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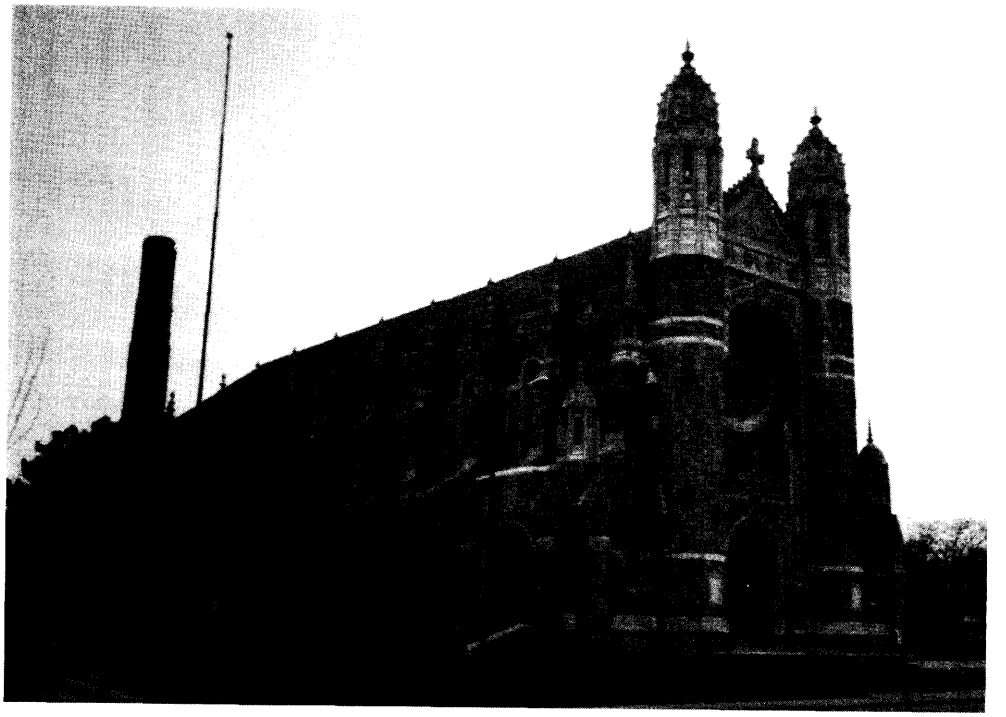

Cathedral of the Most Holy Rosary (Toledo, OH)

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FROM THE EDITORS
Sacred Architecture

Although sacred music is integral to the liturgy, and as such "has an important place in the actual performance of the sacred ceremonies and rites themselves,"—that is, it is actual prayer—sacred architecture, nonetheless, "serve[s] to prepare a worthy setting for the sacred ceremonies." (*Musicae sacrae disciplina,* article 30, Pope Pius XII, 1955). Therefore, church architecture is extremely important in establishing that "sense of the sacred" which we church musicians are concerned about. It is also important in establishing the acoustical environment in which our music "works" or "doesn't work." To this end, we at *Sacred Music* have decided to reprint Duncan Stroik's critique of that infamous document *Environment and Art in Catholic Worship.*

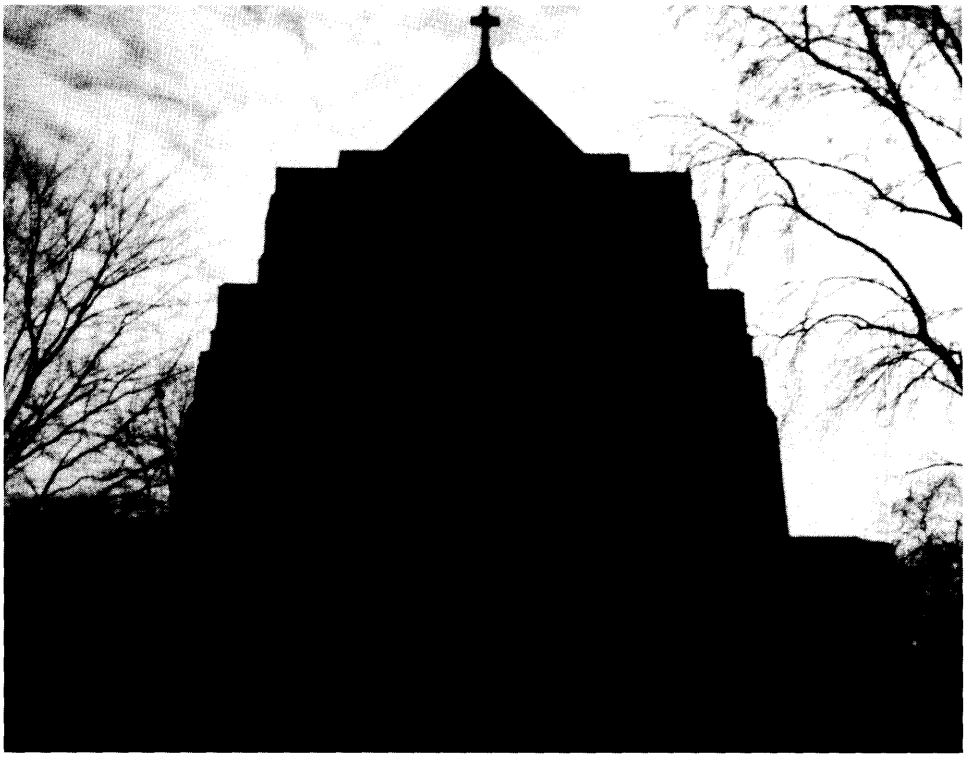
Also, of great interest in the area of sacred architecture is Michael Rose's *The Renovation Manipulation: The Church Counter-Renovation Handbook.* This book is excellent. Particularly useful is his description of the "Delphi Technique," an unethical means of achieving consensus in group situations first developed by the Rand Corporation in the 1950's, and how this is applied in the modern church renovation process. This is a very practical resource book. I highly recommend it. To purchase the book you can send a check or money order for $15.90 to Aquinas Publishing Ltd., P.O. Box 11260 Cincinnati OH 45211. For Visa/MasterCard orders call 1-888-260-6283.

Calvert Shenk

After eleven years as Choirmaster/Organist at St. Paul's Cathedral in Birmingham, AL, our member Calvert Shenk has decided to step down. He is currently looking for employment. Cal has had almost forty years experience as a church musician. He is a superb recital-level organist (an excellent improviser, too!), a published composer, an experienced choral director, and a man who is very knowledgeable about the liturgy. I have great admiration and respect for him. If you are looking for an experienced professional Catholic church musician devoted to the cause of *musica sacra* to direct your church's music program, you need look no farther. He can be reached at 5724 Belmont Drive, Birmingham, AL 35210, (205) 956-8897.

Acknowledgement

Mr. Ralph Thibodeau wishes to thank Catharine Gardner, head of The Friends of Francis Poulene of Kansas City, MO for providing the pictures of the Shrine of Rocamadour and the black wood statue of Virgin and Child for his article on Francis Poulene's sacred music, which appeared in the Volume 126, No. 2 issue of this journal.



Assumption Grotto Church (Detroit, MI)

MODE, MELODY AND MEANING: MELODIC STEREOTYPE AND TEXTUAL CORRESPONDENCE IN GREGORIAN CHANT

Text and Music

In nearly every genre of vocal music there arises an inevitable question: Does the music express the meaning of the text? When applied to Gregorian Chant, the answer to this question has varied radically depending on the point of view of the respondent.[1] In the nineteenth and early twentieth centuries there were those who believed that Gregorian Chant not only functioned in a sacred setting but was itself intrinsically sacred. Some of these writers cited musical effects which could best be described as madrigalistic in order to illustrate the expressivity of the Chant and thus the interdependence of the sacred text and sacred music.[2] Madrigalisms were, of course, quite common by the time of the high Renaissance when composers used many clever and sophisticated means to paint the meaning of the text directly onto the music. These expressive practices are generally considered to be signs of the spirit of humanism which is inexorably linked to the Renaissance and had a profound impact on European culture from the fifteenth century onward. But did a concept of deliberate conveyance of textual meaning exist during the Carolingian era, well before the age of humanism? Our intuition would tell us that there must have been some sort of connection between text and music, else why endeavor to set text to music in the first place? While it would be naive of modern scholars to look for madrigalisms in Gregorian Chant, we cannot on that account rule

out the existence of a pre-humanist means of expression which still might have served to illuminate the meaning of the text after its own fashion.

Let us first think about exactly how meaning is conveyed through music. Musical sounds are purely physical phenomena and thus can carry no intrinsic meaning in and of themselves. The conveyance of meaning through music is a metaphysical phenomenon encoded by the composer, transmitted by the performer and decoded by the listener, somewhat analogous to the relationship of the meaning conveyed by words in a language system and the sounds which make up those words. The musical-textual code for any means of expression is *de facto* a product of its own culture, created and sustained through the shared musical experiences of the people of that culture. Unfortunately, the culture of the Middle Ages which produced Gregorian Chant is so distant from our own that it would be difficult for us to recognize any codes they might have used to convey meaning. Thus any conclusions on the subject of musical-textual connections in Gregorian Chant can only be speculative at best. However, with that in mind, I think it is reasonable to proceed, at least insofar as one can rule out that which is improbable and identify that which is at least possible. So it is in that spirit that we search for our enigmatic Medieval textual-musical code.

