes only one sentence from the scripture and calls attention to it through its very conciseness (as well as through the related visual elements). With this sentence, a climax is reached: the responsory (in fact, *prolixum*!) raises us out of the world of psalmody. The hymn which follows, lends wings to the hour in every respect: its six to eight verses provide an excellent framework within which the Church speaks in direct terms about the feast, and not merely through the words of the Bible. The form and the poetic mode of expression differentiate this unit from the rest of the liturgy in a characteristic way. The versicle separating the hymn from the canticle seems to be well-nigh a composed rest, but it represents as much a momentary relaxation, as does the "letting back" before the climax of the great musical compositions. The emotional and thought content accumulated in the hymn then breaks forth in the canticle, which though always textually identical, is always interpreted anew under the influence of the hymn. In themselves, the contents of the canticle are rather general in comparison with those of the hymns, which assumes here almost the function of the introductory tropes, thereby lending particular stress to the most important thing: the one continuous praise of the Lord. The antiphon of the canticle is not sufficient to fulfill this function; it is, however, adequate for maintaining the notion of the feast and linking it with the canticle. Let us recall too that following the accumulation of these poetic and festive thoughts in the verses of the hymn, the fire of the evening burnt offering is being brought in during the singing of its last verse of praise, and the versicle is being sung while the priest imposes incense upon the glowing embers so that its smoke and scent should also render visibly present the canticle's general praise of the Lord as the climax of the hour.

It is evident that this construction of the hour is basically dynamic and that its progressive structure varies completely from that of the little hours. Only a dull rationalism could take pleasure in reducing all the hours to the same pattern. The argument in favor of the introduction of the Bugnini breviary, which alleges that the hymn must indicate the part of the day and the feast at the beginning of the hour, is not convincing either. Every person singing the office will know whether it is sunset or dawn, while the thought of the feast is sufficiently expressed by the antiphons. The fact that this thought is first expressed more enigmatically, deduced from the psalm, and then more and more explicitly, reflects the spirituality of the hour. Even if we accept this speculative argument, we would still feel that the evacuation of the middle section of the hour and the loss of its characteristic spiritual and psychological structure are too high a price to pay for the alleged practical advantages.

The compilers of the Bugnini liturgy must also have felt that by shifting the hymn to the beginning, the inner equilibrium of the hour has been disturbed and its middle section has been impoverished. This may account for the inclusion of the pseudo-psalms at the end of the psalmody which are taken from the epistles of the apostles or from the book of Revelation. One cannot exclude the possibility that biblical scholars, suspecting ancient Christian songs in some of them, are right after all. But should they be songs, then they must rather be included in the second or third categories of Saint Paul's "psalms, and hymns, and spiritual songs" (Eph. 5:19), let us say perhaps as early forerunners of songs like the *Phos Hilaron*, or the independent genres of the Orthodox liturgy and the extensive Latin antiphons, rather than being considered New Testament counterparts of the psalms, built on the principle of *parallelismus membrorum*. This is why their psalm-like arrangement in the new breviary appears to be so unnatural.

This lack of sensitivity to the structure of the hours is evident not only in changing the position of the hymns but also in another innovation of the Bugnini liturgy: the fusion of

lauds and vespers with the Mass. In the history of liturgy, three examples of this combination are known: the attachment of lauds to the midnight Mass of Christmas, the addition of vespers at the end of Mass on Holy Thursday, and the shortened vespers (and lauds, respectively) sung at the conclusion of the Easter Vigil Mass. All three go back to a unique situation and find their explanation therein. Besides, none of them disturbs the integrity of the office and the Mass; the hour is sung as a whole between the communion and the postcommunion, i.e., at the end of the Mass. According to the Bugnini liturgy, the hymn and the psalms are to be sung before the Mass, whereas the canticle from the gospel comes after the communion, which means that the hour has practically been broken down into its constituent parts; its psalms mean an unjustified prolongation of the beginning of the Mass, the mixing of two liturgical cycles, each of which requires a different attitude. Cut off from the psalmody and the rest of the hour, the canticle functions as a simple song of thanksgiving. This solution is to be considered particularly dangerous if it is not the exception but the rule, as in some parishes, monasteries, and seminaries, etc. He who experiences the hours in this form day by day cannot form a proper notion of their proportions and the logic of their structure. I feel no desire to listen to a symphony of Beethoven between the second and third movements of a Mozart symphony, not even by way of exception, and much less to see it established as general performance practice.

The life-like structure expressing the character of the hours has fallen victim to the enforcement of a principle contrived at the writing-desk. The structure that had been followed by 500 office rites through 1500 years of liturgical history has been rejected, indeed prohibited by the 501st office. Do the votes of five hundred count so little against one? Can this inconsiderate procedure claim our inner loyalty and affection beyond external compliance? The *adinventiones suae*, defying the overwhelming majority, are an audacity; if, however, they are aimed at eliminating the majority, they are an impudence; and if for achieving this my obedience to the Church is required, then, a violence.

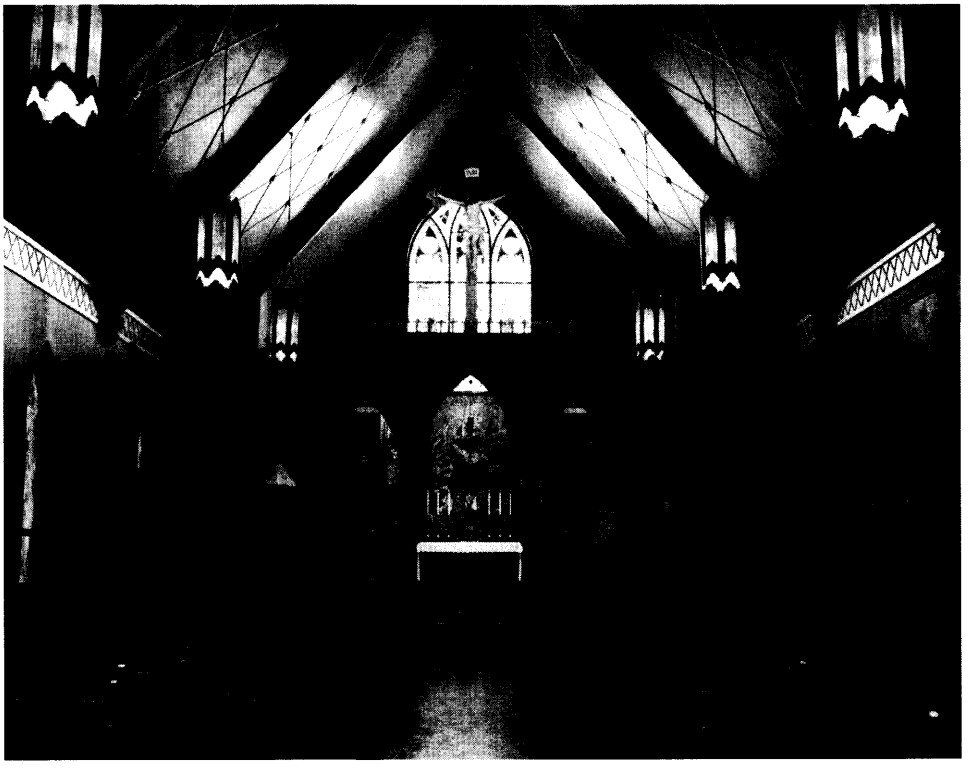
The Constitution on the Sacred Liturgy states that no innovations should be introduced unless the genuine and actual benefit of the Church demand them (art. 23). Is there anyone who can prove that upsetting the ancient structure of Lauds, Vespers, and Compline has brought notable spiritual advantages to the Church in the past twenty years?

PROFESSOR LÁSZLÓ DOBSZAY

NOTES

[1]Would it not be a more satisfactory solution for the Church to submit a medium sized "common hymnal" (consisting, let us say, of 60 to 80 hymns) together with a rich selection from the "treasury of hymns" out of which the individual local churches could make up their own hymnals by selecting some 60 to 80 additional pieces, each according to its own capabilities, and including as well some hymns from their own local liturgical tradition?

[2]We all know that it took centuries until the hymns were introduced into the Roman liturgy. In the office of the monastic orders they were accepted immediately, and evidence of their early diocesan use is also available. On the other hand, Rome refused to incorporate them into her own practice as late as the turn of the 11th or 12th centuries (see the so-called early Roman antiphonals), and the last three days of Holy Week have preserved up to the present the more ancient construction, without hymns. But wherever they were introduced, the principle enunciated above was followed everywhere. The various office systems show only one significant and one less significant difference: about half of the European churches did not sing at Matins since they felt that the invitiatory was sufficient for introducing this extensive hour. Apart from that, the sequence of the three items constituting the central part of the hour (chapter, responsory, hymn) varied at compline (and occasionally also at lauds) in some churches.



The Nave of Our Lady of the Atonement

HOLY WEEK: CRITICAL REFLECTIONS ON THE BUGNINI LITURGY

In the introduction to the first part of this series of articles ("The Criticism of the Bugnini Liturgy - The Office Hymns")[1], I put forward some principles which I summarize now as follows: 1) The expert in liturgy is entitled to criticize the liturgical "reforms" if, in practice, he observes obediently the regulations in force in the Church, including those rules which he cannot accept in his capacity as expert. 2) We have to reject the attitude which ranks the criticism of the reforms as the manifestation of conservatism, since it may be simply the criticism of certain single components of the reform. 3) Liturgy has its own inner laws beyond purely theological and juridical speculations. The various individual solutions must be measured against these liturgical laws, too. 4) The laws can only be established by studying the liturgical traditions and not by applying a speculative method. By liturgical tradition I mean the sum of the whole past of a given liturgy (in our case of the Roman rite), not only the customs of the last 100 years. 5) The Bugnini liturgy is contrary to this tradition in many respects, not only to the Tridentine rite but to the whole of the Roman liturgy. The Bugnini liturgy is an arbitrary patchwork which does not meet the requirements of the Liturgical Constitution of the Vatican Council, according to which all accidental innovations must spring organically from tradition and yield genuine spiritual benefit. 6) In this series the question of the language of the liturgy will not be discussed since it touches upon the transmission of the liturgical contents, and not upon its essence. 7) Similarly, the theological, spiritual, pastoral, and psychological implications of the liturgical reforms will be disregarded.

In the preamble let me raise a more general question, the relationship of the Bugnini liturgy to the liturgy of the Roman rite, and to the Tridentine rite.

Though the reform made sporadic references to the ancient Roman liturgy, its starting point was the Tridentine rite. It was the Tridentine liturgy that the reform corrected and modified, combined with the other elements (in most cases with its own innovations), or simply rejected as an unacceptable pattern, and replaced by new inventions. The innovations were presented to the public as the next step of the organic liturgical evolution set off by the requirements of our age. This argumentation showed the Tridentine rite as a reform liturgy, too, expressing the requirements of its own age, and took for granted that such a *zeitbedingt* (time-bound) liturgy had to be modified after a period of 400 years. It would follow from the above train of thoughts that to oppose the new liturgy meant a sinful adherence to a 400-year-old, out-of-date evolutionary phase and, what is more, that this kind of conservatism was a sin against the Holy Spirit and the hallmark of disobedience against the Pope. (Neither has this view been modified by the fact that some years ago Pope John Paul II permitted—on certain conditions—the celebration of the liturgy of the Mass according to the Tridentine rite. This permission was regarded as a tactical compromise with conservative groups.)

