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FROM THE EDITORS

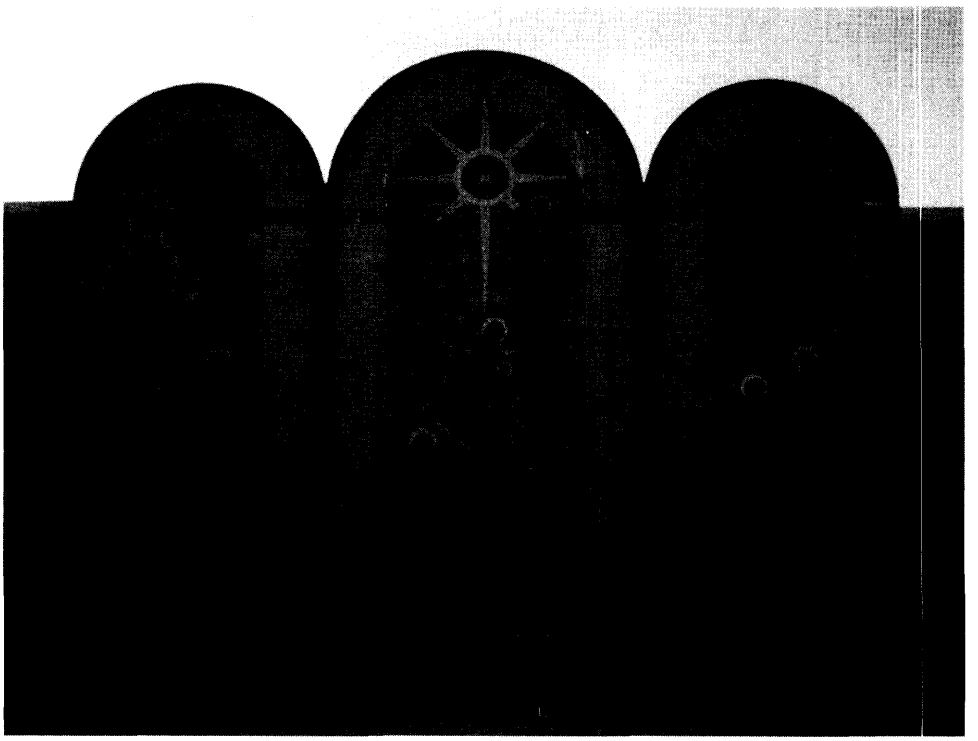
On Seeing The Emperor Naked

Although not directly related to *musica sacra*, the issue of *"versus apsidem"* (or *"versus Deum"*) celebration is of great interest to most of the readers of this journal. I think most of us favor this form of celebration as more appropriate for a sacral celebration directed toward God, and thus were disheartened upon hearing that the new General Instruction seemed to say that Mass should be celebrated facing the people "wherever possible." This has been cleared up by the recent *dubium*, which is reprinted in this issue. (pp. 22-23) In short, it clarifies what the General Instruction really says, that "the position towards the assembly seems more convenient inasmuch as it makes communication easier . . . without excluding however, the other possibility (priest facing the altar)." In making such a decision the priest must take into account the "topography of the place, the availability of the space, the artistic value of the existing altar, the sensibility of the people participating in the celebrations in a particular church, etc."

What is most interesting to me is that the *dubium* goes on to distinguish between the "physical position" and the "interior spiritual orientation." It says that in *versus populum* (facing the people) celebration "[i]t would be a grave error to imagine that the principle orientation of the sacrificial action is towards the community." True. But Catholicism is a sacramental, incarnational religion, not a purely "spiritual" religion. "Interior spiritual orientations" tend to be represented by external signs and symbols. If the spiritual orientation of the sacrificial portion of the Mass is not towards the people, why would anyone want to introduce the custom of celebrating the Mass facing the people? Is it possible that liturgists introduced this custom in the 1960's due to a massive loss of faith on their part?

I think so and believe there is considerable evidence. The problem is, we have gotten stuck with this absurd position because many good Catholics were conned into believing—shortly after the Council—that this was "what Vatican II wanted." In short, the position facing the people was given a quasi-legal status in the minds of many. And many conservative Catholics have an exaggerated reverence for positive law (or what they think is positive law). For this reason many good conservative priests and bishops of the conciliar generation correctly believe that a) the Mass is a propitiatory sacrifice directed toward God, but that b) it should be celebrated in such a way (facing the people) as to help undermine that belief because "the law says so." Of course they do not consciously think of it that way, but nonetheless hold both propositions.

It makes me think of the story of the emperor's new clothes. Everyone remarks on the naked emperor's beautiful clothes because the authorities say he is wearing beautiful clothes. Finally, a little boy sees him for what he is—a naked old man. What we need is that little boy—i.e. a new generation of laity, priests, and, ultimately, bishops who can truly *see* the obvious. If our "interior spiritual orientation" at Mass should be to offer the Eucharistic sacrifice *versus Deum*, should not then the "physical position" of all of us be—*versus Deum*?