Mode and Melodic Stereotype

I propose that we consider whether melodic stereotypes could have served as a means of musical-textual correspondence. These stereotypes are melodic fragments which reappear again and again within families clearly defined by modal category and liturgical function. Imagine if you will a specific melodic stereotype, and therefore its corresponding mode, being associated with a particular mood or affect and thus serving as a musical means for expression of that mood or affect. This scenario yields a means of expression which is at once more subtle and more basic than our historically premature madrigalisms, and one which would likely be less foreign to the Medieval mind. Although the eight "ecclesiastical" modes were not fully codified until the ninth century with Hucbald's *De harmonica*, the melodic elements which eventually led to the modal categorization of the entire Gregorian repertory, namely melodic stereotype, would certainly have been familiar to composers, performers and listeners during the fertile period of the Chant: the years of oral transmission preceding the appearance of the earliest neumed manuscripts, c. 900 A.D.[3]

When we delve into exactly how these stereotypes came into being, we come abysmally close to the dreaded "creation vs. evolution" debate concerning the origin of the Chant melodies themselves. Fortunately, it makes no difference to our argument concerning expression of textual meaning whether one subscribes to a re-improvisation model of oral transmission in which the Chant melodies evolve through small melodic mutations as they are passed down from one generation to the next, or to a strict reconstruction model of oral transmission in which the Chant melodies are created by an individual composer in the form in which we now know them from the manuscripts and are memorized verbatim by each successive generation, without melodic alterations. Because of the existence of the melodic stereotype families, which are especially prevalent in the more ornate Propers of the Mass and Office, we can extrapolate a common melodic ancestor for each modal family from which all of the "modern" members of that particular mode descended via melodic formulae which could have been widely understood to have specific extra-musical connotations. Thus a given text would be paired with the appropriate melodic formula that best expressed its general mood or meaning. Or, we can just as easily imagine an individual composer lifting stereotypical melodic fragments from a pre-existing Proper for use in a new one, a hypothetical process once commonly described as *centonization*, or "patchwork." If the old and new texts were related thematically, the result would be a melodic stereotype family with both musical and textual correspondence.

For enlightenment on the historical merits of our question of the conveyance of textual meaning via melodic stereotype, we first turn to the theoretical treatises.

The written record

The early Medieval theorists believed that music held great potential for powerful psychological and moral effects. These effects were first applied to the concept of mode in a letter from Cassiodorus to Boethius in the early sixth century in which he ascribed specific affects to the antique Greek modes:

> Dorian=modesty and purity
> Phrygian=fierce combat
> Aeolian=tranquility and slumber
> Ionian=desire for celestial things
> Lydian=soothing of the soul.[4]

It is important to remember that the generation of Boethius and Cassiodorus concerned themselves with the *study* of music, an entirely separate matter from the *practice* of music, and thus these descriptions apply only to the theoretical constructs of mode having little or nothing to do with practical or applied music in the truly aural sense. Nevertheless, Cassiodorus' postulation of these hypothetical effects does show an early predisposition to the belief that mode itself has the power to manipulate emotion in a fashion which could be used to communicate a specific textual meaning.

The ninth century treatise *Musica enchiriadis* gives a vivid description of connectivity between words and music. The author assigns specific affections to different kinds of "neumes," which likely represent distinctive melodic patterns:

> We are able to differentiate melodies not only by the very nature of their sounds but also [by the very nature] of their words. It is necessary in fact for the affection of the music to imitate the affections of the words that are sung, so that the neumes may be calm on calm words, joyful-sounding on happy [words] and sorrowful on sad [words]. Whatever is done or said harshly should be expressed by harsh neumes, by sudden [neumes], by noisy [neumes], by excited [neumes] or by other kinds [of neumes] formed after the remaining qualities of the events and affections.[5]

This excerpt raises a provocative question. How could a ninth century reader know what constituted a "calm" neume or a "joyful" neume if it were not already understood as part of the common musical-cultural vocabulary? Could these expressive "neumes" be related to the melodic fragments which define the stereotype families as we now know them?

The Guidonian generation exhibits an even greater tendency to branch out into aesthetic issues. In Guido's *Micrologus* we encounter a reprise of *Enchiriadis* concerning the expressive affects of "neumes."

> Let the effect of the song express what is going on in the text, so that for sad things the neumes are grave, for serene ones they are cheerful, and for auspicious texts exultant, and so forth.[6]

This didactic passage appears to be an instruction for a composer of new music, perhaps tropes. Again, one must assume that a reader from that era would be able to recognize just exactly what would constitute a grave neume, a serene neume, a cheerful neume, or an exultant neume.

As we explore Johannes Affligmensis' *De musica*, we encounter some really outstanding commentary on the extra-musical implications of the modes. Note the close similarity between the rhetoric of Johannes and that of Cassiodorus six hundred years earlier.

> It should not pass unmentioned that [Gregorian] Chant has great power of stirring the souls of its hearers, in that it delights the ears, uplifts the mind, arouses fighters to warfare, revives the prostrate and despairing, strengthens wayfarers, disarms bandits, assuages the wrathful, gladdens the sorrowful and distressed, pacifies those at strife, dispels idle thoughts, and allays the frenzy of the demented . . . Music has different powers according to the different modes. Thus, you can by one kind of singing rouse someone to lustfulness and by another kind bring the same man as quickly as possible to repentance.[7]

Even though Johannes is writing well after the period of the formation, codification and propagation of the Gregorian Chant Propers, it is the Chant which he elevates as an archetype for his aesthetic ideals. We may infer that his instructions for writing new music are based on what he believes to be a sacred Gregorian tradition. He continues:

> The first precept we give is that the chant be varied according to the meaning of the words. We showed earlier what mode in singing suits what material when we said that different people are pleased by different modes. We showed that some are suitable for courtly ceremony, some for frivolity, and some even for grief. Just as anyone eager for a poet's fame must take pains to match the action by the words and not to say things incongruous with the circumstances of the man he is writing about, so the composer eager for praise must strive to compose his chant so aptly that it seems to express what the words say. If you intend to compose a song at the request of young people, let it be youthful and playful, but if of old folk, let it be slow and staid . . . a composer can be censured if he employs for sad subject matter a dancing mode, or a mournful mode for joyful words. Therefore the musician must see to it that the chant is so regulated that for inauspicious texts it is pitched low and for propitious ones it is pitched high. Yet we do not go so far as to direct that this must always be done, but when it is, we say that it is to the good.[8]

Johannes explains both the power of the modes to communicate a generalized emotive affect and the necessity of fitting the proper mode to its proper textual meaning. We must again assume that a reader from that era would be cognizant of which of the modes might be a courtly mode, a frivolous mode, a dancing mode, or a mournful mode. The concept of mode being linked with expression of a specific affect can be traced forward through Jerome's *Tractus de musica*, the anonymous *Speculum musicae*, and *Summa musicae*, and extending well into the Baroque era with the assignment of affects to specific keys.[9]

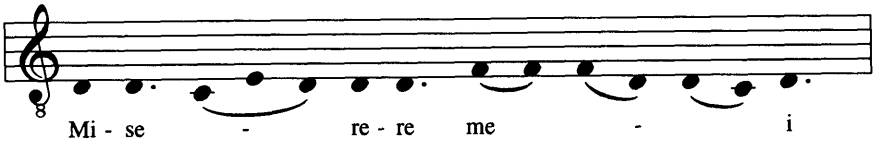
We have seen contemporaneous descriptions of the expressive affects of both "mode" and "neumes," which could possibly refer to stereotypical melodic fragments. Let us now parse some musical examples which might further inform our question of melodic stereotype and conveyance of textual meaning. Specifically, we will be looking at the Graduals of the Mass, which have strong stereotypical tendencies. The Graduals are grouped for the most part into Modes I, II, III, V and VII. Of these groupings, the melodic stereotypes of the first three modes contribute the most pertinent and interesting information to our discussion. The texts of the Mode V and Mode VII Graduals are too generalized to be illustrative of the question at hand. Of course we realize that, as is the case in many fields of study, one can often see what one wants to see, and that different observers could reach entirely different conclusions from the same set of data. The texts of the Psalms are replete with common themes (penitentence, praise, thanksgiving, supplication, etc.); it is not surprising then that one finds commonalties. So rather than set out to prove a musical-textual connection with any kind of absolute certainty, let us move forward with the intention of simply establishing the credibility of the basic question by looking for convincing textual correspondence within melodic stereotype families.

The Mode I Graduals

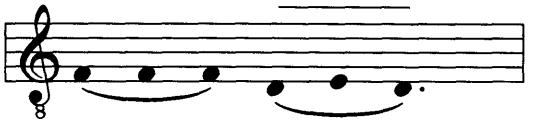
There are sixteen Graduals in the first mode in the standard Gregorian repertory. Based on the melodic elements found at the beginnings of the antiphons, these Graduals divide neatly into two stereotyped intonation formulae: five belong to the ascending fifth family (d-a), and eleven to the ascending third family (d-f).

Ascending fifth intonation:

Ascending third intonation:

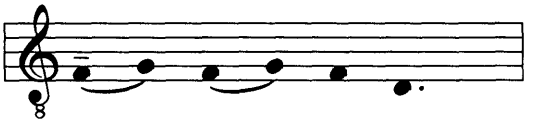


The ascending fifth intonation formula, which is much more clearly defined and more easily recognized than the ascending third formula, is also found at the beginning of the verse of thirteen of the sixteen Graduals. From this we can construct a hypothetical archetype for the Mode I Graduals beginning with the ascending third intonation formula for the antiphon and substituting the ascending fifth formula for the verse. The cadence formulae on all of the Mode I Graduals are centered around the interval of the descending third (f-d), the inversion of the predominant intonation formula. The variations of this descending third cadence formula can be easily categorized by the final melodic figure. Of the cadence formulae found at the end of the antiphons, eight end with a torculus,

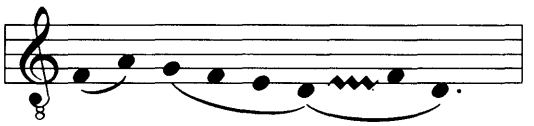


- or -

six end with an unadorned descending third,



and two end with a quilisma.



Of the cadential formulae for the verses, five end with a torculus and ten end with a quilisma. Although the cadential formulae are quite similar one to another, we could still extrapolate an archetype from these data: arriving at a quilisma for the cadential formula for the verse, and a torculus for the antiphon.

Three of the Mode I Graduals follow our archetype completely: *Os justi, Custodi me* and *Salvum fac.* The translations of these texts are as follows:

> *Os Justi:* The mouth of the just shall meditate wisdom, and His tongue shall speak judgment. V. The law of his God is in his heart; and his steps shall not be supplanted.
>
> *Custodi me:* Keep me, O Lord, as the apple of your eye; shield me under the shadow of your wings. V. Let judgment in my favor come forth from your presence; may your eyes discern what is right.
>
> *Salvum fac:* Save thy servant, O my God, that trusts in you. V. Give ear, O Lord, to my prayer.