What is the real place of the Tridentine rite within the overall tradition of the Roman liturgy?

Anyone who wishes to speak about the Tridentine rite must clarify first the precise meaning he attaches to this term. Essentially, the Tridentine rite is not an original and independent liturgy but a variant of the centuries-old Roman liturgy. Compared with this centuries-old tradition, those points are most striking at which the *Tridentinum* seems to be independent and different from everything else. In this case, it will be declared to be a new branch of the Roman liturgy created 400 years ago. On the other hand, if you compare the Tridentine rite with liturgies other than the Roman one (e.g. with 17th-18th century "reformed" liturgies or with their spiritual offspring, the Bugnini liturgy) you will find that there are no important differences between the Tridentine usage and the main stream of the at least 1500-year-old Roman liturgy. In this respect the Tridentine rite represents the ancient Roman liturgy itself and not a 400-year-old custom.

Evidence on the liturgy of the first Christian centuries is sparse, and certainly insufficient to justify any practical arrangement of the liturgy. Authentic sources survive sporadically from the 6th century, and in complete form from the 8th and 9th centuries onwards. The liturgical arrangement as it is recorded in 8th to 10th-centuries could be traced back with the careful consideration to the end of the 5th century at the latest. (Just think of the structural identity of the Office in the 9th and 10th century liturgical books on the one hand, and in the Rule of St. Benedict on the other.) The main features of this liturgical usage were the same as those of the Roman church as followed—with slight differences—by the dioceses, provinces, and religious orders up to 1970. There was no universal Roman liturgy that showed deviations depending on the location and the times of its use, nay, these variants represented in their integrity the common essence of the Roman liturgy. The differences of the individual liturgies are historically extremely interesting and the details very clear if we examine them closely. However, the moment we look at them from the perspective of our time, they appear to constitute a uniform, characteristic liturgical family separated not only from the rite of the Eastern churches but from the liturgy of the other Latin rites (e.g. Mozarabic, Ambrosian, etc.), too. Unity and difference within this "Roman" liturgy (or liturgies) is not accidental, and the number and importance of the common features are greater than the differences.

A relatively late variant of this common Roman liturgy was the rite of the Papal Court, the *Romana Curia*. This "Curial" liturgy was the starting point of the Tridentine Council (more accurately, of the reforms after the Council), hence this "Curial" liturgy determined indirectly the liturgical practice of the 17th to the 20th centuries, too. The Tridentine reform did not aim at creating a new, up-to-date liturgy. All it wanted to achieve was to prune off the wildings and exuberant overgrowth of the late Middle Ages, of Humanism, and of the Reformation. It meant to be a reform in the original sense of the word: the

restoration of the "pure" forms of the Roman rite. The Tridentine rite is therefore a special form compared to the liturgy of Paris, Cologne, Prague, or to that of the Dominicans, or Premonstratensians. The Tridentine reform impoverished the Roman liturgy slightly and mutilated its integrity by disregarding these traditions. (This happened, it is true, in spite of the original intentions once the norm of Trent was established to replace the 16th-century "modern" reform liturgies, and not the traditions having survived "from time immemorial.")

These drawbacks can, however, be discovered only if we compare the *Tridentinum* with eminent representatives of the Roman liturgy. Compared with the other rites outside the sphere of the Roman liturgy or with the Bugnini liturgy, the *Tridentinum* proves to be a member of the Roman liturgy. In this respect *the Tridentine rite is identical with the centuries-old Roman liturgy*, itself being one of its branches, while the Bugnini liturgy does not belong to the great family of the Roman liturgy.

In my opinion this distinction was by no means neglected innocently or through oversight. It was done with a purposeful manipulation. The reason why the Bugnini liturgy was introduced so as to suggest that it differed from the *Tridentine* rite only, was to create the misleading impression that all we had to depart from was a 400-year old "Baroque" tradition. In fact, viewed in the light of the essence of the liturgy, breaking with the Tridentine rite entailed a break with the entire Roman tradition up to that point. If the Roman liturgy is identical with the liturgical order documented from the earliest sources up to the year of 1970, then the Tridentine rite *is* definitely a member of this tradition while the Bugnini liturgy is not.

It is, of course, possible to say the Roman liturgy was bad or outdated. In this case the person doing so should proclaim his standpoint openly and assume responsibility for it. Yet he should not give the impression that anybody who adheres to the Roman liturgy in its Tridentine form or to any other variant—as opposed to the Bugnini liturgy—is the slave of a 400-year old "Baroque" liturgy. All this seems to be a *sermo durus*, a hard saying. But those who have had the opportunity to turn the leaves of the liturgical books of earlier centuries, who have learned which Introit, Oration or Gospel belonged to a given day could "feel at home" in any liturgical book (in spite of some differences) and actually experienced what it means to follow the path of one and the same tradition. (It has always been an astonishing discovery for my students at the Budapest Conservatory to recognize the essential identity between the oldest books published by Hesbert in the *Antiphonale Missarum Sextuplex* on the one hand and a *Graduale Romanum* printed in 1930 on the other.) If, thereafter, the reader takes into his hands the liturgical books of the Bugnini reform, he finds himself in a completely different edifice, in an alien world—even if he succeeds in finding there certain elements of the Roman rite in a capricious rearrangement.

And now let us return to a point made in my previous article. *Dato non concesso*, it was necessary to experiment with a new liturgical order, to create a new rite for the real and demonstrable spiritual benefit of the Church. Nevertheless, the attitude cannot be justified in this case either, for it combined the experiment with the extirpation of the Roman liturgy which had been preserved stable in its essence from the very earliest documents. It would have meant a minimum of fairness and reverence to include the new liturgy as a "proposal" *at the side* of the existing liturgical tradition, along with or parallel to it. If the complete unification of the Roman liturgy seemed to be the most urgent task of our days, a task carried out with a severity unprecedented thus far in history, and if this aspiration expected a real obedience beyond the laws rooted in Catholic hearts, the moral justification of such a disposal could not have been a new construction invented in writing or concocted at conference desks, but solely the Roman rite, the unbroken tradition represented in any form.

This does not mean that in my opinion the Roman liturgy ought to be celebrated according to the Tridentine rite and without any changes. I do not deny that a reform of the Roman liturgy was topical at the end of the 20th century. Neither do I claim that a reform should by all means have been based on the Tridentine rite. Yet in reality it should have started from the Tridentine rite as a status quo and a liturgical order worth honoring, be-

cause yielding much fruit in the life of the Church even in our century, it was a cult deeply rooted in the hearts and connected with the piety of the people. But the Tridentine rite is no more than one and perhaps not the most perfect appearance of the Roman liturgy. In a true "reform" the medieval traditions of the diocese and the orders, the relics of the Old Roman rite and, of course, certain requirements of our age should have been taken into consideration. All this could have been done within the domain of the "Roman liturgy."

To sum up: *By turning against the Tridentine rite the Bugnini liturgy turned in fact against the whole Roman liturgical tradition.* The group in which the Bugnini liturgy can be classified is not the family of the Roman liturgy consisting of various partial traditions, homogenous in essence and nicely varied in detail, but the set of short-lived renaissance Gallican, "enlightened" reform liturgies from the 16th to the 18th and 19th centuries. This range of reform liturgies is the same which provoked the resistance of the great personalities of the liturgical movement of the nineteenth and twentieth centuries and which prompted them to evolve their own theology and liturgical practice. It is a tragic fact that the liturgical movement was defeated at the point when it "gained the victory."

Holy Week is one of the most important elements of our liturgy. It is the center of the whole year and its condition considerably influences the whole of liturgical life. It is an exceptional period not only in its contents but also in the liturgical forms which are worthy of the contents. In establishing the rite of the Holy Week some inner laws of the liturgy played a part in addition to the contents. These included the effort to protect the liturgy of the most sacred periods, first of all Holy Week, and to preserve within them the most ancient liturgical customs, partly because of piety, and partly because they were so intimately connected with the contents of the week in the mind of the Christians (cp. "Lex Baumstark").

It should be noted that the Roman rite has no other period in the year which preserves so many elements taken over from the customs of the Jerusalem church as this one. The visualizing force of some liturgical actions (e.g. the rites of Palm Sunday) or the remnants of the veneration of the holy places and relics (e.g. on good Friday) spread from Jerusalem throughout the whole Church, so that nobody would be excluded from direct (and as it were, physical) contact with the holy secrets. As a result, the Roman liturgy does not rest content with words but rather expresses itself so powerfully in these days through visible symbols and dramatic actions. By leaving behind the sphere of words a theological standpoint manifests itself at one and the same time: that liturgy is more than a didactic, exhortative, or meditative remembrance—it is an action of mystery where, under the veil of an outward act, the facts of our redemption come true in the present. There is also a pastoral benefit of this structure of the Holy Week liturgy, namely that the whole assembled community may be directly influenced by the liturgical event regardless of age, education, or social environment.

In this respect the Tridentine rite involved a certain decline. Both the conditions and the pastoral stimuli for a colorful realization of such a "depicting" liturgy were absent from the life of the priest of the papal offices. Evidences of this impoverishment, of the elimination of some powerful dramatic moments are, e.g., the reduced form of the Palm Sunday procession, the remnants of the *Mandatum* and the veneration of altars on Maundy Thursday, the reducing of the procession before the adoration of the Cross on Good Friday, the omission of the closing rites of the *officium tenebrarum*.

The starting point for the reforms of the Bugnini liturgy was this impoverished Tridentine rite. The innovations brought further impoverishments (partly as norm and partly through their *ad libitum* proposals), making more and more concessions to liturgical minimalism. On the other hand, the Bugnini liturgy eliminated the special features of Holy Week and, by adapting the rubrics valid during the whole year, it "standardized" the rites of Holy Week (particularly in the Office). These statements will be elucidated by means of examples below. Particulars cannot be discussed in greater length for lack of space, but the examination of some important features will suffice to demonstrate the whole procedure.

On PALM SUNDAY the celebration of the high Mass begins with the blessing of palms and the procession. In the Middle Ages a procession preceded the high Mass on each Sunday. The Palm Sunday procession was a special, expanded form of the regular Sunday procession recalling and representing the events of the day. By doing so the universal Church followed the custom of the faithful of Jerusalem who wandered all over the places of the one-time events and celebrated the memory of Christ's entry into the Holy City. The *statio* of the blessing and the procession are two equally important parts of the rite. Nevertheless, because of the dramatic moments inserted and the role of the children who represented the group of *pueri Hebraeorum*, the procession became the principal motive of the liturgical action. The climax of the procession comes when the children spread their garments in front of Christ (represented by the processional Cross), when they put the palm branches onto His path, and when finally, before entering the church, as it were at the gate of Jerusalem, they pay homage to *Rex Christe Redemptor*. Thus these dramatic moments turned the procession into a chain of events and determined at the same time the exact place of the various chants during the procession (*Pueri Hebraeorum vestimenta...*, *Pueri Hebraeorum tollentes ramos...*, *Gloria laus et honor...*, *Scriptorum est percutiam...*, *Ingressus Dominus*).