St. John the Baptist Byzantine-Catholic Cathedral; Outside Icons, North wall (Parma, OH)

HOLY WEEK AND EASTER IN ROME AT THE TIME OF GREGORY XVI AND PIUS IX

The Papal Chapel

During the nineteenth century, up until the fall of Rome in 1870 and the unification of Italy under the Royal House of Savoy, the Pope was not only the visible head of the Church, but also the temporal ruler of the Papal States which occupied much of central Italy. The Pope was, therefore, surrounded by not only ecclesiastical dignitaries but also by those who were responsible for the civil government. Attendance in the papal chapel could be an elaborate affair involving many dignitaries, all governed by strict rules which determined rank and precedence. During ceremonies in the Sistine Chapel, the Holy Father sat on his throne at the gospel side of the altar with stools for his attendants on either side. The cardinal bishops sat on a bench extending towards the front entrance from the right of the platform on which the Pope's throne was situated. The cardinal priests were placed next to the cardinal bishops on the same bench, while the cardinal deacons occupied the bench on the opposite side of the chapel. Each cardinal had his chaplains, one of whom was always in attendance in the chapel. The Latin Patriarchs of Constantinople, Antioch, Alexandria and Jerusalem were situated on a bench to the left of the papal throne, and places of privilege were accorded to the Patriarchs of Venice, the Indies, and Lisbon, as well as any Eastern Rite Patriarch who might be in attendance.

The Governor of Rome sat opposite the papal throne, and the Prince Assistant (representing the Roman nobility) stood on the platform nearest the first cardinal deacon. The Auditor of the Apostolic Chamber, who was the administrator of justice, sat next to the governor with the Treasurer of the Chamber and the Prefect of the Apostolic Palace, the latter being major-domo to the Pope. Archbishops and bishops who could claim no

civil rank or special ecclesiastical privilege sat further back in the chapel on benches opposite the throne. Similar seating was provided in descending order of rank for the protonotaries apostolic, the Archimandrite of Messina, the Commendatore (or President) of the Hospital of Santo Spirito, the abbots general, the Conservators (or Civil Council) of Rome, the Auditors of the Rota, the twelve Clerks of the Chamber, the six Voters of the Signature, general members of the pontifical family, the private chamberlains, the consistorial advocates (or lawyers), and the vicars general of the mendicant orders. Finally, space was given to the Noble Guard and to any visiting foreign royalty or ambassadors. These, therefore, were those individuals who might enjoy the privilege of celebrating Holy Week with the Pope.

Palm Sunday

The season of Lent was particularly austere in Rome. The Lenten fast was maintained throughout the city by decree of the Cardinal-Vicar, and non-Catholics were obliged to eat in private to avoid giving public scandal. All theaters were closed, and there were few if any diversions other than attending church ceremonies or listening to the eloquence of the Lenten preachers. Non-Catholic visitors were often bored with the strict fasting and observance of penance, and they either avoided the city during Lent or else went to visit in nearby Tivoli or Ostia. Most everyone, however, returned for Holy Week and the splendid ceremonies, particularly in the major basilicas. None of the ceremonies, however, could equal the grandeur of the papal court.

The papal liturgy for Palm Sunday was celebrated in the Sistine Chapel, the Holy Father being the last to enter and take his place. After being blessed, the palms were presented to the Pope, and all others in the chapel came forward to receive a palm branch from the Pontiff. They came forward according to ecclesiastical rank, first the cardinals, then the patriarchs, archbishops, bishops, abbots, and all others who were accorded a place in the chapel. The subsequent procession next left the Sistine Chapel and circled around the *Sala Regia* before returning to the chapel. Then a cardinal priest celebrated the Palm Sunday Mass. When the Pope was not officiating, as would be the case throughout Holy Week, each of the patriarchal basilicas was represented by a liturgical minister who was selected by the Pope from a list of names provided by the canons of each basilica. It was customary for the assistant priest to come from St. John Lateran, the deacon from St. Peter, and the sub-deacon from St. Mary Major.

In the afternoon, the Cardinal Grand Penitentiary went to the Basilica of St. John Lateran to receive any penitent who might present himself for confession and absolution. In the same manner, he assisted at the Basilica of Saint Mary Major on Wednesday of Holy Week and at St. Peter's on Holy Thursday and Good Friday. By the nineteenth century this had become somewhat of a symbolic ceremony, but it reflected a practice in earlier times when absolution for certain serious offenses could not be granted by a ordinary confessor but was reserved for the Grand Penitentiary.

Holy Thursday

The celebrations for Holy Thursday began on the preceding evening with the celebration of Tenebrae, anticipating Thursday Matins and Lauds. In the papal chapel, the first of the Lamentations of Jeremiah typically would have been sung at the time to the music of Gregorio Allegri (1584-1652), while the second and third Lamentations were simply chanted. The *Miserere* (Psalm 50) was traditionally the famous one by Allegri, sung each year during Holy Week from the mid-seventeenth century until 1870.