The commonalty among these texts seems to be the theme of penitence. The texts speak of the mortal sinner seeking guidance by relying on God's law and judgment. This may suggest that Mode I, or at least the melodic stereotypes which adorn the Graduals of Mode I, carried a connotation of penitence and was matched to penitential psalm texts.

Two more Graduals follow the archetypal formula for the antiphon, but vary slightly in the verse:

> *Miserere mei Deus:* Be merciful to me, O God, be merciful to me, for my soul confides in you. V. He has sent from heaven and saved me; he has put to shame those who trampled upon me.
>
> *Si ambulem:* Though I should walk in the midst of the shadow of death, I will fear no evil, for you are with me, O Lord. V. Your rod and your staff have comforted me.

Again, the theme is one of supplication and submission to God's will. Even in the famous "shepherd" psalm, we find *Virga tua, et baculus tuus* as instruments of comfort.

Two more Graduals follow the archetypal formula for the verse, but carry minor melodic variations in the antiphon formula. Although the text of one of these graduals, *Beata gens,* is somewhat tangential to the theme of the penitent heart and reliance on the judgment of God, the text of the other gradual fits in very nicely with these themes.

> *Universi qui te exspectant:* They will not be disappointed, O Lord, all those who are awaiting you. V. Make your ways known unto me, O Lord, and teach me your paths.

We see here a clear denial of self in favor of the laws of God.

Among the rest of the Mode I Graduals which are at greater variance with our archetype, two fit into our textual theme of the penitent heart.

> *Dulcis et rectus:* Good and upright is the Lord, therefore will he impart his law to sinners lost in the way. V. He will guide the humble in what is right, and teach the meek his ways.
>
> *Sciant gentes:* Let the nations know that God is your name; you alone are the Most High over all the earth. V. O my God, sweep them away like the whirling dust, like chaff before the wind.

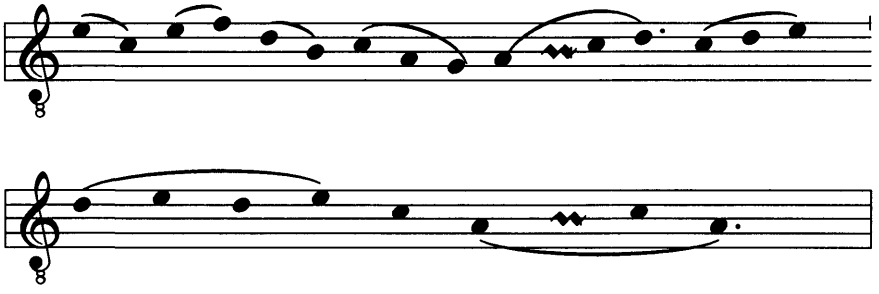
Again, we see a longing for the judgment of God, the guidance of God's law for sinners, and the desire of the righteous for meekness and humility.

The remaining seven Graduals in Mode I have more generalized texts employed most often as commons of the saints. Thus eight of the sixteen Graduals of Mode I contain elements of melodic stereotype as well as correspondence of textual meaning, in this case penitence.

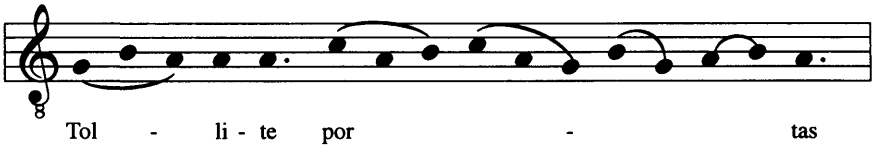
The Mode II Graduals

The Graduals of Mode II follow a very tight melodic stereotype in which the cadential formulae for both antiphon and verse are practically set in stone.

Mode II Cadential Formula:



The intonation formulae show some slight variations from antiphon to antiphon, but retain a common basic structure quite well in comparison with some of the variant formulae in the other modes. The normative formula is the "changing tone" figure:



The Graduals of Mode II are marked by correspondence of both textual theme and liturgical significance. We find the first cluster of these stereotypical graduals assigned to the ember week of Advent:

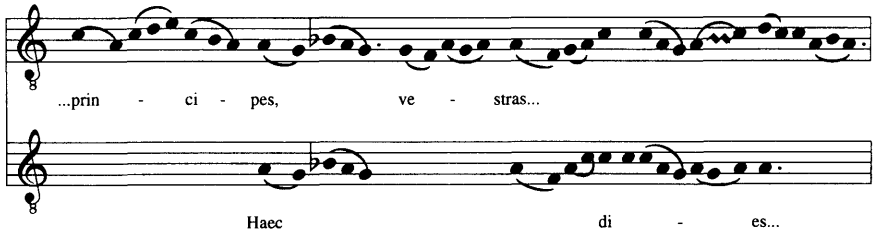
> *Tollite portas:* O princes, lift up your gates; be lifted high, O eternal gates, and the King of Glory shall make his entry. V. Who will go up to the mountain of the Lord, and who shall stand in his holy place? He who has innocent hands and a pure heart.
>
> *Asummo caelo:* His going out is from the end of heaven: and his circuit even to the end thereof. V. The heavens declare the glory of God, and the firmament shows his handiwork.
>
> *In sole posuit:* He has set his tabernacle in the sun: and he as a bridegroom coming out of his bed chamber. V. His going out is from the end of heaven: and his circuit even to the end thereof.
>
> *Ostende nobis, Domine:* Show us your mercy, O Lord, and grant us your salvation. V. Lord, you have blessed your land, you have put an end to Jacob's captivity.
>
> *Domine Deus virtutum:* O Lord God of hosts, convert us: and show your face, and we shall be saved. V. Stir up your might, O Lord, and come to save us.
>
> *Excita, Domine:* Stir up your might, O Lord, and come to save us. V. Give ear, O ruler of Israel, that leads Joseph like a sheep, that sits over the Cherubim; shine forth before Ephraim, Benjamin and Manasseh.

Obviously, these Advent texts are eschatological in nature, centered around the themes of heaven and the end times. And where should one find the initial fulfillment of the eschatological promise of Advent but in the Graduals of Christmas Vigil and Christmas Midnight Mass, both of which continue the very same Mode II melodic stereotype?

Hodie scietis: Today you will know that the Lord is coming to save us; and tomorrow you will see his glory. V. O Shepherd of Israel, hear us; you who lead Joseph like a flock, and who are enthroned upon the Cherubim; we beseech you to appear before Ephraim, Benjamin and Manasseh.

Tecum principium: Sovereign strength is yours on the day of your great might. Amidst the splendors of the heavenly sanctuary, from the womb, before the morning star, I have begotten you. V. The Lord said unto my Lord: "Sit at my right hand, until I make your enemies a stool for your feet."

There is one other major cluster of Mode II Graduals: the famous *Haec dies* antiphons of Easter Week. The connection between Easter Week and the ember week of Advent becomes clear when we discover that *Tollite* is also assigned to March 25, the Annunciation. The date of the Annunciation is determined by what was estimated to be the actual calendar date of Jesus' crucifixion. This is because it was believed that martyrs were predestined to their fate, and that the date of their *conception* was identical to the date of their *martyrdom*. Thus the final fulfillment of the eschatological promise of Advent is accomplished not only in the Incarnation, represented by the Christmas Graduals, but in the death, burial and resurrection of Jesus represented by the *Haec dies* graduals of Easter Week. The intonation formula for *Haec dies* is actually an interior melodic motive from the *Tollite* stereotype.



All six antiphons in the *Haec dies* cluster are identical. Only the text of the verse changes from day to day:

Haec dies: This is the day that the Lord has made; let us rejoice and be glad in it.

V1. Praise the Lord, for he is good, for his mercy endures forever.

V2. Let Israel again say that he is good, for his mercy endures forever.

V3. Let those again speak who have been redeemed out of the hand of the enemy and gathered out of the nations.

V4. The right hand of the Lord has wrought strength: the right hand of the Lord has exalted me.

V5. The stone which the builders rejected is become the cornerstone: this is the work of the Lord, and it is wonderful in our eyes.

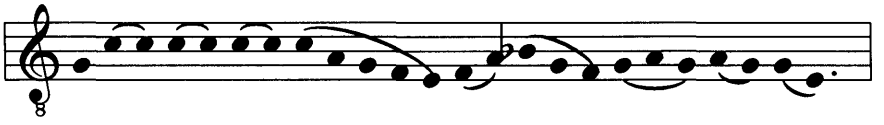
V6. Blessed is he who comes in the name of the Lord: the Lord is truly God, and he has shone forth unto us.

The themes are once again centered around the final triumph of the righteous in the end times and the eternal strength and providence of God. In fact, ten of the twelve remaining Mode II Graduals, which are scattered throughout the Liturgical Year, also contain these textual themes related to angels, heaven, and the end times, coupled with the very strong melodic stereotype of *Tollite*.