In the Tridentine rite, the emphasis shifted to the blessing and so the procession became an unstructured wandering in which the chant had to rest content with the role of accompaniment and background music. It is, therefore, small wonder that a great many chants were at that time already omitted and what remained was either left out later or replaced by supplementary material. Only the entry into the church was stressed by chanting the *Gloria laus* and by a small symbolic gesture (a knock on the church door with the Cross). At the same time, the Tridentine rite gave a long ritual frame to the benediction (similar to the rite of the Mass), with lengthy readings, prayers, Preface, and Sanctus.

The Bugnini liturgy went farther in simplification. The benediction was shortened and the procession was retained in its nude form with a minimum of chant material, yet with a permission to replace it with practically any song. The rubrics introduced further alternative forms which allowed, as it were, the complete abolition of the whole procession (at the very worst the solemn entrance of the priest).

Nevertheless, the re-introduction of the traditional structure of processions and their visual elements (or, at least, the offer of its potential restoration) would be beneficial from a pastoral point of view in our days when the procession cannot leave the church in most places. When scarcity of room allows the priest, the assistants, and the children only to participate in the procession the actions performed before the very eyes of the faithful sitting in the pews would greatly help them enter fully into the spirit of the opening of Holy Week.

During a procession the role of the chants is very important, since their message cannot be replaced by anything else. One should not have suggested their substitution but the establishment of closer links between the chant and the action so that the functional meaning of the chants would be strengthened. (In the realm of authentic folk customs, the more songs were associated with definite points of the custom itself, the greater was the chance of their survival.)

Several other details necessarily have to be omitted, yet I want to call attention to two additional factors. An important element of the traditional Roman liturgy, both with respect to content and psychological effect, is the transition, or rather the change, between the procession and the Mass. The procession is a liturgical action with its own meaning, more than a mere preparation for the Mass. So it was quite logical that the celebrant led the procession in a long cope and, after having recited the magnificent closing oration of the procession, exchanged the vestment adequate for the procession for the chasuble of a priest celebrating the Sacrifice. Thus there remained some time for the choir to sing the proper introduction of the Mass (Introit *Domine ne longe*). This transition is reasonable first, because of the difference of contents and emotional implications between the two celebrations (see the chants, readings, and prayers of the Mass!) and second, because of the technical requirements. To stop the motion of the procession, to re-arrange the partici-

pants, to transform the assistants—all this could be performed more decently if the Introit and the incensation of the altar allowed sufficient time, more decently than if the procession flowed directly into the Mass prayer and the readings.

The two chants that had separated the readings—from the earliest choirbooks up to 1970—were the Gradual *Tenuisti* and the Tract *Deus, Deus meus*. The Bugnini liturgy replaced the beautiful Gradual by another chant, and what is more (and quite absurd), the new *Graduale Romanum* prescribes first the Tract and then a Gradual. (By doing so the authors apparently wish to create a closer link between the chants and the pericopes. I will dwell upon this problem in the fourth paper of this series.)

The OFFICIUM TENEBRARUM (i.e. Matins and Lauds on Maundy Thursday, Good Friday and Holy Saturday) must be regarded as an organic part of the Holy Week liturgy. This Office is a precious heritage of the Roman rite with regard to both contents and form, and we ought to attempt to make it, in one form or another, an essential constituent of the liturgy of even the parish churches.

The special features of the *Officium Tenebrarum*, such as the omission of the invitatory, the hymns, the introductory, and closing supplications, the closing of the psalm without the doxology, are all relics of an older state of liturgy, which the participants do not perceive as historical curiosities but as exceptional forms of an exceptional season, as signs of deep emotion and restriction, as is the removal of ordinary ornament on these extraordinary days. In the sphere of customs their function is identical with that of the removal of flowers from the altar and the silence of the organ in another sphere.

The arrangement of the Office on Thursday, Friday, and Saturday was practically the same in each liturgical usage starting from the ancient ones to the phase preceding the introduction of the *Liturgia Horarum* (i.e. until the transitory rearrangement of the *Breviarum Romanum*). It is remarkable that concerning the Holy Week's Office the monastic branch of the Roman liturgy, which differs structurally from the diocesan rite, fully agrees with the other members of the Roman rite, and so the *Officium Monasticum* renounces here the "Benedictine" character for the common heritage of the Roman Office.

An important part of the *Officium Tenebrarum* is the set of readings taken from the Lamentations of the Prophet Jeremiah. The local traditions differ in the selection of text, but they all are concordant with each other in adapting the Lamentations. The reading of the Lamentations in the liturgy connects the death of Jesus to reminiscences of the fall of the whole of mankind, of original sin, and of the fate of Israel and Jerusalem. By doing so the rite renders palpable the connection of the Passion with the history of Salvation as a whole, just as the Canon of the Roman Mass does when Abel, Abraham, and Melchizedech are mentioned. This is done, however, not by giving a didactic explanation but, after the fashion of the liturgy, through a "concealed sermon," in the language of symbols, images, substitutions and identifications, types and antitypes.

A precious part of the *Officium Tenebrarum* is the Litany which concludes the Lauds. It can be found in almost every ancient liturgy and has survived in some of the religious orders until quite recently. The text, the dramatic effect of the "cast," some supporting elements, and the artistic insertion of the Gradual *Christus factus est* make it a worthy conclusion of the celebration. Its name in the rite of the Hungarian churches was *Kyrie Puerorum* since each section of the Litany opened with the chant of small children (or, in other places, with the chant of the youngest member of the convent or monastery).

The curial and, consequently, the Tridentine rite preserved the ancient Office almost unchanged and removed only the Litany befitting the communities full of real liturgical life but alien to the clerks of the papal court. It replaced this dramatic part by the simple recitation of Psalm 50 and the chant *Christus factus est*.

The Bugnini liturgy lacked this subtlety of emotion and reverence. It was unable to tolerate the structure of the *Officium Tenebrarum* being different form the other days of the year. Invitiatories and hymns were created or selected to eliminate the "disorder" of the Holy Week's Office. The Lamentations were omitted since they did not seem to be closely related to the "theme of the day." (Through the unwarranted interference of liturgical commentaries, liturgy became overwhelmed by an exaggerated interest in "themes" whch

then became one of the main stimuli of the reform.) The restoration of the Litany *Kyrie Puerorum* was, of course, out of the question, in spite of the fact that it could be identified with the darling of the Bugnini liturgy, the supplications.

In the place of the *Officium tenebrarum* we can find in the Bugnini liturgy a meticulously elaborated ordinary daily Office. Some antiphons and responsories selected from the Roman rite appear here and there, yet the Office itself—preserved in every tradition as the fundamental heritage of the Roman liturgy so far—was killed after a life of at least 1500 years.

The "theme" of the liturgy on MAUNDY THURSDAY is not the institution of the Eucharist but the Paschal mystery, similar to Good Friday or Easter Sunday. The classics of the liturgical doctrine expounded repeatedly that during these holy days our Passover celebration recalled always the memory of Christ's Paschal mystery in its integrity. On a given day some moments may rise above the others but always as part of the whole, in close connection with it. Even when viewed separately the specific content of Maundy Thursday can be said to be multilayered, combining various elements of the Last Supper, the Lord's farewell discourse, his capture and interrogation (chronologically the first events of the Passion). The feelings prevalent in the Church correspond to the saying of the Lord: "With desire I have desired"–and "Father, if you will be willing..." The reason why in the Middle Ages the Church felt the need to create the Feast of Corpus Christi is because it realized that Maundy Thursday was not the feast of the institution of the Eucharist. Maundy Thursday is a day of the celebration of the Paschal mystery, a day of the celebration of the Passion, a day of presenting the Redemption through mysteries, and, only in this context and among other motives, the remembrance of the institution of the Eucharist.

The complexity manifests itself within the Mass, too. The Introit (*Nos autem gloriari*), the Gradual (*Christus factus est*), and the Offertory (*Dextera Domini*) refer to the foundation of the celebration, i.e. the whole Paschal mystery. The Gospel recalls the washing of the disciples' feet, whilst the original oration puts the motive of Judas's betrayal into the context of Holy Week as a whole.

This statement will prove to be even more valid when we recall the fact that the liturgy of Maundy Thursday was not confined to the celebration of the Mass. In the animate medieval liturgy the Mass was followed by a tremendous complex of rites designated *Mandatum* (i.e. *Maundy*-Thursday). In this rite the washing of feet, the cultic reading of the Farewell discourse, the ritual meal (agape), and the pious veneration of the altars were all combined to a homogenous sequence of events of a dramatic nature. The whole was accompanied by a completely matching set of texts and chants. We must mention, too, the ceremony of the "Reconciliation of Penitents" taking place in the morning of this day. It had survived in some religious orders as a rite of purification up to the recent past marking the end of the Lenten period and preparing the souls directly for Easter. (It is remarkable that some religious orders stressed the unity of this set of rites by taking out the Office and the Mass from the Antiphonaries and Graduals and including them into the Processional as parts of a coherent action.)

The Tridentine rite may already be blamed for initiating a process which impoverished this rich and liturgically complex day. It turned the ceremony of washing the feet into a separate celebration confined to cathedrals. The veneration of the altars was simplified to a mere stripping of altars accompanied by a murmured psalm. The symbolic agape and all the other elements of the *Mandatum* were naturally omitted and the "Reconciliation of Penitents" was simply forgotten. The innovation of the reform of Pope Pius XII was to split the Mass into two, making a morning Mass with the benediction of chrism for the cathedrals and an evening Mass with the memory of the Last Supper for all churches. This was the first *ordo* which suggested that the ceremony of washing the feet should be included after the Gospel into the Mass, leaving the rites otherwise unchanged.

Reformers after the Vatican Council could have come to the conclusion that their task was to restore the rich liturgy of Holy Week, marking those simplifications which the small parish churches could carry out with the least possible loss. Instead, recent reforms

took the average-size parish for a point of departure and made its supposed potentials into the norm. Based on theoretical considerations, the evening Mass on Maundy Thursday was made the beginning of the *triduum sacrum* and thus both the *Officium Tenebrarum* of this day and the morning Mass with the benediction of the chrism were excluded. The Institution of the Eucharist was raised to the principal message of the Mass, and so the meaning of the oration and the Gradual *Christus factus est* became obsolete (the latter was replaced by a *per annum* text with eucharistic content). The possibility to include the foot-washing ceremony after the Gospel was retained, but I think the number of churches where it is celebrated is infinitesimal. The stripping of the altar after the Mass is still more insignificant in this liturgy than it had been earlier.

On reading the description of the earliest witnesses to Holy Week (e.g. the Jerusalem journal of the pilgrim Aetheria) and comparing these memories with the practice of the Eastern Church and the ancient documents of the Latin Church, it becomes clear that the Christians once celebrated the holy days with a coherent sequence of rites, with a liturgy covering almost the whole day. The rite of Maundy Thursday according to the Bugnini liturgy is practically identical with the normalized form of the Mass, and all further demands are to be met by locally constructed devotions. The possible arguments are that a "pastoral liturgy" should contain no more than what is executable by the faithful of an average community. This is certainly an essential difference in attitude. In the earlier liturgy it was always the whole Church that celebrated and invited the individual communities and individual faithful to take part in the celebration according to their own circumstances, yet to the greatest extent possible. The Church manifests itself in those parts of the rite as well in which the given community as a whole cannot participate. (In the last analysis two ecclesiological views seem to conflict here with each other. The "modern" notion identifies the Church with the edifice built of its members. The classic view of Catholic theology held the Church was the city descending from heaven or, in other words: a temple into which the faithful get built in.)

The task of the reforms could have been, in my opinion, to restore the complex order of the Maundy Thursday celebration beginning with the Office of the day and incorporating the rite of purification (*"Reconciliatio Penitentium"*) closing the Lenten period, the cathedral Mass with the benediction of the chrism, then the solemn evening Mass, and finally the *Mandatum* (adapted to present-day conditions but preserving its essence). This *ordo* represents, of course, an ideal which cannot be realized everywhere in its integrity. But it is good to see it together, to regard this complex as the starting point of the celebration of particular churches, while the rubrics for adaptations could refer to legitimate differences of various church types. But the number of participants should not be the sole criterion in these churches either. The fidelity with which members of even a small community celebrate the holy mysteries in the fullest possible way, united with the whole church and representing their community before God, is honorable indeed and to the benefit of the whole church. As a reward for their fidelity, they will probably see sooner or later the increase of their small flock.

At one time, the *ordo* of GOOD FRIDAY did not want for sets of rites covering the whole day. For lack of space only the central celebration will be commented on now, i.e. the *Missa praesanctificatorum*. Its main parts were and are still identical in every branch of the Roman liturgy: readings with the Passion, solemn prayers, the adoration of the Cross, and finally the distribution of the *praesanctificata*, i.e. Holy Communion. We note, however, essential changes in the reformed *ordo* if we examine the details, too.

Let us begin with the two readings. For centuries the first reading had been the prophecy of Hosea about the three days of death and resuscitation, while in the second a passage from Exodus about the sacrifice of the Paschal Lamb was read. Attached to the first reading was one of the most important chants of the Christian liturgies, i.e. the canticle *Domine audivi*, to the second reading the psalm 139 of the persecuted Messiah. Both were sung in tract form which bears evidence of the ancientness of the custom on the one hand and suits excellently the mood of the exceptional liturgical situation, on the other. In fact, this is not the moment when the responsorial chant of the faithful is necessary or desirable.

These texts—the words of the Church as it falls on its knees stunned by God's powerful deed in the first tract and the complaint of the Body of Christ united with its suffering Head in the second—can well-nigh dumbfound the community listening with attention to the words performed by a solo singer or a small choir.

These readings and tracts can be found unchanged in every liturgical book of the Roman rite (the Tridentine rite included), differences appear only in the rituals of the non-Roman churches (Beneventan, Milanese). The new reform, however, did not find them suitable. The prophecy of Isaiah about the suffering Messiah was transferred from Wednesday of Holy Week to the first place here and, as the second reading, the theological discourse on suffering from the Epistle to the Hebrews can be heard. Both are important and fitting to the day. There is, however, the impression that the change was accompanied by a certain loss, too. The pericope about the sacrifice of the Lamb was taken over into the Mass on Maundy Thursday so as to emphasize the relationship between the Sacred Meal of the New Testament and the *Coena Agni* of the Old Testament. In my opinion the long text of Isaiah with its almost lyrical tone was better located in the period preceding and preparing the holy days. The pericope about the killing of the Lamb collated the Pascha of the two Testaments and by doing so represented the *"nunc"* of Good Friday as a meeting point of the great mysteries of the *oeconomia salutis*. I think Maundy Thursday could have been left with one reading and the Gospel according to the ferial order, for then the text on the Lamb could have remained in its theologically justified place on Friday. If we compare the text of Isaiah with the prophecy of Hosea we will find that the latter, instead of depicting the sufferings in detail, calls our attention to the objectivity of the divine deed manifested in the Paschal mystery. It seems, however, that we may not presuppose the understanding of this pericope these days and so the reading of Isaiah remains the more practical solution.

In my eyes, the elimination of the tract from the Habakkuk is an even greater loss. In Christian antiquity this text expressed the amazement of the Church not only on Good Friday (when God manifested himself in justice and pity *"in medio duorum animalium"*) but on other days that also proclaim God's magnificent deeds (e.g. in the Christmas Office or the liturgy of the Easter Vigil of the Beneventan church, etc.). "Lord, I have seen your work and I am disturbed...." In the present rite, we sing a less characteristic tract after the first reading and a gradual after the second reading (again a quite absurd sequence as regards chant tradition!).

The place of the solemn prayers has been retained by the Bugnini liturgy as well, whereas the text is substantially rewritten. This new text would require a separate study. At any rate, the newly inserted elements are conspicuous among the classic phrases by virtue of their style and loquacity.

The culmination of the Good Friday liturgy is the adoration of the Cross. Its origins go back to the customs of the church of Jerusalem. Standing on the mount of Golgotha and venerating the relics of the Holy Cross the Christians of the Holy City could feel themselves taking part in the events of the Passion and Salvation and shared in their graces. This astonished feeling of the *hic et nunc* must fill the church of the smallest village, too, in these moments.

In the majority of the pre-Tridentine liturgical books there was a dramatically constructed rite, monumental in its simplicity, that preceded the rite of the unveiling and adoration of the Cross. It not only preceded but prepared it as well: what happened before the rite of adoration gave rise to the community's spiritual attitude necessary for adoration. When the Holy Cross entered the church three steps (*"stationes"*) interrupted the procession. The priest carrying the Cross recited the words of our Savior: "My people, what have I committed against you? and what have I harmed you with? answer me!" It means that the *Improperia* were originally not songs accompanying the adoration but in the voice of the singer the Savior himself began to speak and addressed seemingly the people of Israel, in reality the whole of mankind, the whole church and the community present in the church. The words of accusation were not intended to condemn them but to speak to their hearts, as the Lord himself did: "O Jerusalem, Jerusalem...how often would I have

gathered thy children together...." And here we have to think of the psalm verse: *Hodie, si vocem ejus audietitis, nolite obdurare corda vestra!* To this complaint the soul's answer must be complete readiness. Therefore it is a *tempus loquendi* for all of mankind, for the whole Church, for the two "*orbes*," East and West, to answer each time: *Hagios ho Theos - Sanctus Deus*. And in our days, the local community may join in the vernacular: "Holy is the Lord." And so, after three stations, the Cross arrives at the High Altar where the celebrant unveils it singing "*Ecce lignum crucis*—Behold this is the wood of the cross," and the procession of the adoration can begin, creeping to the Cross.

The Tridentine liturgy was insensitive to the powerful energy of this rite just as it was insensitive to so many dramatic elements of the liturgy. The Cross was brought in silence and the *Improperia* became background music for the adoration. After having lost their definite function, the chants shared in the fate of the other "accompanying" chants in that they were eliminated or replaced in most churches.

Here again the Bugnini liturgy took the Tridentine rite as its point of departure and not the entire Roman tradition. Its approach to the problems was again to find proposals for further simplification. It drew the final conclusions about the fate of "background chants": some pieces are listed, but they can be replaced by anything else (by any "*cantus aptus*"—and nobody knows what the "*aptus*" means in these cases). By doing so the reform legitimated the process of devalorization which afflicted the chants accompanying the adoration of the Cross in most churches anyway. In general, it can be said that the chants no longer carry any definitive liturgical message in the new liturgy. Not only did they fail to consider the restoration of some valuable parts omitted by the *Tridentinum* (e.g. the beautiful antiphon *Dum fabricato mundi*, earlier so widely sung, the sacerdotal prayers to be said silently during the adoration of the community so lacking functionally in our days), but even the chants retained by the Tridentine use (e.g. the hymn *Crux fidelis*) received *ad libitum* character. All this does not matter so much in practice, because the procession of adoration is omitted in most churches as something which cannot be realized, and the adoration of the Cross is performed in agreement with the "accelerated tempo of life of modern man." Nobody thought of how beneficial the dramatic force of the preparatory rite could be in precisely those churches where the whole community cannot take part in the procession because it would provide time and incentive for the people to be involved in this important event, at least spiritually.

In connection with the rite of Holy Communion, let me mention that most ancient chant books contain items abounding in deep thoughts and emotions to accompany the procession taking the Host to the altar (e.g. the hymn *Laudes omnipotes ferimus* which speaks about the unity of the Eucharist and the sacrifice on the cross). The mystery of the Eucharist as the *memoria passionis* was pointed out in the ancient usage by the priest's showing the Host with the intonation, "This is the Body which is given for you," and the choir went on singing "*Hoc corpus*." The new rubrics give in its stead the usual rite of the Mass with slight abbreviations.

The new arrangement of the EASTER VIGIL is one of the greatest mistakes of the liturgical reform. It shows clearly how weak the theoretical and speculative indications of an arbitrary fabric are compared to the lively order molded by organic development and tradition. A basic principle of the doctrinaire liturgy producers that was carried through relentlessly during the whole reform process was that the administration of the sacraments and all the exceptional rites have to be inserted into the Mass after the Gospel. They wanted to document thereby the relation of the sacraments to the Eucharist. It will be pointed out later how the rigidity of this idea ruined both the logic of the rite of Sacraments and the unanimity of the Mass and, what is more, what kind of theological distortion lies behind this change of form. But there is even more at stake here. The Easter Vigil is a comprehensive series of rites of dramatic construction built on several different elements of form and content. At the same time, it is a very delicate phase in the celebration of the mystery, and the enforcement of the schematic principle meant a serious interference that resulted in the disturbance of the inner balance.

HOLY WEEK

Today the celebration starts with the blessing of the fire and the Easter candle followed

by the *Exsultet* and two to seven readings from the Old Testament. After them the priest intones the *Gloria* quite unexpectedly, with a sharp break and so the regular rite of the Mass takes place. The Epistle, the *Alleluia reddita* and the Gospel resemble steps which lead organically to the culmination of the Eucharistic action. Yet instead of ascending we suddenly step back and start reciting the Litany, then celebrate the prolix rite of blessing of the baptismal font, the administration of baptism, the renewal of the baptismal vow. Only after these can we return to the Credo, the *oratio fidelium* (the reformers' favorite which appears here as the duplication of the Litany), and finally we arrive at the sacrificial action of the Mass. Anyone who had the chance to fully enter into the spirit of the earlier forms of the Vigil (or at least the form ordered by Pope Pius XII) has to live through a series of disappointments and breaks, suffering the marred sequence of actions of the most holy liturgy of the Vigil year by year.

The reformers ought to have accepted the fact that certain celebrations and feasts may have their own logic of content and form and, as a result, their own emotional, psychological, and dramatic implications and that these "exceptions" are useful not only in respect of the representation of the liturgical ideas but of pastoral benefit as well. Unification, the emergence of stereotype forms, is not the highest asset in liturgy. In defining the arrangement of the Easter Vigil, the principle forced through in the rite of Sacraments cannot be a conclusive argument.

In the Roman liturgy the Vigil had two principal structural forms as documented in and known from the most ancient sources. Each is logical in its own kind. One of them survived in the Beneventan rite (so it cannot be really called "Roman") where after a beautiful introductory antiphon, *Ad vesperum demorabitur fletus...*, the celebration starts with the readings. For the people prepared by the readings the ceremony of the birth of light and the benediction of the Paschal candle symbolized the moment of resurrection. Their own resurrection was celebrated then in the mystery of the baptism and thus the community buried and risen in Christ could strengthen its unity with the Head in the Eucharist.