The Mode III Graduals

There are eleven Graduals in the third mode in the standard Gregorian repertory. Of these, eight fall into a well-defined melodic stereotype. These eight stereotypical Graduals have a very distinctive cadential formula for both the end of the antiphon and the end of the proper verse:

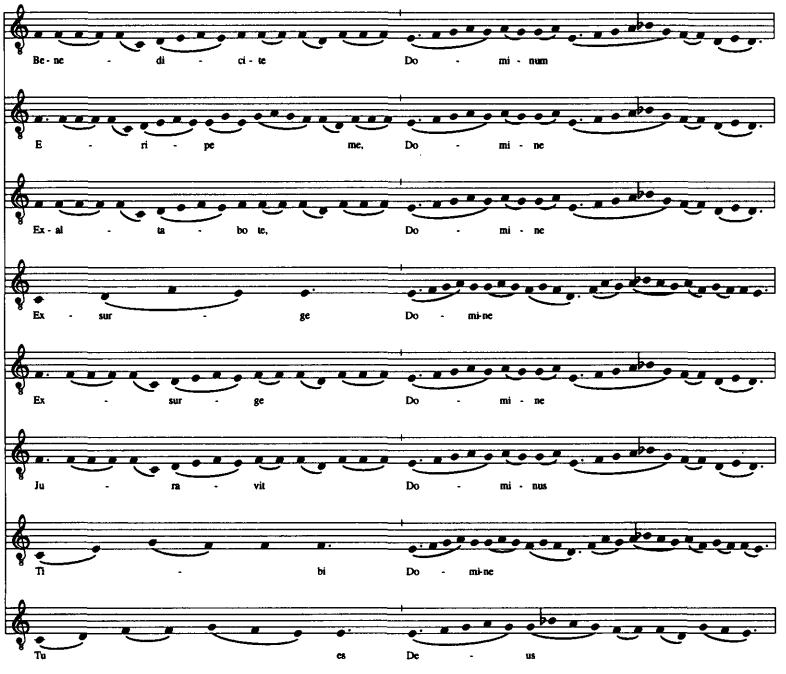
Mode III Cadential Forumla:



The intonation formula is closely linked with the incipit textual content of these eight stereotypical Graduals.

Benedicite Dominum	**Exsurge Domine (non praevaleat homo)**
Eripe me, Domine	**Juravit Dominus**
Exaltabo te, Domine	**Tibi Domine**
Exsurge Domine (et intende)	**Tu es Deus**

From a glance at the incipits, one could say that this melodic stereotype family enjoys a high level of textual correspondence, as all of the opening textual phrases include the word *Dominum, Domine, Dominus* or *Deus*. This commonality is emphasized musically in a manner in which the intonation formula is paired with the text.



Five of the stereotypical Graduals have nearly identical intonation formulae, and the other three have a simpler, perhaps more primitive, version of the formula. While the use of a stereotypical melodic fragment on the words *Dominum, Domine, Dominus* and *Deus* is a fairly obvious example of textual concordance, there is a very powerful textual and thematic connection to be found just beneath the surface of these Graduals.

Here are the texts of six of the eight stereotypical Mode III Graduals. The common textual theme should be quite evident.

> *Eripe me, Domine:* Rescue me, Lord, from my enemies; teach me to do your will. V. O Lord, you who save me from the wrath of the nations, you shall cause me to triumph over my assailants; you will save me from the man of evil.

Exaltabo te, Domine: I will extol you, O Lord, for you have drawn me up and have not allowed my enemies to rejoice over me. V. O Lord, my God, I called out unto you and you have healed me; O Lord, you have brought back my soul from hell; you have delivered me from among those who go down into the pit.

Exsurge Domine, et intende: Arise, O Lord, and be attentive to my judgment and to my cause, my God and my Lord. V. Bring out the sword, and shut up the way against them that persecute me.

Exsurge Domine, non praevaleat homo: Arise, O Lord, let not man prevail; let the gentiles be judged in your presence. V. When my enemies are turned back in defeat, they shall lose strength and perish before your face.

Tibi Domine: To you, O Lord, is the poor man left: You will be a helper to the orphan. V. Why, O Lord, have you retired afar off, why do you slight us in our wants, in the time of trouble? While the wicked man is proud, the poor man is set on fire.

Tu es Deus: You alone are the God who works wonders; you manifested your strength among the nations. V. With your arm you delivered your people, the sons of Israel and Joseph.

Our theme is one for which the Psalms are famous, or perhaps even infamous: deliverance from and triumph over enemies. It would be difficult to ignore a textual correspondence this strong. At first glance, the remaining two Graduals in this stereotype family do not seem to show much promise in retaining our textual theme:

Benedicite Dominum: Bless the Lord, all ye his angels, you that are mighty in strength and execute his words. V. Bless the Lord, O my soul, and let all that is within me bless his holy name.

Juravit Dominus: The Lord has sworn, and he will not repent. You are a priest forever according to the order of Melchizedek. V. The Lord said unto my Lord: sit at my right hand.

When we realize that *Benedicite* is the Gradual assigned to St. Michael the Archangel and is an alternate text for the feast of Guardian Angels, it seems to fit our textual theme a little better since the very purpose of a guardian angel is protection from evil. In the case of *Juravit*, all we need to do is complete the biblical Psalm verse: ". . . sit at my right hand *until I make your enemies your footstool*." Thus all eight of the Graduals in our Mode III melodic stereotype family have a textual connection: protection and/or deliverance from enemies.

Let us now expand our textual survey to the three remaining Mode III Graduals, which do carry stereotypical melodic fragments but do not have the well defined intonation and cadential formulae. The text of *Ego autem* reads as follows:

But as for me, when they were troublesome to me, I was clothed with haircloth, and I humbled my soul with fasting: and my prayer was turned into my bosom. V. Judge, O Lord, them that wrong me, overthrow them that fight against me: take hold of arms and shield, and rise up to help me.

Likewise, the Gradual *Adjutor in opportunitatibus* translates:

A helper in time of tribulation: let them trust in you who know you, for you have not forsaken them that seek you, O Lord. V. For the poor man shall not be forgotten to the end: the patience of the poor shall never perish: arise, O Lord, let no man prevail.

Our last non-stereotype Gradual, *Speciosus forma* has a beautiful melody and equally beautiful text, but, alas, has no textual or musical correspondence with the other Mode III Graduals. However, all eight stereotypical Graduals and ten out of the eleven total Mode III Graduals can be grouped together with very convincing textual correspondence.

Conclusions

Is the music of Gregorian Chant expressive of the meaning of its text, at least in some sense? We have discovered a belief in the conveyance of extra-musical meaning via musical means, specifically through the choice of mode and/or melodic stereotype, which spans more than a millennium from Cassiodorus onward. We have examined stereotype families among the Graduals of Modes I, II and III, and have found some substantial evidence of textual concordance within those families. While this level of textual correspondence does not necessarily extend to every stereotype family in the Gregorian repertory, these examples alone should lend some validity to the question of expression of the meaning of the text through the music via melodic stereotype and mode. The implications of this question are really quite weighty. A connection of music and textual meaning assures that Gregorian Chant is not a dead music in a dead language; rather it was and is a living tradition which transcends our concept of "art music." Perhaps we should consider looking at the Chant within its ethnomusicological context, taking into account its utilitarian function as an act of worship in addition to the more traditional dispassionate analysis of its germinal place in the history of Western art music. We should also seriously call into question the musical-liturgical practices of Western Christianity. Shelving a musical tradition which has no relevance to its liturgical texts would perhaps be understandable, but the wholesale neglect of a corpus of music which represents an expression of scriptural truths would be poor stewardship indeed!

RICHARD S. TOWNLEY

NOTES

[1]Willi Apel, *Gregorian Chant* (Bloomington: Indiana Univ. Press, 1958), 301-304.

[2] John Stevens, *Words and Music in the Middle Ages* (Cambridge: Cambridge Univ. Press, 1986), 292-294.

[3] Kenneth Levy, *Gregorian Chant and the Carolingians*, (Princeton: Princeton Univ. Press, 1998), pp.3-18.

[4] Herbert Schueller, *The Idea of Music*, (Kalamazoo: Medieval Institute Publications, 1988) p.274.

[5] *Musica enchiriadis* (Ch.19) in Don Harrán, *Word-Tone Relations in Musical Thought*, (Hänssler-Verlag: American Institute of Musicology, 1986), p.364.

[6] Guido of Arezzo, *Micrologus*, 174 in Claude Palisca, ed., *Hucbald, Guido, and John on Music: Three Medieval Treatises*, trans. Warren Babb, (New Haven: Yale Univ. Press, 1978) p.72

[7] Johannes Afflighemensis, *De Musica*, in Palisca, p.136.

[8] *Op.* cit., pp.137-138

[9] The rhetoric in these sources seems to be clearly drawn from the Guidonian generation. Jerome of Moravia, *Tractus de musica* (Ch.24) in Harrán, p.365, *Speculum musicae* (VI. 74) in Harrán, p.366, Summa musicae (Ch.22) in Harrán, p.366. By the Baroque era, pitch-class designation of keys also carry expressive affects. Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, (Ann Arbor: UMI Research Press, 1983).

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ENVIRONMENT AND ART IN CATHOLIC WORSHIP: A CRITIQUE

A few years ago I spoke with a pastor in Chicago about a new church his parish was about to build. They had obtained the services of a liturgical consultant and an architect and were in the process of educating the building committee about the principles of church architecture, mainly by reading and discussing the little booklet *Environment and Art in Catholic Worship*, published by the Bishops' Committee on the Liturgy in 1978.[1] I asked him if they were also reading any other texts such as the Vatican II documents, Canon Law, or the Scriptures. "Oh no," he said, "the Vatican documents were written thirty years ago, this is 1995 and we've gone far beyond them." And so they had.

The recent competitions for the design of a "church for the year 2000" in Rome and for the Los Angeles Cathedral have brought renewed attention to the importance of sacred architecture in Roman Catholicism. Parishes and cathedrals all over the country are embarking on substantial building campaigns. By all accounts, the past forty years have produced few church buildings that the American laity are proud of and fewer of which the cultural establishment approves. No doubt some credit for the present state of architecture should be given to a small booklet entitled *Environment and Art in Catholic Worship* (EACW) presently being revised.

For the past two decades, this document has been used in dioceses across the United States and Canada as the "bible" for new church design and renovation. Both its promoters and its detractors would concede that the statement has been more successful than anyone dreamt twenty years ago. Its authority has been invoked to require theater

shaped interiors, removal of tabernacles from sanctuaries, removal of religious imagery and a puritanical style. The lack of a good alternative to EACW coupled with its heavy promotion by the liturgical establishment has resulted in EACW exerting an undue influence over the face of our sacramental architecture during the past two decades. It has also been supported by a secular architectural profession often willing to strip older churches and design new buildings in a reductionist mode.