The second main type was universally accepted with minor deviations in the whole Roman liturgy. Here the rite began with the benediction of the fire, outside the church. The consecration of the Paschal candle took place in the frame of the *Exsultet* after entering the church. This first climax was followed by a period of calm meditation when the catechumens and the faithful were taught by the "prefigurative" readings of the Old Testament. Then the rite became livelier again: the community went over to the baptismal font "fecundated" and God's children were born out of the Sacred womb (i.e. the womb of *mater Ecclesia*); the community returned to the main church singing the Litany again. By going to and coming back from the baptistery, both in the physical and the spiritual sense of the word, we follow the customs of *mater omnium ecclesiarum*, i.e. the customs of the Lateran church. The liturgy of the Resurrection itself is over now, the mystery is completed with the Eucharist, and the Mass concludes with an abbreviated form of the thanksgiving Vespers or Lauds.

The rhythm of the whole sequence of rites is masterly balanced and straight in its progression. The transition to the Mass is guaranteed by the Litany which closes the baptismal rite, and so we arrived at the *Gloria* in a natural way. (In some medieval churches the celebrant was invited with a trope to sing the intonation of the *Gloria* and so the introduction was still accentuated.) The sequence of oration, Epistle and *Alleluia*, emphasized in many churches by a threefold intonation, and a fine trope in others, speeds up the tempo. The risen Lord manifested himself to his disciples first in the Gospel then by way of the sacrament and let his members share in the meal.

As pointed out repeatedly earlier, it is an audacity to upset a clear liturgical order chiseled by tradition. If somebody anathematizes this *ordo* for the sake of his own invention it is almost impudence. And it is particularly so if it is qualified as disobedience or unecclesiastical behavior when somebody regards the original order of the Roman liturgy to be clearer, more dignified, and worthier of the feast.

There are not only problems with regard to the structure but to details of the ceremony of the Vigil, too. Space does not permit us to analyze the various individual texts here, but some elements can be mentioned.

The rite began originally with the blessing of the fire outside the building. (In most European churches the procession was accompanied and the events commenced by chanting the ancient hymn of Prudentius *Inventor rutili dux bone luminis.*) After the blessing of the fire, there followed the blessing of the candle, which took place already in the church while the *Exsultet* was being recited. As shown by its form of Preface, the *Exsultet* was originally more than a mere verbal action (*praeconium paschale*, i.e. the announcement of Easter); it was the framework and the means for the consecration and offering of the candle. This fact has its cultic and pastoral implications. The consecration of the candle is not a mere introduction to or preparatory blessing before the rite itself. The words of the *Exsultet* help us see in the candle the symbol of the risen Savior and also the symbol of the Church as offering itself to God. From a practical and pastoral point of view the rite of the blessing or consecration of the candle is more impressive if it is connected with the *Exsultet*. In this case the words and actions, the things seen and heard are combined, they accentuate and complement each other. On ancient *Exsultet* rolls we can observe the candle being depicted high like a tower and the deacon standing beside it with a long stick in his hands to raise the fire to the candle while singing the *Exsultet*. The long text of the *Exsultet* was easier to follow if visual elements and events made it livelier. The *Exsultet* was simplified into a praeconium without any action as early as the reforms of Pius XII. It is no wonder that the Bugnini reform had only one thing to do: abbreviate it.

The Roman rite gave more alternatives regarding the number and selection of the Old Testament readings. This fact entitles the people of our time to rearrangement. For the number of readings two systems are known. One is the remnant of the ancient all-night Vigils and requires twelve readings. The other, more general usage ordered four readings in proportion with the long, complex celebration. As to the content, both systems emphasized two readings of fundamental importance. The first is the reading about the Creation of the world which stressed some of the main ideas of the liturgy, namely the interrelation between creating and re-creating. The other was the description of the Exodus. In the four-reading system two further readings were added to them: the prophecy about the time of the Messiah and the admonition to the chosen people that they should now live worthy of what God has done to them.

The liturgical reform defined the number of readings as seven, making only two of them obligatory. The pericope of the Exodus cannot be omitted, otherwise the priest has the right to choose. (In our experience the priest usually chooses the shortest reading, omitting the readings about the Creation, and besides, they strive for "variety" from year to year.)

In my opinion, this night is not the liturgical moment in which "variety" should be sought. It is better to determine the best selection and associate it with the day so that it should promote deep involvement in the mystery. Stability has more to offer to the faithful. When the great day returns again next year, it recalls everything that belongs to this day. Eventually, the selection of the traditional readings may not be the best one. Nevertheless, the disorder of our time can be justified neither by the context of the liturgy nor by the pastoral advantage.

The shorter, four-reading system given by tradition might be maintained. Of course, to someone who does not regard the group of readings as an autonomous part of the Vigil (which has its analogies in the old custom of Vigils, the arrangement of the Beneventan rite, and also the separate celebrations with readings alone in the Eastern churches), but as an extension of the present part of Mass readings, even two lections appear to be too much. In such a concept the *Exsultet* is no more than the substitute for the *Introit* after which it would be enough to recite the oration and the reading about the Exodus, and then the Mass could continue in its usual progress. In fact, the Vigil is not an exceptional form of the Mass but an autonomous rite built up according to its own logic, different from any other celebration. The Old Testament readings with their "prefigurative" meaning are in-

tended to help the catechumens and all the faithful who will receive the renewed grace of baptism. They all have to understand better from these words what the mystery is they share in and, I think, four readings are the minimum required for such an effect. In my opinion, these readings should necessarily be always the same. The selection must be well pondered so that they clarify the complex meaning of baptism from different angles. I cannot see why it is pastorally more effective if a priest picks a reading following his own whims. I think the reading about the Creation ought to be an obligatory first pericope and the Exodus second. In third place, perhaps a more appropriate pericope could be selected instead of the prophecy of Isaiah (e.g. the passage from Ezekiel). The last reading ought to be the admonition of Moses or, following another tradition and another rationale, the section introducing the *Canticam trium puerorum*, along with the canticle itself, of course. As an appendix, a series of further readings could be added for those who wish to prolong the Vigil.

We have seen that the Litany of the Vigil order of the Roman liturgy did not interrupt the dynamism of the Mass (as the new order does, going back from the Gospel, as it were, to the *Kyrie*). The Litany put the rite in motion after the community had calmed down in the meditative atmosphere of the readings. Regarding its content, the Litany is not a *Litania omnium sanctorum*; it is the sole liturgical Litany of the Church, an authentic and solemn form of the *oratio fidelium*. This Litany had a relatively free form which could adapt itself to the liturgical context. In this case, an extension or transformation of the saints' list ought not to have been the goal, but the wording of the prayers belonging to the Vigil, first of all to the baptismal rites. With a delicate sense for the proportions, one can calculate the ideal length of the Litany, short enough not to break the unity of the celebration, long enough to prepare proportionally the baptismal rite.

The blessing of the font was a key text of our liturgy. This preface is again an "effective" (and not a declarative) word and it was accompanied by the appropriate actions. I think the aim should have been to make its text the basis of the catechesis and not to abbreviate it, so that the faithful could listen to it fully and consciously from year to year and could more and more understand what has happened to them in baptism. This preface makes clear that baptism is more than an action of joining followers of Christ; it is more than the action of faith and belief. It is substantially a supernatural event effective *ex opere operato*. The generative power of Christ fecundates the womb of Mother Church (which was expressed without prudery, in the fine language of symbols by the candle being let down into the baptismal font) and the font becomes the place of a mystical birth now and during every baptism. It is hard to understand why the importance of the font (one of the chief cultic places of the church) and the dignity of the parish churches ("baptismal church" in the old terminology) had to be neglected and why the whole blessing of the font had to become an empty ceremony in recent times when the common font is not used and the water is blessed for each administration of baptism, not as an exceptional device but as a norm.

The Vigil liturgy of the Roman rite was not an extended variant of the Mass. It consisted of well-rounded sections making up a perfectly structured unity. Whoever had the chance to take part in it preserves the memory of that unforgettable moment when the chain of rites turned—with a well perceptible change—into the rite of the Mass. The rite started in the darkness of the tomb, and the nearer it got to the highlight of the celebration, the more the inner direction of the whole rite became expressed in outward forms. At the beginning of the rite, the celebrant was not dressed in white vestments and the altar was without the usual ornaments. He who entered the church found himself in the silence of Good Friday. It was the church reborn in baptism that adorned its edifice later; the flowers were placed onto the altar before the beginning of the Mass only and the priest put on the white chasuble for the Mass. The reform may have intended that the faithful take the whole Vigil more seriously. Therefore, the inner divisions of the rite became somehow blurred. Nevertheless, I think the indifference of the new liturgy to the signs of changes showed a lack of taste, and it detracted from the Vigil liturgy.

The length and content of the celebration needs a closing proportionate with and equal in dignity to the whole. This might be the reason why the custom survives up to the present day that a short Vespers (or Lauds in the last decades) stood in place of the Communion chant. This extension of the rite was probably an extra burden for some priests. But if the new order allows us to sing anything during Communion what argument can be raised against the chanting of Psalm 150 and the *Benedictus (or Magnificat)* with the antiphon *Valde mane*? It would be good if the liturgical books contained these parts at least *ad libitum*, because experience shows that the pedantic clergy frequently think what is omitted from the books is also prohibited.

In churches where the community wants to celebrate the liturgy in its full richness, the triduum comes to a conclusion with the solemn Vespers and not with the high Mass of Sunday. The introduction to the *Liturgia Horarum* alludes to the baptismal thanksgiving Vespers in a manner unintelligible to most readers, "where it may be retained" (paragraph 213). This short sentence hints at one of the most admired rites of the Roman Church contained in the earliest Roman "ordinaries," the "Old-Roman" sources and in almost all of the liturgical books of the medieval dioceses. After the Tridentine reform there were only a few religious orders who kept it. Therefore, obscure hints, like the one in the *Liturgia Horarum*, are little more than nothing. It would have been a great achievement if the reform had tried to restore this Vespers in its full splendor. It would have been more appropriate since the content of the Vespers is concordant with the theology of the Vatican Council. The solution would have been to propose both a full and a simple form of the *Vesperae Baptismales* (preserving its substance in both forms), to give a chance for its realization in cathedrals, cloisters, and even the churches of the smallest villages. In order to be able to do so one ought to comprehend that through the mutually supporting devices of words, sounds, chants, motions, actions, and symbols the rites teach the people more about the dignity of baptism and its relationship to Christ's death and resurrection than the endless homilies, frequently inserted sacerdotal speeches, and the celebrants' "creativity." *Sacris erudiri*... it is sad that the "spiritual benefit," i.e. the only motive the Liturgical Constitution indicated as justification for the innovations, never inspired the bureaucrats of the reform to offer the Church something more.

To sum up: we have seen that the Bugnini liturgy tried to adapt the Tridentine rite (the branch of liturgy belonging to the Roman rite but having somewhat impoverished forms) to the supposed conditions and requirements of our age or rather to the categories living in the mind of the reformers. By doing so, it conflicted with the frequently mentioned pastoral benefit, too. In Hungary the same elements of the Roman heritage were included into the new Catholic Hymnal and, what is more, the full earlier "*ordo*" was restored in one church (adapted to present-day conditions) with ecclesiastical approbation *ad experimentum*. According to the unanimous reaction of the participants the effect of the rites was fascinating, and they surpassed even the Tridentine rite reformed by Pope Pius XII, not to speak of the dry reform liturgy.