EACW's status has been controversial since its inception, particularly over the question of its canonical standing. However, it has long been recognized that EACW has no legal status in the Church. In fact one of the document's promoters, canon lawyer Frederick McManus, has written in *The Jurist* that "the statement is not, nor does it purport to be, a law or general decree of the conference of bishops . . . Thus it lacks, and there is no suggestion that it has, juridically binding or obligatory force, for which two-thirds affirmative vote of the conference's *de iure* membership and the recognition of the Apostolic See are required."[2] In fact, many in the American hierarchy seem to have reservations on the statement including a number of bishops who have proscribed its use and have published their own guidelines. These sentiments coupled with the rejection of the document by many laity have resulted in the Bishops' Committee on the Liturgy calling for a new or companion document to EACW which they hope will have some binding force.

As Fr. Andrew Greeley has pointed out, the average Catholic maintains a higher interest in the fine arts than his Protestant brethren.[3] It follows, and experience bears this out, that most Catholics have an interest in and strong opinions about what their church should look like. Most laity would agree with Greeley that "new Catholic churches should look like Catholic churches and not like Quaker meeting houses." On hopes that in writing the new document, the American bishops will reevaluate the "low church" style that has characterized many post-Vatican II buildings and recommend principles which will promote the richness, diversity, and ingenuity inherent in Roman Catholicism.

For a document which has affected the pocketbooks of parishioners all over the country, EACW is quite short, only 50 pages of narrow text including a foreword by Archbishop John Quinn. It seems to have been hastily written with a text which often suffers from opaque language and over-generalization. However, these limitations are also its strength in allowing for a dogmatic reading. Though the document was ostensibly put together by a joint committee of the Federation of Diocesan Liturgical Commissions and the Bishops' Committee on Liturgy, it is widely held that the text was the work of one person, Fr. Robert Hovda, a well known liturgical consultant who has since passed away. Equally surprising is that of the 39 photographs illustrating the text, 34 are photographs of buildings designed by one person, Frank Kacmarcik, who is best known as the liturgical consultant for the Benedictine Abbey at Collegeville, designed by Marcel Breuer.

The Action of the Assembly

Generally, EACW seeks to base the design of the "liturgical environment" on the liturgy as the "action of the assembly" of believers. Most of the document's prescriptions flow from an emphasis on the assembly's feelings, needs, and experiences. It becomes for most intents and purposes a theory of architecture based on a type of Congregationalism to the exclusion of worship, the sacraments, or God's call to mankind. Beginning with the Second Vatican Council's emphasis on Christ's presence in the assembly celebrating Mass,[4] EACW goes a giant leap further in making the "assembly the primary symbol of worship." The liturgical environment draws on the "community's recognition of the sacred," "its own expression," "the concerns for *feelings* of conversion, support, joy . . . " more than on principles from liturgy, theology, or even architecture. For instance having eye contact with other people is posited as crucial to participation. "Not only are the ministers to be visible to all present, but among them-

selves the faithful should be able to have visual contact, being attentive to one another as they celebrate the liturgy."[5]

The Rites for the Dedication of a Church state that "When a church is erected as a building destined solely and permanently for assembling the people of God and for carrying out sacred functions, it is fitting that it be dedicated to God with a solemn rite, in accordance with the ancient custom of the Church." According to EACW, a liturgical space acquires a sacredness from the sacred action of the community rather than by being dedicated to God. No longer should a building be built *ad majorem Dei gloriam* but for the feelings of the assembly. There is an implication that it is the people who make the sacraments efficacious. The understanding of the sacred in EACW seems to go against what we know about mankind from an anthropological, sociological, historical, or theological perspective.

In reading the text, one has to wonder how much the "needs of the assembly" is a populist ruse, only to be consulted as long as the views of the assembly agree with EACW. The continual referral to the "needs of the assembly" seems to be less interested in democracy or inculturation but is rather a convenient slogan to bring about specific changes. This comes out in the advice to the elite architect: "A good architect will possess both the willingness to learn from the congregation and sufficient integrity *not to allow the community's design taste or preference* to limit the freedom necessary for a creative design."[6] [italics mine] The architect should assume the assembly knows nothing about what they really "need." Ironically, only one of the 39 photographs shows a liturgical environment with an assembly. Most unfortunately, in emphasizing the centrality of the assembly and its liturgical celebration, EACW finds little to say about the God who has called the assembly together to be the Church.

A Skin for Liturgical Action

Given that the stated purpose of the document is to give guidelines for new or renovated "liturgical spaces," it is surprising that EACW was written with such a limited emphasis on architecture. The section of the document which gives particular focus to the building itself is a mere six pages of discussion. In fact, the document seems to harbor a mistrust of strong architecture because it might distract from the liturgy. It sets up an unfortunate duality between the assembly and the building, and in order to strengthen liturgy, architecture must be weak. Broad and indefensible statements are made such as "the historical problem of the church as a *place* attaining dominance over the faith community need not be repeated." This antagonism towards the church as a "place" tends to favor a multipurpose assembly hall or "non-place." In spite of the document's laudable calls for beauty, authenticity, good materials and craftsmanship, EACW states that the building should be merely a shelter or "skin" for a liturgical action.[7] In this "functionalist" view of the church building, the architect's only role is to provide enough space for the assembly with good audibility and visibility. Interestingly, this view, growing out of the American meeting house tradition, parallels the recent success of the megachurch movement in which the building is consciously designed not to look like a church or anything else. In this vision of architecture there is no room for "great buildings for worship, in which the functional is always wedded to the creative impulse inspired by a sense of the beautiful and an intuition of the mystery."[8]

The document says very little about the exterior of the church, its signification as a "*domus ecclesia*," and its appropriate setting in the city or the country. There is no recognition of the scriptural metaphors of the city set on a hill, the lamp on a lampstand, or the city of God. The ability of the church building to symbolize the Christian community and her belief in Christ, through domes, spires, bells, generous portals, atriums, gardens, and iconography is ignored. This is problematic, since the exterior is the first image of the Church with which people come in contact. It is also one of the most expensive parts of the church, the proper design of which can ensure its durability, and the people's investment. The document could be greatly improved if it would examine the

impact the design of the exterior can have on the street, in the community, on the understanding of the interior, and on the preparation for worship. The Church sends her people out into the world to serve, to witness, and to continue to pray, so the architecture should help reinforce these things. Most importantly, if we understand the Church to be the central institution of modern life we would expect her architecture to be of the same quality as the finest libraries, courthouses, schools, and city halls.

The emphasis of EACW seems to be on the interior environment, though there is very little that it suggests specifically. One way to understand the interior is through a discussion of architectural "typology" or the study of generalized types that reoccur throughout history. A discussion of the basilica, hall, cruciform, or centralized types, their historical derivation and theological expression would have helped EACW immensely. Each of these types has its own principles of axes, symmetry, hierarchy, and volume which must be followed for the building to be integral and coherent. In all church types one of the most important elements is a focus on the sanctuary as a place set apart. The raised bema and ark in early synagogues and house churches as well as the Jewish Holy of Holies may have developed into the concept of the sanctuary. From the earliest times the altar, bishop's cathedra, and sometimes other elements were located in this hierarchical place. The raised platform and iconostasis, baldachino, altar rail, dome, and apse were developed to articulate the sanctuary architecturally. Surprisingly, EACW does not treat the sanctuary as an issue at all even though conciliar documents require it.[9] The lack of appreciation for the sanctuary or typology is brought out in one illustration, #10, in which it is adjudged that "while the location of the altar will be central in any eucharistic celebration, but this does not mean it must be spacially in the center or on a central axis."[10] Either the authors do not recognize the inherent logic of architectural composition or else they wish to undermine the importance of the altar. In a document written to assist the faithful in designing Catholic churches, it is essential that concepts such as typology, sanctuary, and axiality be defined.

On the topic of architectural style EACW is for all intents and purposes a paean to modernist abstraction. Although *Sacrosanctum Concilium* is invoked in regard to "noble simplicity," the rhetoric and the aesthetics of EACW seems to be limited to modernist architecture of the 1960's. The photographs of new and "renovated" churches reinforce this view and already look outdated. In the Church's long artistic history, it could be argued that one of the least successful phases was American architecture of the 1960's and 1970's, yet it is held up along with Shaker furniture as the only inspiration for liturgical buildings.

Another constant theme is that commonness and simplicity of elements are always to be preferred to richness and complexity. Symbols, icons, liturgy, and architecture must all be reduced in order for people to better understand their faith. If the design of the church building affects worship and worship informs belief, is this reductionism in our churches not in part responsible for the recent study which found Catholics to be quite ignorant of their faith?[11] EACW state that "the rejection of certain embellishments which have in the course of history become hindrances . . . has resulted in more austere interiors, with fewer objects on the walls and in the corners." This architectural minimalism promoted by EACW which requires "modern materials" and "honesty of construction" is simply abstract modernism with a font. If the highest goal of a liturgical environment according to EACW is hospitality rather than transcendence, the presumed model for a church seems to be the family room of a suburban house rather than the nave of an early Christian basilica. The document states that the scale of a space should not "seek to impress or even less, to dominate,"[12] eliminating all of the great churches of western civilization such as Notre Dame, the Palatine Chapel, Canterbury Cathedral, Santiago de Compostela, or even St. Patrick's in New York.

Tradition and History

For a document of the Bishops' Committee on the Liturgy, it is shocking that there is no citation or acknowledgment of the existence of sacred architecture and church texts before 1960. History and tradition are dismissed as "unkind"[13] and it is difficult to find positive treatment of historical churches. In contrast, one would expect a Catholic document on architecture would have room for Bernini, for Pugin, for the Medieval masterbuilder and for Constantine's architects. With few exceptions, EACW would criticize masterpieces of Western architecture as not being simple enough, common enough, and distracting us from the action of the assembly. This is surprising view coming from a faith which relies both on innovation and tradition.

As a ritualized faith which is grounded in tradition, Roman Catholicism would be foolish theologically, liturgically, and anthropologically to jettison our wide variety of building traditions. Yet in writing that a church "does not have to 'look like' anything else, past or present"[14] EACW rejects the concept of a regional building tradition under which Christendom has operated up until recently. Could we say the same about a hymn, that it does not have to "sound like" anything else, or that a prayer does not have to have "meaning like" anything else? This view of the architect's creativity is naive; architecture is never done in a vacuum and even so-called abstract historical buildings "look like" other abstract buildings or even other objects. Thus, when churches look odd they are given nicknames, such as "Our Lady of the Maytag" or "Our Lady of the Turbine" or the "Corkscrew to Heaven."[15] Instead it can be argued that in order to maintain continuity, new churches, like children, should look like they are part of a family.

Along with promoting architectural continuity a document of the Universal Church should include reference to and photographs of sacred buildings from all places and times. Missing in this statement are images of the Spanish missions, the French mission of the Southeast and Canada, as well as the great variety of parish churches, shrines, and cathedrals built by the Germans, Irish, Africans, Italians, and Slavs. These buildings are part of our American Catholic heritage, and while they can be criticized architecturally or liturgically, they have few competitors from recent decades. And it is important to meditate on the fact that these churches continue to serve the liturgy and to "meet the needs" of a substantial portion of the lay faithful.

For historic preservationists and parishes seeking to conserve their traditional churches, the principles and images of church renovation in EACW leave a lot to be desired. The document states that "many local churches must use spaces designed and built in a former period, spaces which may now be unsuitable for the liturgy."[16] It reminds me of a liturgist in Rome who once told me that none of the 300 historic churches in the Eternal City were appropriate for the new liturgy because they had not yet been renovated. His comment would have undoubtedly surprised the Fathers of Vatican II who held up the early Christian basilica as a model for church architecture. On the other hand EACW presents a typical 19th century Gothic church which has all of its decoration whitewashed, the removal of historic chandeliers and the altar and tabernacle replaced by the presider's chair.[17] One of the other examples prominently displayed is the New Melleray Abbey in Iowa, designed by a student of Pugin, in which all of the original 1867 Gothic architecture is ripped out with the ironic caption "a renovation can respect both the best qualities of the original structure and the requirements of contemporary worship."[18] Presently a number of parishes across the country are defending their churches from liturgical designers who claim that they must whitewash them in accordance with EACW.

Art and Iconography

In retrospect, titling the statement *Environment and Art in Catholic Worship* seems to have been a misnomer since there is even less on the subject of art than on architecture. The statement's orientation is decidedly against imagery, to the point almost of iconoclasm. At first glance one might think that it was a document written for Calvinist

Geneva and not for the faith which produced Cimabue, Giotto, Fra Angelico, Michelangelo, Raphael, Van Eyck, Rubens, Poussin, El Greco, and Mestrovich. The topic "Images" which concerns painting, sculpture, and banners receives two paragraphs, while the topic of "Decorations" which treats banners, plants, and getting rid of clutter receives four paragraphs. The lack of interest in the traditional arts--stained glass, mosaic, fresco, polychromy, altarpieces, statuary, bas relief, carved wood, ornamental patterns--combined with the call for simplicity is telling. Audiovisuals are seen as a parallel and possible replacement of the traditional function of stained glass.[19] What hubris. "In a period of Church and liturgical renewal, the attempt to recover a solid grasp of Church and faith and rites involves the rejection of certain embellishments which have in the course of history become hindrances. In building, this effort has resulted in more austere interiors, with fewer objects on the walls and in the corners." The goal is an abstract minimalism: the International Style for the Universal Church.

EACW refers to *beauty* a number of times but then states that it is "admittedly difficult to define."[20] Throughout the text there is a romantic belief in handicraft as better than mass-produced items, but the photos chosen are usually of mass-produced architecture or handmade items which look machine like. The discussion of fine arts recommends consultation with a consultant, and the requirement that the art not threaten or compete with the action of the assembly, again creating an opposition between the liturgy and art.

Conclusion

The vision of church architecture which *Environment and Art in Catholic Worship* gives us is a carpeted auditorium or a large living room replete with plants and banners. It suggests that a successful church building will be created by an architect working with liturgical and art consultants, aware of the congregation's "self-image" to make a functional looking design which will serve the assembly's needs. Rather than draw on the rich Roman Catholic tradition, EACW would leave us in a Modernist straitjacket. In an EACW church there is no complexity: there are no columns to sit next to, no shadows for a penitent to kneel in, no places for private devotion, no mystery, and no images of heavenly hosts. EACW makes a plea for simplicity, commonness, authenticity, and the contemporary shape of liturgy but does little to develop theological or architectural concepts which are treated in canonical Church documents. In a document written to help direct new church design it is crucial that these concepts be developed: the church as icon, house of prayer, sacramental place, and house of God.

The committees drafting the new statement, which may be considered by the American bishops as early as this fall, includes people from various disciplines, including at least one architect. I am optimistic that they will compensate for the limitations of EACW and provide us with a new and improved document which will appreciate and foster the rich tradition of Roman Catholic architecture and iconography. One looks for a bishops document in which in tone and emphasis will be as universal as possible, drawing on a breadth of theological and aesthetic sources. And there is also hope that there will be a degree of consultation on this issue which has economic ramifications and spiritual consequences for this and future generations. It is an appropriate time therefore to consider the strengths and weaknesses of EACW and bring these issues up for discussion and debate.

EACW is a document of architectural reductionism that reflects a liturgical reductionism. It is fearful of symbols, complexity, history, art, and even architecture. The statement's conception of architecture is antinomial; things are always either/or rather than both/and; black or white rather than having multiple layers of meanings. It seems that the BCL produced a document worthy of the "non-church" promoted by Protestant architect Anders Sovik. One is left believing that the document does more damage than good and that it is preferable for parishes to look to documents which have substance and real authority such as *Sacrosanctum Concilium,* the *General Instruction on the Roman*

Missal, the new *Catechism*, and the *Rites for the Dedication of a Church.* Always remaining faithful to the Conciliar and Post-Conciliar Documents, today we should move beyond *Environment and Art in Catholic Worship* to an architecture of sign, symbol, tradition, and the sacraments.

DUNCAN STROIK

NOTES

[1] *Environment and Art in Catholic Worship*, Bishops' Committee on the Liturgy U.S.C.C., 1978, 50 pp., plus 39 photos, noted.
[2] "Environment and Art in Catholic Worship" by Frederick R. McManus, J.C.D., *The Jurist* 55 (1995) 349-362.
[3] *America*, May 18, 1996.
[4] *Eucharisticum mysterium*, n. 55. "In the celebration of Mass the principal modes of Christ's presence to his Church emerge clearly one after the other: first he is seen to be present in the assemble gathered in his name; then in his word. . . ."
[5] EACW, no. 58., p. 28.
[6] EACW, no. 47.
[7] EACW, no. 42.
[8] *Letter to Artists*, Pope John Paul II, no. 8, 1999.
[9] GIRM, no. 257-258.
[10] EACW, illus. 10.
[11] "The Pollsters look at U.S. Catholics," by Peter Steinfels, *Commonweal*, September 13, 1996.
[12] EACW, p. 25.
[13] Such as the "unkind history" which has fastened slogans and symbols onto vestments, EACW, no. 94.
[14] EACW, p. 21.
[15] San Francisco Cathedral and the Cathedral of Brasilia.
[16] EACW, 43.
[17] EACW, illus. 13.
[18] EACW, illus. 21.
[19] EACW, 105.
[20] EACW, 34.

On either end are Hildegard and Max Baumann—the handsome young priest in the middle is Father Robert Skeris. This picture was taken on October 22, 1967 at St. Matthlas Church in West Berlin.

MAX BAUMANN IN MEMORIAM

Max Bauman, former president of the Berlin Conservatory and well-known composer, was called to his eternal reward on July 17, 1999, aged eighty-one years.

Born at Kronach in Upper Franconia in 1917, young Baumann took his diploma from the Berlin Conservatory and then served as principal conductor of the Stralsund Municipal Theatre before appointment to a professorship at his *alma mater* in 1949. His compositions (chamber music, symphonies, ballets, and several large oratorios in addition to much church music) brought him, widespread recognition, including the Artistic Prize of the City of Berlin. Max Baumann's church music training included organ instruction during his military service in the Second War, under Otto Dunkelberg, the Cathedral Organist at Passau. Many of Baumann's Masses and motets were premiered by the St. Hedwig's Cathedral Choir at Berlin, with which Baumann was closely associated for many years. After the sudden death of the Choir's conductor, Msgr. Karl Forster, in 1964, Baumann served as interim conductor until the appointment of Msgr. Anton Lippe. At the request of the cathedral provost, Msgr. Walter Haendly, Baumann again served in the same capacity after Lippe's passing. A complete listing of Baumann's works, with an evaluation of his significance within the context of post-conciliar musical life within the Church, can be found in the *Festschrift: Te decet hymnus* published in 1992 on his 75th birthday.

Max Baumann was a charter member of the papal church music organization, the *Consociatio Internationalis Musicae Sacrae*. Members of our own Association will recall the American premiere of his *Psalmi* on August 25, 1966 at the Fifth Internationl Church Music Congress in Milwaukee, under the baton of Roger Wagner, with Paul Manz at the organ. Among Baumann's other principal works are the great oratorios *Libertas cruciata* and *The Resurrection*, which are noteworthy also because of their powerful texts written

by the composer. Max Baumann was keenly aware of the insoluble contradiction between the world and the mystery of Christ's Cross and Resurrection. Unforgettable, for all those present, the composer's words to the centennial meeting of the German Caecilian Society at Regensburg in 1968:

> In a very specific sense, the liturgy and its forms of presentation (including, therefore, liturgical song and liturgical language) will always contain a foreign element—foreign in the sense of the Higher, the Universal, indeed ultimately in that sense in which divine Revelation itself will forever remain an appeal from another world, namely in terms of its content.