PROFESSOR LÁSZLÓ DOBSZAY

NOTES

[1]Originally published in *Sacred Music* (Fall 1989) pp. 20-24. (In the title of my first article the expression 'Bugnini liturgy' was frequently criticized by saying that the new liturgy was elaborated by commissions and not a single person and was introduced under the authority of the Pope and the Curial Ofices concered. These readers do not seem to have noticed the essentially provocative nature of the title. The name was naturally not meant to attribute this liturgy to one person but had to do with the contents: It symbolized that the new liturgy is not a recent form of the Roman rite, not another stage of an organic development, but a hastily created voluntarist invention in which the individual ideas and ambitions played a decisive, dominant role. This has remained so on the content side even if it received legal approbation.)

REVIEWS

Choral Recordings

Assumption Grotto Church Choir and Orchestra. Rev. Eduard Perrone, conductor. *Paul Paray: Mass for the 500th Anniversary of the Death of Joan of Arc.* Other works by Mozart, Bellini, Donizetti, & Spohr. Compact Disc.

On the Sunday after Easter in 1998, I had the opportunity of hearing the Paray performed by these forces in the context of Solemn Mass at the Assumption Grotto Church in Detroit. Hearing this recording brought vividly back to life my memory of that glorious occasion. The work itself is surely one of the unacknowledged masterpieces of the twentieth century, full of stunning melodic invention, formal ingenuity, and expressive power. Father Perrone's singers and players enter totally into the spirit of this music, realizing fully the sweep and intensity of the composer's highly dramatic, yet always reverent setting. This is a very large-scale work, in regard both to the musical forces and to the performance time required. Yet one's attention never wanders, and the sacred texts are never obscured, but only heightened, by the masterly choral and instrumental writing.

The CD is filled out with other live performances from the Grotto—mainly smaller works from the late eighteenth and early nineteenth centuries, of which one of the most interesting, not to say entertaining, is Donizetti's *opera-buffa* setting of the *Asperges me.*

The Grotto should be a place of pilgrimage for all who yearn for the renewal of authentic liturgy. The highest professional musical standards obtain there, as well as full and carefully prepared ceremonial, intelligent and orthodox preaching, and an unmistakably devotional and reverent congregation (the church was quite full on the Sunday I attended).

Whether or not you are entirely convinced of the appropriateness of concerted settings on a grand scale of the Ordinary of the Mass, this is a recording which you should buy and hear. Copies may be obtained from Assumption Grotto Shrine Gift Shop, 13770 Gratiot Avenue, Detroit, MI 48205.

-Calvert Shenk

Assumption Grotto Church Choir and Orchestra. Rev. Eduard Perrone, conductor. *Fauré: Requiem.* Massenet: Le dernier sommeil de la Vierge; Elgar: Sospiri; Schubert: Tantum ergo; Bach: Magnificat and Jauchzet frohlocket (from the Christmas Oratorio). Compact Disc.

There are, of course, a great many recordings available of the Fauré Requiem, but this CD is unique in presenting a live performance of this well-loved work in the context of the liturgy. Father Perrone's account of the music brings out all the lyricism and gentle devotion of this most consoling of Requiems. The Grotto orchestra plays eloquently in the seldom heard Massenet and Elgar pieces. If the readings of the Schubert and Bach works are not quite so polished as the others, the entire collection represents a remarkable achievement: again, all are live performances from actual liturgies at the Grotto. One can hardly over-estimate the importance of this redoubtable outpost of sacred music in the religious and aesthetic life of Detroit. Copies are available from the Shrine Gift Shop, address as in the above review.

C.S.

St. Thomas Aquinas Parish Choir. Dr. Conrad L. Donakowski. *The Lord is My Shepherd.* Works by Rutter, Kallman, Mozart, Hopkins, Victoria, Schubert, Gabriel, Kaiser, Purcell, Beaudoin, Jennings, Parker, Dawson, Tschesnokoff, Beethoven, & Donakowski. Compact Disc or Audio Cassette.

The Church of St. Thomas Aquinas in East Lansing, Michigan, boasts a highly developed choral program under the energetic direction of Dr. Donakowski. This recording displays the skills and the highly varied repertoire (perhaps too varied for some listeners) of two children's choirs, a high school choir, and a mixed adult choir. Several of the works are performed with a chamber orchestra accompanying the singers.

The readings are generally quite musical, with some lapses of intonation in the choral singing. The items performed span a very large stylistic spectrum, ranging from Gregorian chant through some "contemporary Christian" music, with few styles in between left unvisited.

Copies may be obtained from St. Thomas Aquinas Catholic Church, 955 Alton Road, East Lansing, MI 48823.

C.S.

Organ Recordings

Charles Callahan Plays the Great Organ of the St. Louis Cathedral. Works by Bach, Fiocco, Handel, Lemmens, St.-Saëns, Liszt, Frost, Dubois, Vierne, Bonnet, Rachmaninoff, & Callahan. Audio Cassette.

The organ of the cathedral in St. Louis, Missouri, is one of the grandest examples of American classic-romantic organ building at its height. The instrument was installed in 1949 by the Kilgen company, who retained some ranks from an earlier instrument. In the overwhelming acoustics of the cathedral, the instrument makes an incomparably thrilling effect, and the sound is expertly captured in the present recording.

Dr. Callahan plays a number of little-known works (plus a couple of transcriptions of more familiar fare) in his accustomedly persuasive way. Much of this literature has fallen out of fashion, but the organist plays each piece with respect and impeccable musicianship. It is particularly gratifying to hear the beautifully voiced foundation stops (of which this organ has an amazing number) in the spacious reverberation of the cathedral. One could easily imagine that one was hearing the redoubtable Mario Salvador (the virtuoso who played there for decades), treating one to some of his favorite sounds.

The tape is manufactured by Music Masters, St. Louis, Mo. No indication is given as to how to obtain a copy, but this recording is well worth seeking out.

C.S.

The Organ of the Church of the Holy Family, New York City. *Invocation.* Charles Callahan, Organist. Works by Callahan, Matheson, Reger, Karg-Elert, Rogers, MacFarlane, Guilmant, Gounod, Faulkes, Truette, Titcomb, & Purvis. Compact Disc.

As on the previously reviewed recording, Dr. Callahan plays a great number of romantic organ pieces, most of them relatively unknown. On this recording almost all the works are soft and meditative, frequently bordering on the sentimental. A few more robust selections might have served to demonstrate the versatility of the performer and the range of the instrument's musical capacities. But the readings are uniformly tasteful and frequently eloquent.

The organ, rather recently completed by the Rovert M. Turner firm, is an example of modern eclectic building, appearing to combine elements of the English cathedral tradition with characteristics of the French symphonic style. Although the instrument sounds very effective, the room (or the recording—or both) lacks the ultimate sonic splendor of St. Louis Cathedral. Nevertheless, the organ and the music chosen are undeniably enjoyable, and Dr. Callahan is always worth listening to.

Again, there is no indication of how to acquire this CD.

C.S.

Choral Music

Two Motets by Michael McCabe. Published by Randall M. Egan.

These two brief settings of collects from the Anglican Book of Common Prayer, "Lighten our darkness" and "O Lord, support us," are written in a smooth contrapuntal style for SATB voices a capella. The well-crafted part-writing and the expressive harmonies will appeal to most choirs. Moderately difficult, the music of each motet provides a satisfying gloss on the texts. "Lighten our darkness" would be appropriate for any evening service, while "O Lord, support us" is suitable for most occasions.

C.S.

I am the Living Bread by Michael McCabe. Published by Randall M. Egan.

Here is another example of Mr. McCabe's expert contrapuntal writing. As a motet for Holy Communion, this SATB *a capella* piece would serve well, though the choir would need to be comfortable with its moderate polyphonic demands. The opening unison D (treble clef, 4th line) for sopranos and altos requires a refined technique of blending and tuning.

C.S.

O Sacrum Convivium by Vincent Novello. (Edited by William Tortolano). Published by Randall M. Egan.

A happy surprise—a real gem from the early nineteenth century, a period rarely represented in the liturgical repertoire of our unadventurous times. Novello's graceful style, his occasional chromatic harmonies, and his sure sense of textu-

al accentuation combine to make a luscious, beguiling Communion motet. (Novello was organist at the Portuguese Embassy Chapel in London, and founded the important British publishing house of Novello & Company.)

Scored for soprano or tenor solo and organ, with SATB choir singing only the concluding Alleluias and Amen, this is highly recommended. It is not really difficult, although the counterpoint on the final two pages would require some careful working out.

C.S.

Creator of the Stars of Night by David M. Cherwien. Published by Randall M. Egan.

Here is a new setting of the well-known Advent hymn text. There is a slight contemporary tinge to some of the harmony, which makes even more attractive this straightforward, well-wrought anthem in strophic form. The performance demands are modest, involving SATB voices in a hymn-like homophonic texture.

C.S.

Come, I Pray Thee by Charles Callahan. Published by Randall M. Egan.

Dr. Callahan has written a lovely SAB anthem based on a text by the fourteenth century English mystic Richard Rolle. The organ accompaniment is spaciously laid out, and the vocal counterpoint is natural and flowing. Most parish choirs could manage this with little difficulty, and the effect is quite ingratiating.

C.S.

Come Rejoicing, Praises Voicing by Charles Callahan. Published by Randall M. Egan.

The SATB choral parts of this Christmas piece are comparatively easy (although there is a soprano descant toward the end which frequently rises well above the staff), but the organ accompaniment is fairly challenging. This is an exuberant, rhythmically exciting anthem, demonstrating all of Dr. Callahan's expected musicianship and harmonic invention.

C.S.

Benedicat Vobis Dominus by Henri Duparc (Edited by Kenneth Saslaw). Published by Randall M. Egan.

Here is a romantic-era motet for the characteristically French combination of STB. (Altos could easily sing the tenor line.) Duparc's writing is reminiscent of the style of Cesar Frank, with colorful harmonies supporting a suave melodic line. Sopranos, tenors, then baritones state the theme successively (these passages could be sung by soloists), concluding with all three voices elaborating the subject with competently crafted counterpoint. This would make an effective Offertory motet. One's only complaint is that the text is printed in a type-face which is rather difficult to read at sight.

C.S.

Laudate Dominum by Henri Mulet (Edited by Kenneth Saslow). Published by Randall M. Egan.

Another effective French work, this time a sturdy setting of Psalm 118. A proclamatory organ part accompanies the STB choir, which sings straightforward, purposeful lines. A more cantabile middle section leads back to the original material. Most of the French romantic repertoire is virtually unknown in our churches (save for a few pieces by Fauré), so these editions by Mr. Saslow are most welcome. Again, the type-face of the text (this time entirely in upper-case) is a bit off-putting.

C.S.

Books

Te Deum. The Church and Music by Paul Westermeyer. Minneapolis: Fortress Press, 1998. 412 pages.

The author describes his work as a textbook, a reference, a history, and an essay. It is all of those. It grew out of a previous volume, *The Church Musician*, but is intended to proceed it in filling in pre-requisites to a discussion of the role of church musician. The author is professor of music at Luther Seminary in Saint Paul, Minnesota. The material presented in this volume covers, at least on an introductory level, matters of music theory, the theology of church music, a history of music in both the old and new covenants, and a discussion of developments in church music in this century, particularly stemming from the reforms ini-

tiated by Pope Pius X and the Second Vatican Council.