What Max Baumann politely termed "the Janus-like aspect" of the post-conciliar situation in music and liturgy, pointed up very forcefully the possibilities and limits which confront the gifted composer of serious Catholic church music in the *Ecclesia in mundo hujus temporis*. Baumann finally came to feel that the composer of Catholic church music had but one alternative: emigrate to the concert hall. And the large audiences which came to hear his Masses, cantatas, Passions, clearly showed that modern man, too, needs interior reflection and recollection. "For us musicians," he insisted, "listening and hearkening attentively are the real goals of our art and our witness, and not mere efficacious activation, in order that everyone can play along. If all of us could once again achieve this insight, then the choir would also have regained its meaningful musical function." Amen . . . *et lux perpetua luceat ei.*

ROBERT A. SKERIS

REVIEWS

Choral Works

Johannes Regis (c. 1425-c. 1496), *Ave Maria.* Edited by Ralph W. Buxton. NDC Editions, Inc., Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016, Price: $2.95.

This is one of a new series (Notre Dame Choir Editions) of generally little known Renaissance motets, in this case a setting of the *Ave Maria* by a Franco-Flemish contemporary of Ockeghem. The entire series is beautifully produced, with clear typography and a singer-friendly layout. If the prices seem rather steep, it should be borne in mind that most of this music is unavailable in modern performing editions, and that the musical scholarship involved is of a very high order. Scored for two altos and bass, this intimate work is comparatively accessible to the modern choir and is scrupulously well-edited by Mr. Buxton. Most choirs can manage this piece; it can be sung by a solo ensemble as well.

CALVERT SHENK

Adrian Willaert (c. 1490-1562), *O magnum mysterium/Ave Maria.* Edited by Ralph W. Buxton. NDC Editions, Inc., Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016, Price: $3.95.

Another gem in this distinguished series, the Willaert offers an interesting alternative to the already numerous and well-known settings of this text. Scored for SATB, the polyphonic lines will challenge even to a choir well-versed in sixteenth century style. Willaert was a somewhat transitional figure between the writing of Josquin and Palestrina, and this lovely motet is well worth consideration for next Christmas. As always in Mr. Burton's editions, the scholarship is scrupulous and the layout exemplary.

C.S.

G. P. Palestrina (c. 1490-1562), *O magnum mysterium/Ave Maria.* Edited by Ralph W. Buxton. NDC Editions, Inc., Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016, Price: $3.95.

Obviously this is a better-known work by a better-known composer than the preceding two editions reviewed. Scored SSATTB, here is a fairly concise setting of this great Easter Day text. Although hardly easy for parish choirs, it is considerably less complex and challenging than the well-known (and superlative) setting of the same words by William Byrd. Highly recommended.

C.S.

Josquin Desprez (c. 1455-1521), *Missa est Gabriel Angelus.* Edited by Ralph W. Buxton. NDC Editions, Inc., Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016, Price: $3.95

Publications such as this are the reason that every serious church musician should welcome Mr. Buxton's splendid new series. The treatment of the Vespers Antiphon for the Annuntiation (which could well be used in Advent or on most Marian feasts), displays all of Josquin's inventive genius and unerring sense of euphony. An SATB motet, this work would challenge most choirs with its enormous range of voice parts and the need for extreme clarity of line. But it is an exceptionally rewarding work by the greatest composer of his era.

C.S.

Ralph W. Buxton, *O vos omnes.* NDC Editions, Inc., Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016, Price: $1.95

Claiming, one presumes, the prerogative of the editor of a series, Mr. Buxton has contributed his own poignant and well-crafted motet to this galaxy of excellent pieces by otherwise old masters. This affecting piece (a Responsory for Holy Saturday, appropriate for any occasion in Passiontide) has some lovely melismatic passages for each voice. Most parish choirs of reasonable competence could perform this, and many, it is to be hoped, will do so next Holy Week. (The entire Notre Dame Choir Editions series includes at least thirty-one works, all well worth investigating. The general editor is not Mr. Buxton but David Schofield.)

C.S.

Book Reviews

Decadent Enchantments, by Katherine Bergeron. Published by University of California (Berkeley, 1998). 196 pages, (ISBN 21008-5), $35.

What a provocative Title! One does not know what the subject is until one reads the sub-title: *The Revival of Gregorian Chant at Solesmes*, over an evocative photo of the monastery.

This is a period study that is necessary. It concerns itself with the restoration of the chant with all its complicated historical, musicological, interpretive, and performing problems around the turn of the nineteenth century into the beginnings of the twentieth century.

Its four sections are informative and revealing. The first is about French history, political and religious, the re-emergence of the Benedictine tradition, and the rediscovery of chant against difficult problems. The problem was essentially how to sing the chant after so many years of negligence and decay. The author also clearly presents the emerging problem—still present—of tradition versus historical research in the emerging science of musicology. The problem comes to a crisis between Dom Pothier and his young pupil Dom Mocquereau.

But it is in the succeeding chapters that Professor Bergeron draws light upon areas that so little has been written about: the dissemination of this music through the chant books, including the *Graduale Romanum* and *Liber Usualis*. As she so beautifully says, these are "an invaluable window onto the ancient song" and "a rapport between sight and sound." It is an unusual manifestation.

She continues with lucid information about the monumental *Paleographie Musicale;* the use of photography, and the ongoing tension between Solesmes, Rome and other factions as to who had the imprimatur and official Church blessing. The Pothier-Mocquereau approaches, very different in philosophy, also continue to aggravate the situation.

Finally, Ms. Bergeron goes into detail about Gregorian art and science, the "new" aural revelation of the phonograph, the work of scribes, and other fascinating revelations.

It is a wonderful book. Absolutely fascinating. It takes time to digest and reflect upon and to agree and disagree with. But it is well worth the time. Buy it. It is money well invested.

Dr. William Tortolano
Prof. Emeritus Fine Arts/Music
Saint Michael's College
Colchester, Vermont

OPEN FORUM

Review of the Hymnal Supplement 'Godsing'

Belatedly, through my kind friend, Father Edward Perrone, of Assumption Grotto Parish in Detroit, I learned of the review in *Sacred Music* (Summer 1999, pg. 29) of my new Hymnal Supplement, called *Godsing*. I thank Mr. Ralph Stewart for his illuminating arguments. But he gently reproaches me for not including various Latin chants: *O Sanctissima, Adeste Fideles, Salve Regina, Pater Noster*, and more. Why did I omit these from *Godsing*? Because they all, and more Latin besides, are indeed included in *Catholic Book of Worship*, the official and predominant Canadian Catholic hymnal, as well as a number of American hymnals. Moreover *Godsing* has to be slim, so that it can easily be glued inside the cover of existing hymnals and effectively supplement them. Let me add that since the review appeared, there is also a cassette audio tape of *Godsing*. For information, telephone (905) 478-2733 or fax (905) 478-4264.

Sincerely yours in Jesus and Mary,
Father Stephen Somerville

News

The St. Ann's Choir of the Student Chapel at Stanford University has announced its Sunday High Mass program for the year 2000. On each of the major feasts of the jubilee year, at St. Thomas Church on Waverley at Homer in Palo Alto, CA, members of the Stanford Early Music Singers will perform, within the context of a Missa Cantata, all fourteen cycles of polyphonic Mass Propers which make up the Gradualia (1605-7) of William Byrd. The Sunday High Mass is at 12 noon; sung Vespers are at 6:15 PM on Sundays at St. Ann's Chapel. The Conductor is Professor William Mahrt.

✞

Father Robert Skeris will teach a special intensive course for priests and deacons entitled "The Singing Celebrant," which is a six-hour instruction/practicum aimed at developing competence in chanting the texts of the Mass. Both English

and Latin settings of the musical dialogues between priest and people will be studied.

The course will be at Christendom College from Wednesday through Friday, June 21-23, 2000 and registrants are encouraged to bring their own sacramentaries. Fr. Robert Skeris is the President of the Church Music Association and is past chairman of the Theology Department at Christendom; he may be contacted at (920) 452-8584.

The Singing Celebrant is an integral part of the tenth annual Liturgical Music Colloquium at Christendom College in Front Royal, Virginia, offered in collaboration with the Church Music Association of America. Request information (as above) on Gregorian chant classes, choral technique instruction and the like, for parish musicians.

✞

The news of Cardinal Medina "The Hammer" Estevez's letter to ICEL has been widely reported on in the *Catholic Press* in the first months of the new year. An interesting article in the February 2000 issue of Catholic World Report ended with a reference to a "small supplemental volume of Mass prayers and prefaces to be used during the 'Great Jubilee Year 2000.' The texts—in Latin, English, and Spanish—were approved by the Congregation for Divine Worship. A close observer described the translation as an 'excellent rendering of the Latin' and hoped that it is a 'sign of things to come.' Apparently, ICEL was not involved in that process . . . . The introductory letter by Roger Cardinal Etchegaray . . . indicated that if any 'bishop would like to prepare a different translation to the one approved, he should submit the translation to the Congregation for Divine Worship for the required approval.'" Could this truly be the beginning of the "crack-up" of ICEL? I cannot believe that ICEL won't at least try some eleventh hour stalling tactic . . . take hostages . . . , but then again the Soviet Union, which I thought I should never live to see the end of, ended very suddenly--and with a whimper rather than a bang.

✞

As reported above, there are signs that things are moving liturgically, and that Rome is taking an initiative. The logjam is beginning to break. However, some of us wondered (and wonder) why so little has been done to improve the state of the liturgy during this otherwise excellent pontificate. A partial answer can be found on page 857 of George Weigel's biography of Pope John Paul II, entitled *Witness to Hope.* It deserves to be quoted in full: "Reforming the liturgy has not been a priority for John Paul II because, as the Pope himself reports, his own experience of the post-Vatican II liturgical renewal has been very positive, both in Poland and in Rome. One may also assume that the relative lack of attention to this question also reflects the fact that the Church's bishops have not pressed this on the Pope as a major concern. The numerous movements aimed at 'reforming the reform' of the liturgy that have been launched in recent years suggest, however, that this may well be an issue for the next pontificate."