A treatment of the music of the Old Testament is important especially with the emphasis put on the use of psalms in both the Lutheran and Catholic liturgies. An understanding of the organization of the Christian service demands a knowledge of both the temple and the synagogue. With a mere 25 pages given to this treatment, it is a solid foundation for any study.

The New Testament follows an historical pattern. Many facts, taken for granted by Catholic readers, are explained for the benefit of non-Catholics, while on the other hand Protestant and Lutheran practices are unknown to Catholics and require discussion and explanation.

A volume to serve as a text in Catholic seminaries for teaching what priests (and musicians) should know has long been gravely needed. This book goes a long way toward being that, but in some ways has too little, and in other areas, too much. Perhaps a Catholic edition could accomplish a more focused objective. A study of the names in the index shows the broad scope of the volume and perhaps could be the basis for any emendations for a Catholic edition.

The book is most useful for clerics, for music students, for all church musicians. It reads well; it is well-documented; it is handsomely printed and bound. It is a significant contribution to church music study.

Monsignor Richard J. Schuler

Music Printing in Renaissance Venice: The Scotto Press (1529-1572). Jane A. Bernstein. New York: Oxford University Press, 1998. 1195 pages. $175 cloth.

Another example of the powerful effect the computer has exercised in the discipline of musicology, this work has brought together an amazing body of information. It not only makes available a wealth of detail, but it can well be the reason for much further study.

Several studies examine the printers and publishers of sixteenth-century Venice, and in particular the House of Scotto. Questions of finance and distribution of music books, the role of patrons and composers, take up 200 pages, the remainder being used for a catalogue of music editions, indices of music libraries, composers, and first lines. This reference work, aimed at a very narrow subject, surely belongs in music libraries of university level.

RJS

Papal Music and Musicians in Medieval and Renaissance Rome. Richard Sherr, editor. New York: Oxford University Press, 1998. 369 pages. $95 cloth.

This is a collection of essays on the general topic of music connected with the papal choir during the Renaissance, extending from the fifteenth into the sixteenth centuries. The twelve papers treat a variety of subjects, having been originally presented, April 1-3, 1993, at the Library of Congress in Washington, D.C., in connection with an exhibition, "Rome Reborn: The Vatican Library and Renaissance Culture."

This volume adds to the knowledge of the Sistine Choir in its long history, but it is not a definitive study nor a complete bibliography.

RJS

OPEN FORUM

A Fair Test

We shouldn't have to inject competition into ecclesial matters—but arguably, today's liturgy cries out for just that! A relevant suggestion concludes this article.

Progressive "Modernism" since Vatican II has made huge inroads into traditional practices; the evidence is all around. Mass in the vernacular has become more like the Protestant communal, commemorative meal than Divine sacrifice and worship. Ditties such as "Like a Sunflower" have largely replaced the likes of "Ave Maria." Expensive pipe organs are silent, while every other kind of instrument is used. Altars have long since disappeared in most churches. Even the Blessed Sacrament has been shunted into a remote corner. Loud talk and anything-goes dress have become routine. Public high school choirs record cassettes for major labels in Cathedrals, using the church as just another meeting hall blessed with good acoustics.[1] (The church/state argument is used only selectively!) Scoffed at as quaint are aspects of past behavior in church, such as whispers, mantillas on women's heads, and overall reverence in a "House of God."

Having endured 30 years of "New Order" changes, however, often seemingly for their own sake, increasing numbers of parishioners are becoming disenchanted. People are "voting with

their feet." Attendance at Sunday Mass in the United States has declined from 71% in 1963 to a mere 25% in 1993,[2] and by all observable evidence, the bottom has yet to be reached. Attendance is not encouraged when bishops cancel former Holy Day obligations apparently for mere convenience, when those observances fall on weekends.

"Disenchantment" can also be seen in other guises. The phrase "reform of the reform," usually in the context of advocacy, is heard more often. Even "modernists" are beginning to admit reluctantly, that many changes have not worked out as planned.

The traditional Latin rite found in the 1962 Missal is again becoming popular. "In city after city in the U. S. it is attracting large and predominantly young congregations. Furthermore, there are now at least 15 flourishing priestly societies and monastic communities, Benedictines in particular, which use the 1962 Missal exclusively, and which are swamped with vocations. They are attracting young men, and, in the convents of traditional religious sisters, young women, who were not even born when the Missal of Pope Paul VI was promulgated in 1970." [3] According to an organization that has long tracked such developments, The Coalition in Support of *Ecclesia Dei*, the Tridentine Mass is said under Papal indult in 187 churches in 42 states and the District of Columbia,[4] and the number continues to grow.

Hinting strongly at a return to traditional forms is gaining the support of some high in the hierarchy. Cardinal O'Connor has permitted a Tridentine Mass in the New York City cathedral. At Fort Wayne, Indiana on June 28, 1997, Bishop John D'Arcy ordained Father George Gabet, FSSP in the traditional rite at the Cathedral of the Immaculate Conception before a congregation of 900. The next day at nearby St. Patrick's Church, Father Gabet celebrated his first Mass, again in the Latin rite, before some 800.[5] And on July 13, 1997, Most Reverend John F. Donoghue of Atlanta celebrated a traditional Latin Mass at downtown Sacred Heart Church, the first time in more than 30 years that an Atlanta archbishop had done so. The 700 attending filled the church to capacity.[6]

All of these Masses were fully approved by Rome. Specific instructions to permit them have been issued twice. A Papal indult of 1984 permitted the Tridentine Mass, but under severe restrictions. Four years later, Pope John Paul II issued *Ecclesia Dei*, urging a wider and more liberal application by local bishops of the 1984 directive. Much foot-dragging occurred, and those doing as the Pope directed remain a minority. By the early 1990s, though, many bishops finally began authorizing weekly Tridentine Masses.[7] How most bishops refused to follow specific "orders from Rome" for so long remains a mystery to many.

Change has affected seminaries too, auguring well for *more* use of traditional forms in the future. Those that are forming new priests in the "old-time religion" are full. Their nice-to-have problem is finding enough money to *house* all who would join. Those of the Priestly Society of St. Peter, and of the Legionaires of Christ, are two of the better-known.

The Priestly Fraternity of St. Peter, ten years old in October, 1998, is based in Elmhurst, Pennsylvania. It staffs apostolates in 15 United States cities: Little Rock, Denver, Atlanta, Indianapolis, Kansas City, Lincoln, Omaha, Paterson, Youngstown, Oklahoma City, Tulsa, Scranton, Rapid City, Corpus Christi, and Dallas. It also serves in Ottawa and St. Catherines, Ontario, Canada. Three priestly ordinations were held in the U.S. during 1997 as of September 6.[8]

The Legionaires of Christ, founded 50 years ago by Father Marcial Maciel, currently operates in 100 cities and 18 countries around the world, and has vocations from 27 nations. It staffs more than 100 schools worldwide, including ones in Michigan, Texas, Wisconsin, Rhode Island and New Hampshire—and nine universities. It is based in Cheshire, Connecticut. Seventy percent of its priests are missionaries working in underdeveloped countries. Seminarians are plentiful; 410 were in Rome to celebrate the Pope's 50th anniversary of priestly ordination.[9]

Contrasting sharply, many seminaries following more "progressive" trends have had difficulties, or have "gone out of business" completely. The one at Madison, Wisconsin, for example, has become a "Pastoral Center," to house both the Chancery and all other diocesan offices.

Enduring decades of change before the current "rebirth," almost two whole generations have grown up without the pre-Conciliar liturgy. Considering again the massive decline in Sunday Mass attendance, unless *something* is done soon to reclaim those souls, the future of the Church in the United States looks dim. The Latin Rite is part of their auspicious heritage. At the very *least*, they should see and hear what it was like.

Fortunately, one means to that end exists: readily accessible videos. Many excellent ones portray "the way it was" very effectively. For example, a 52-minute, color presentation of the Latin Mass is available for $35 postpaid from the Ecclesia Dei

organization. Filmed at St. Paul's Church in Dublin, Ireland, it includes related information in addition to the Mass itself. The history and importance of the Mass in Catholic worship is shown, and vestments are displayed and explained. Also highlighted is the meaning of the prayers and rituals used for 1,500 years by Catholics worldwide.[10] Similar videos are noted regularly in conservative Church publications.

While it is ironic that one's heritage must be clung to via electronics rather than experienced routinely in person, small favors must be appreciated. They also provide the opportunity to perform the "fair test" of this article's title.

Whether never having attended a Tridentine Mass in person, or whether "converted" over many years to the Novus Ordo, try this comparison to evaluate which of the two forms is really "best" for you. (1) Attend a regular, Sunday, "modernist" Mass, the change-plagued kind known since Vatican II; (2) As soon thereafter as possible, view a video of the Tridentine Mass attentively and with an open mind; (3) Try to determine which *really* lends itself more to worshipping God most appropriately. Which is most reverent and spiritual? Which is more uplifting—even in a secular sense?

If the Tridentine is tempting, know that it *can* be attended in person even today, but only if fortunate enough to be within practical driving range of a church served by the FSSP, or some similar group. If developing trends continue though—and despite this sounding wildly improbable today—it is not *impossible* that eventually the Tridentine Mass will again be offered routinely in *all* parish churches. One more time: "The Lord works in wondrous ways!"

Joseph H. Foegen, Ph.D.
Winona, MN

RESOURCES

Ecclesia Dei: Box 2071, Glenview IL 60025-6071.

The Latin Mass magazine: Box 993, Ridgefield CT 06877.

Priestly Fraternity of St. Peter: Griffin Road, Box 196, Elmhurst PA 18416. (717) 842-4000. Father Arnaud Devillers, FSSP, is North American District Superior.

Legionaries of Christ: 475 Oak Avenue, Cheshire CT 06410. (203) 271-0805. Contact: Father Anthony Bannon.

NOTES

[1]*Winona* (MN) *Daily News*, November 1, 1997, 1A.
[2]Davies, Michael, "The Wave of the Future," *The Latin Mass*, Fall, 1997, 24-30.
[3]Davies, op. cit., 24-30.
[4]*The Latin Mass*, Fall, 1997, 66-67.
[5]*The Latin Mass*, Fall, 1997, 10.
[6]*The Latin Mass*, Fall, 1997, 9.
[7]Davies, op. cit., 24-30.
[8]Fraternity's newsletter, October, 1997.
[9]Legionaires newsletter, received October 31, 1997.
[10]*The Latin Mass*, Fall, 1997, 5.

NEWS

For the solemn Mass celebrated by Joseph Cardinal Glemp on his visit to the Church of Saint John Cantius in Chicago, Illinois, on February 20, 1998, the choir, under the direction of Dan Robinson, sang Otto Niccolai's *Messe* in D, Gregorian chant propers and many Polish hymns. Anton Bruckner's *Ecce Sacerdos Magnus* and Mozart's *Church Sonata* K. 144 were the processional. Thomas Zeman was organist. Father Frank Phillips is pastor.

✞

The St. Ann choir, under the direction of William Mahrt, sang Josquin des Prez' *Missa de Beata Virgine* for the Feast of the Assumption. For Pentecost, Josquin's *Missa Malheur me bat* was sung; for Corpus Christi, Palestrina's *Missa Spem in alium*; and for St. Ann's feast, Byrd's *Mass for Four Voices*. The choir sings at the Church of Saint Thomas Aquinas in Palo Alto, California.