I had thought this much, but a subtler answer comes much earlier in Weigel's book. In the book we are reminded of all of those camping, hiking, and kayaking trips the young Father Wojtyla had taken with Polish youth, and then something on page 160 hit me like a ton of bricks. In the submission that the young Bishop Wojtyla had to make to the Second Vatican Council's Ante-Preparatory Commission in 1959, biographer Weigel writes that "one can even hear an echo of kayak paddles on the Mazurian Lakes in Wojtyla's proposal that canon law be changed so that 'attendance at Mass on a portable altar . . . fulfill the Church's requirement for Holy Days and Sundays' without special permission." Now one has to be very careful in speculating about one's ecclesiastical and spiritual betters, but it seems clear to me now that Karol Wojtyla never would have become a "liturgy Pope"—another Pius X. From hiking with college students as a young priest to talking to a state park full of teenagers as Pope at a World Youth Day event, his most comfortable pastoral milieu seems to have always been that of the informal social gathering. Though one could certainly say that the liturgy is "the source and summit" of his spiritual life, the milieu of "solemn liturgical ceremonial"—something which he will participate in—nevertheless seems not to have ever been a great love of his.

✞

In the January 28th issue of *The National Catholic Reporter* (yes, I read it from time to time) an article entitled "New Direction on Liturgy in Chicago" speaks of a new academic institute for liturgical studies located at Mundelein Lake which Francis Cardinal George of Chicago has established. Though purportedly the purpose is to found an institute which will focus on "sacramen-

tal theology—not just rituals and their history," according to some sources, the aim of the new institute "is to reorient the archdiocese's liturgical institutions, which have a reputation for a generally progressive approach to the reforms decreed by the Second Vatican Council (1962-65). Most pointedly, Chicago's Liturgy Training Publications appears set (to) be tied to the institute."

As with ICEL, is this another move to take back an institution from liberals? Some credence is lent to this view when the article goes on to mention that Msgr. Francis Mannion, former rector of the Salt Lake City Cathedral and editor of *Antiphon*, has been named as the institute's director. Though I have respect for Msgr. Mannion's journal, in general, he has a tendency to say some confusing things from time to time. In the very *National Catholic Reporter* article cited above, he is quoted as saying that he has no "restorationist" agenda. "In Salt Lake we have altar girls, we have women eucharistic ministers . . . I'm not on some kind of a far-right trip." I am sorry, but to say that you accept current liturgical law is one thing; to say what he said—if he is being correctly quoted—is to say that the Church has been on a "far-right trip" for the vast majority of Her existence.

✝

Continuing with news from Chicago, on December 23, 1999 (the memorial of St. John Kanty) Francis Cardinal George formally approved the statutes of The Society of Saint John Cantius as a "public diocesan association of the Christian faithful with juridic personality whose purpose "is to 'form and train men to be priests and brothers' who 'will learn to offer the Latin Liturgical Rite in both the Tridentine and Novus Ordo forms' and also to 'investigate the possibility of authorization to celebrate the Liturgy according to rites other than the Latin' (Statute 2)" I think I can confidently offer this new society the prayers of our members for its success. The future of the Church truly is with such as these.

✝

An article appeared in the February 24, 2000 issue of *The Wanderer* on Michael Rose's *The Renovation Manipulation*. The article talks of how this book has sparked "organize and resist" movements against "wreckovators," that is, those who have been wrecking historic churches under the guise of renovating them to bring them "in line with Vatican II." Interestingly, the article also mentions a web site set up for the Catholic Church Renovation E-mail Discussion Group (www.aquinasmultimedia.com/renovation).

✝

I have had some questions from readers concerning my comments in the last issue on Jeffrey Tucker's article, "The New Rite and the Destruction of Sacred Music" which first appeared in the Summer 1998 issue of *The Latin Mass* magazine. Perhaps I was too flippant. Mr. Tucker indeed seems to be "onto something," but I think he expresses it incorrectly. He bases his "two theater" theory of liturgical action on the fact that, in the Tridentine High Mass, the priest silently says all of the prayers that the choir sings. This grafting of the priest's low Mass on to the High Mass—for this is what it is—is a rather late development (approx. 13th century), and it has nothing to do with the development or preservation of the Church's *thesaurus* of sacred music. It is not the priest's simultaneous recitation of the *same* prayers the choir sings, it is his simultaneous recitation of prayers *different* from the choir in the Tridentine Mass that allowed for the development and preservation of at least some of the Church's treasury of *musica sacra.*

Let me demonstrate this using the *Sanctus-Benedictus*. It is not that the priest is reciting the same text, but a different text--appropriate to a priest (the Canon)--at the same time as the *Sanctus-Benedictus*. While the priest performs his unique order (to offer the Sacrifice in *persona Christi*), the choir performs simultaneously, not separately--its unique order (the angelic praise of the *Sanctus*, and the *Benedictus*). The two parts of this "liturgical counterpoint" are each integral to the Mass. One is not "exogenous" to the other.

This is the author's misstep--the old assumption that the "real Mass" is the priest's low Mass, and that everything else, including music, is just so much extra baggage added on. However integrity need not imply a linear order (B *follows* A), but can imply a simultaneity (B *and* A). As in a fugue, the subject and the countersubject occur at the same time and are both integral to the composition. One can still say that the subject is more important than the countersubject, as one can say that the Canon is more important than the choir singing the *Sanctus-Benedictus*. Indeed the Canon is essential to the Mass, while music is not essential. However sacred music, as Pope Pius X and the last Council taught us, is *integral* to the solemn liturgy.

Also in a Tridentine Mass the priest recites the prayers at the foot of the altar while the choir sings the Introit, and he recites the much longer Offertory prayers while the choir sings the Offertory and, often, an Offertory motet as well. Again, what is going on is not the choir duplicating, in musical fashion what the priest is saying. Rather, each is performing its own particular "order" of worship. This simultaneity is the earthly equivalent of that "eternal now" of heaven in which all things shall be present at once. This aspect of worship fell victim to the full fury of the fussy Enlightenment didacticism of the liturgical reform. Everything had to be clear, out in the open, and very linear. The priest's prayers had to be unobstructed and clearly audible for the edification and instruction of the people.

This preference for the linear—and the consequent peril to the *thesaurus musicae sacrae*--is present in the structure of the *Novus Ordo* and some of the confusing rubrics that surround it. This is what I think Mr. Tucker is really "onto."

✞

I had learned through my source inside the Vatican that Bishop Foley's threat to suspend any priest who said Mass *ad orientem* would be overturned, but that they were not quite sure how to present their decision. A story in the March 2nd issue of the *Wanderer* entitled "Bishop Can't Punish Priests Who Say Mass *'Ad Orientem*," has the answer. Amidst fulsome praise for Bishop Foley's attacks on aspects of the reform of the Reform movement, his ever increasing liturgical restrictions (especially on the use of Latin), and support for his ban on saying Mass *ad orientem* on television, Cardinal Medina Estevez lets drop that the option to celebrate Mass in either direction carries with it "no theological or disciplinary stigma of any kind." Well, that's *handling* it. I had hoped for more of a green light for *ad orientem* celebration, but that was highly optimistic. We are back to square one. It is allowed, but a bishop is allowed to harass those who wish to champion it as well as other traditional liturgical issues. But be of good cheer. We must pray, persevere, and trust in God. If the "new liturgical movement" is truly of God—as I believe it is—no silly bureaucratic restrictions will stand in its way for long.

✞

Job Openings

Sacred Heart Major Seminary invites applications from Roman Catholic musicians for the position of DIRECTOR OF MUSIC/ASSISTANT PROFESSOR to begin July 1, 2000. A doctorate in music (organ) is preferred. This is a full-time faculty position. The Director will support the mission of S.H.M.S. and the teachings of *Pastores Dabo Vobis* and the Program of Priestly Formation. The successful candidate will demonstrate a thorough knowledge of the Roman Catholic musical tradition, especially in the area of liturgical music. The applicant should have some proficiency in Gregorian chant as well. In collaboration with the Director of Liturgy, the Director of Music will assist in the planning of all seminary liturgies. Responsibilities entail the coordination of the seminary's music program, including playing for seminary liturgies, supervision of adjunct faculty, recruitment for and direction of the seminary schola and cantor program, coordination of the annual Christmas concert, as well as teaching, research, and committee work comensurate with the faculty rank. Interested applicants should send a cover letter and curriculum vitae to: Fr. John C. Kasza, Sacred Heart Major Seminary, 2701 Chicago Blvd., Detroit, MI 48206-1799. The deadline for submitting applications is April 10, 2000.

Contributors

Richard S. Townley is a doctoral candidate in composition at Duke University and Director of Music Ministries at St. Stephen's Episcopal Church in Durham, North Carolina.

Duncan Stroik is head of the Institute for Sacred Architecture of the University of Notre Dame. This article originally appeared in the Institute's journal *Sacred Architecture* (Summer 1999), and is reprinted here with the kind permission of the author.

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President, Catholic League for Religious and Civil Rights

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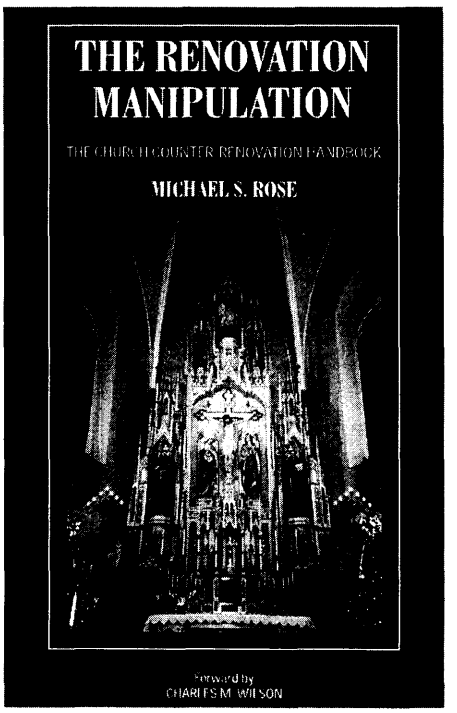

MICHAEL S. ROSE is editor of *St. Catherine Review.* He holds professional degrees in Architecture (B.Arch) and Fine Arts (M.F.A.) from the University of Cincinnati and Brown University. His articles have appeared in numerous journals and newspapers such as *Homiletic & Pastoral Review, Adoremus Bulletin, Catholic World Report, Laywitness, Sacred Architecture, National Catholic Register,* and *The Wanderer.*

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