✞

At the Church of Saint Agnes in Saint Paul, Minnesota, the Twin Cities Catholic Chorale is observing its 25th year of singing orchestral Masses, mostly from the Viennese school. The compositions scheduled for April, May, and June 1999 include Joseph Haydn's *Schopfungs* Mass for Easter, Franz Schubert's *Mass in C*, Carl M. von Weber's Mass *No. 2 in E flat*, Haydn's *Mariazeller, Heilig, Pauken*, and *Harmonien Masses*. Cherubini's *Fourth Mass in C*, Mozart's *Trinitatis* Mass and his *Piccolomini* Mass conclude the thirty orchestral Masses sung this season. The Chamber Choir, under the direction of Donna May, sings sixteenth

century polyphony with Masses of Byrd, Lassus, and Palestrina. Paul LeVoir directs the schola that sings the Gregorian settings of the proper of the Mass. Mary LeVoir is the organist.

✞

On the occasion of its thirteenth anniversary, the Saint Gregory Society sang a votive Mass of Saint Gregory the Great, on January 24, 1999, at the Sacred Heart Church in New Haven, Connecticut. Music included Palestrina's *Missa Tu Es Petrus*, Gregorian chants and motets by Palestrina and Victoria. Following the Mass, Michael Davies, president of the International Federation Una Voce spoke on the current status of traditional liturgy. On February 7, 1999, the choir sang Lassus' *Missa Quan'io penso al martire.*

✞

Cantores in Ecclesia of the Archdiocese of Portland, Oregon, continue their extraordinary repertory of sacred music at Saint Patrick's Church. During January and February they performed Maurice Duruflé's *Requiem*, Jean Langlais' *Missa in Simplicitate*, Victoria's *Missa Simile est Regnum*, Monteverdi's *Missa Quattro Voci*, Byrd's *Mass for Five Voices* and his *Mass for Four Voices*, and Viadana's *Missa Dominicalis*. Dean Applegate is director, and Delbert Saman, organist.

✞

The William Ferris Chorale sang Arthur Honegger's biblical cantata, *King David*, at Our Lady of Mount Carmel Church in Chicago, Illinois, February 26, 1999. The original orchestration was used, and the narrative portion from the play was done with recitations between the musical movements. Chuck Hall and Kathryn Jeck were the narrator and the Witch of Endor. Vocal soloists were Heidi Cissell, Judy Copton, Sicni Kiely, Ken McDaniel, Patricia Spenser, John Vorrasi, Allison Williams, and Susan Wolz.

✞

Saint Charles Borromeo Church in Minneapolis, Minnesota, celebrated the Feast of Christ the King, November 22, 1998, with a solemn Latin Mass, followed by exposition of the Blessed Sacrament. Joseph Muller's *Mass in Honor of Saint Benedict* and the proper texts in Gregorian chant were on the musical program. Father Francis Kittock is the pastor.

✞

Flemish-American composer Noel Goemanne, organist and choirmaster at Christ the King Church in Dallas, was honored by Madonna University of Livonia, MI at its fifty-second commencement on May 8, 1999 in Detroit. He received the well-merited degree: Doctor of Sacred Music *honoris causa*. The University was founded by the Felician Sisters in 1947.

✞

Maestro Goemanne, a charter member of the CMAA, will be in Poland during the month of June 1999 where he will be present at the world premiere performance of his new organ piece, "Fantasia 2000, The Millennium" by German organist Michael Eckerle, in Oliva, Poland.

✞

The European premiere of Goemanne's Passion drama "The Walk" was given on Sunday March 28, 1999 at the Cathedral of St. Quintinus in Hasselt, Belgium, by the Cathedral Choir under Ludo Claesen, assisted by a youth choir, soloists, and various instrumentalists. In the Sakramentskerk at Merksem (Antwerpen), maestro Luc Anthonis conducted his Vocal Ensemble Cantando in the world premiere (from MS.) of Goemanne's "Revelation" for mixed voices *a capella*, with solo trumpet and timpani, on October 24, 1998. This live performance was recorded for a new CD which will contain other works of Goemanne, including "O Beauty Ever Ancient, Ever New" on a text of St. Augustine, "Spirit Divine," "Alleluia," and "Deo Gratias," all *a cappella.*

✞

The Sixth Annual Midwest Conference on Sacred Music will be held at the Ancilla Domini Motherhouse (Lindenwood Pastoral Ministries) in Donaldson, Indiana, from 4:00 p.m. Sunday, August 22 through Wednesday, August 26, 1999. Sponsored by Nicholas-Maria Publishers of Huntington, Indiana.

The purpose of the conference is to examine and to respond to the Church's continual insistence upon the use only of worthy, truly sacred music in our churches and chapels. Significant documents relative to Sacred Music such as the "Constitution on the Sacred Liturgy" will provide authoritative guidance.

Speakers at the conference will include Father Eduard Perrone, pastor of Assumption Grotto Church in Detroit, Michigan; Father Steven Somerville from Toronto, Ontario; the editor of *Culture Wars* magazine, Dr. E. Michael Jones of South Bend, Indiana; and composer Mary Oberle Hubley of Huntington, Indiana. A highlight will be the awarding of the "St. Charles Borromeo Pro Musica Sacra" Award to the pastor of St. John Cantius Church in Chicago, Father Frank Phillips.

Besides addressing the roots of the present liturgical music malaise in such topics as "The Secularization of Catholic Church Music: How it Happened, Why, and What the Church Really Wants," the conference will feature training and instructions in "How to read Gregorian Chant," the "Rubrics of the Mass," and "Towards an Understanding of the Foundations (Documents) of Sacred Music." A chant *Schola* comprised of interested conference participants will prepare and perform appropriate chant selections at the conference liturgies.

A new feature of this year's conference will be a side trip to the splendidly renovated Basilica of the Sacred Heart on the Notre Dame campus.

Registration forms and further information may be obtained by contacting Nicholas-Maria Publishers (attn: Mary Oberle Hubley) at 1131 Guilford Street, Huntington, Indiana 46750. Website: http://www.coolsky.com/Nicholas Maria; E-mail: moberle@ldr.coolsky.com; Fax: 219-356-1154.

✝

Sacred Heart Retreat House near Los Angeles, CA, will be the site for weekend retreat led by Father Peter M.J. Stravinskas on the Role of the Laity & the Liturgical Changes in the Life of the Post-Conciliar Church. Spend quality time with other serious Catholics:

In prayer and Eucharistic Adoration.

Examining the documents of the Second Vatican Council regarding the laity and the liturgy.

Learning the answers to personal questions.

Exploring in special workshops Gregorian chant and the spirituality of St. Philip Neri and the oratory.

Sacred Heart Retreat Housed in Alhambra, CA
Sept. 10-12, 1999
Friday, 7 p.m. to Sunday, 4 p.m.

Cost: $185 person double occupancy, $210 private room and $350 married couples (prices include food, lodging, and retreat costs)

There are limited rooms available, so send your $50 deposit today to: Services for Catholic Laity, c/o Mac & Hilary Rojo, 200 Oak St., #922, Mount Pocono, PA 18344. For more information call (570) 895-2375. All proceeds will go to support the Oratory/Seminary at Mount Pocono.

CONTRIBUTORS

László Dobszay is a professor at the Institute for Musicology of the Hungarian Academy of Science, Director of the Church Music Department at the Ferenc Liszt Conservatory, Budapest, and President of the Hungarian Church Music Association.

Calvert Shenk is the Organist/Choirmaster at the Cathedral of St. Paul, Birmingham, Alabama. He is also Music Instructor at the seminary for the Franciscan Missionaries of the Eternal Word (the male religious of Mother Angelica's order). A clinician, recitalist, and composer, who served on the editorial committee for the *Adoremus Hymnal*, Mr. Shenk has a master's in Organ Performance from Northwestern University.

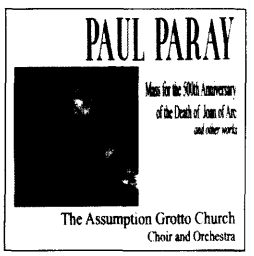
Monsignor Richard Schuler is the pastor of St. Agnes Parish in St. Paul, Minnesota and founder of the Twin Cities Catholic Chorale. He has a master's in Music Theory from Julliard, and a doctorate in Music History from the University of Minnesota. Monsignor Schuler is a former President of the Church Music Association of America and editor of *Sacred Music.*

"The treasury of sacred music is to be fostered and preserved with very great care." Sacrosanctum Concilium, Art. 112, Vatican Council II

The Assumption Grotto Church Choir and Orchestra

is proud to introduce

TWO GREAT MASSES ON CD



THE PARAY MASS FOR THE 500TH ANNIVERSARY OF THE DEATH OF JOAN OF ARC

- recorded Easter Sunday, 1998, and other works by Mozart, Bellini, Donizetti & Spohr

This Mass was composed by Paul Paray, Conductor of the Detroit Symphony Orchestra from 1952 to 1962, for the rededication of the Cathedral of Rouen on May 31, 1931, the fifth centenary of the death of the teenage warrior and maid of Orleans, St. Joan of Arc.

"This is profoundly religious music, the outpouring of a soul sentient to the nuances of the sacred text. It deserves to become a staple of the choral repertory and acknowledged as the great modern masterpiece it assuredly is." (From the line notes of Fr. Eduard Perrone, Pastor of Assumption Grotto Church and Director of the Choir and Orchestra.)

THE FAURÉ REQUIEM AND OTHER WORKS

By Massenet, Elgar, Schubert & Bach

This frequently performed and universally known work of Gabriel Fauré, the **Requiem**, Op. 48, was recorded at the Funeral Mass of the beloved Pastor of Assumption Grotto Church, Msgr. Clifford Sawher who passed away in July, 1998 and the Memorial Mass for Mother Teresa in 1997. The overall mood of this music is one of tranquility, unlike the music of other composers whose Requiem's often depict the horrors to be encountered on the day of judgment. The composer himself explained, *"but that is how I see death: As a happy passing deliverance, a longing for the happiness of the world beyond, rather than a mournful passing over."*

Both CD's were recorded in the live liturgical context of the Holy Sacrifice of the Mass at Assumption Grotto Church in Detroit, Michigan under the direction of Fr. Eduard Perrone, Pastor. These beautifully recorded Masses and sacred works are meant to edify your spirits and make you long for the heavenly music that awaits us in heaven.

Cost of the CD's is $13.00 each plus shipping and handling. To order your CD's, please fill out the form below:

(PLEASE PRINT)

Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number ( ) _____
AREA CODE

MAKE CHECKS PAYABLE TO:

ASSUMPTION GROTTO SHRINE
CD Special
13770 Gratiot Ave.
Detroit, MI 48205

Please do not send cash. No Credit Cards.
All funds must be U.S. currency.

SHIPPING & HANDLING			
1 CD	$2.00	4-5 CD'S	$5.00
2 CD'S	$3.00	6-7 CD'S	$6.00
3 CD'S	$4.00	8 or more: Add 50¢ per CD	

I would like to order the following:

Quantity

_____ Paul Paray Mass for the 500th Anniversary of the Death of Joan of Arc @$13.00 ea. _____

_____ The Fauré Requiem and Other Works @$13.00 ea. _____

Shipping & Handling (See Below) _____

Michigan Residents only Add 6 Percent Sales Tax _____

TOTAL _____