The Holy Thursday Mass of the Lord's Supper was celebrated in the papal chapel by the Cardinal Deacon of the Sacred College or, in his absence, by the oldest of the cardinal bishops. At the conclusion of Mass, the Pope carried the sacrament in procession from the Sistine Chapel to the Pauline Chapel where the "sepulchre" was formed. The chapel was illuminated by 567 wax candles. Leaving the Pauline Chapel, the papal procession next went to the loggia or gallery overlooking St. Peter's Square, and the Holy

Father would then bless the assembled people and the troops who were drawn up in military order. Following the blessing, two cardinal deacons would read, one in Italian and the other in Latin, a notice granting a plenary indulgence. Then the military bands would play, the bells of St. Peter's would ring, and the artillery at nearby Castel Sant'Angelo would fire in salute. Following the blessing, the Pope would then go to the *Sala Clementina*, near the Sistine Chapel, for the *Mandatum* (or washing of the feet ceremony). At one time there had been two foot-washing ceremonies, the first taking place after Mass when the feet of twelve sub-deacons were washed, and the second taking place after dinner when the feet of thirteen poor people were washed. Both ceremonies were performed by the Pope himself. It had become the custom by the nineteenth century to have only the one ceremony involving thirteen priests. The selection of these priests was governed by strict protocol. The ambassadors of Austria, France, Spain, Portugal, and Venice would each select one priest for the ceremony, as would the Cardinal Protector of Poland, the Cardinal Secretary of State, the Cardinal Chamberlain, the Major-domo, and the Captain of the Swiss Guard. Three priests were named by the Cardinal Prefect of Propaganda, one customarily being an Armenian. At one time, the foot-washing ceremony took place in the *Sala Ducale*, opposite the Sistine Chapel, but it was later moved to the more spacious *Sala Clementina*. Following the ceremony, the thirteen priests would then be invited to dine at the Vatican, and the Holy Father would attend briefly to bless the table. In the meanwhile, another dinner would be served elsewhere for the members of the Sacred College.

In the evening, Tenebrae for Good Friday was celebrated in the papal chapel, with the first of the Lamentations of Jeremiah being sung perhaps to the music of Palestrina (1525-1594) and the *Miserere* being that of Tommaso Bai (c.1650-1714). Immediately after the Matins of Tenebrae, the washing of the papal altar in St. Peter's took place. Six of the most senior priests and their assistants approached the altar and stripped it of its altar linens. It was then washed with water and wine in preparation for the paschal celebration. This deeply symbolic ceremony was also celebrated in several other Roman churches.

Good Friday

The papal observance of Good Friday in the Sistine Chapel was centered around the solemn afternoon liturgy with the reading of the prophetic lessons, the chanting of the Passion, the solemn intercessions, veneration of the cross, and Mass of the Pre-sanctified. At the veneration of the cross, the Holy Father removed his shoes and took off his cope and miter before making a triple reverence at the entrance to the choir, at the middle of the choir, and at the foot of the cross. All others in attendance then followed in strict order of precedence to also venerate the cross, although only cardinals, bishops, and generals of religious orders also removed their shoes. When the time came for the Mass of the Pre-sanctified, the Holy Father went in procession to the Pauline Chapel to get the consecrated host and return with it to the Sistine Chapel. Only the celebrant, however, communicated on Good Friday, according to the liturgical practice of the time.

Following the solemn afternoon liturgy, Vespers were said in choir, and then a simple and rather austere dinner was provided for the cardinals who had been in attendance for the liturgies. Tenebrae for Holy Saturday was then celebrated in the papal chapel, typically with musical settings of Allegri. In the evening the Pope and cardinals would come in procession from the Sistine Chapel to St. Peter's for the showing of the three great relics of the Passion. These were the lance of Longinus which had pierced Christ's side on the cross, a piece of the True Cross, and the *Volto Santo* or handkerchief of Veronica which bore the image of Christ's face. The relics would be exhibited from the balcony over the statue of Veronica to the left of the papal altar. Throughout Rome, Holy Week was a special time for the exhibition of the city's most revered relics. At the Basilica of St. John Lateran, for example, the reliquaries containing the heads of St. Peter and St. Paul were displayed throughout the Triduum.

Holy Saturday

The celebration of the Holy Saturday liturgy began with the lighting of the new fire. This would have been early in the day, since the restoration of the Vigil as a "night office" would not occur until the following century during the reign of Pius XII. The ceremonies began when the cardinal-celebrant would go to the Pauline chapel for the new light and incense. On his return to the Sistine Chapel, he was accompanied by two mace-bearers, two acolytes (one bearing five grains of incense and the other carrying the censer), a sub-deacon carrying the processional cross, a deacon carrying a long rod on top of which was affixed three tapers, the master of ceremonies (standing to the left of the deacon and carrying a candle which had been lit at the new fire), and two additional acolytes. The three tapers on top of the rod were each lit in turn with the three-fold singing of "Lumen Christi," to which the assembled people responded "Deo gratias." The singing of the *Exultet* and the lighting of the Paschal Candle, and the reading of the prophetic lessons, then followed. However, there was no blessing of the font in the papal chapel, and the pre-Mass liturgy concluded simply with the singing of the Litany of the Saints.

It was only at this moment in the Holy Saturday liturgy that the Pope made his appearance in the Sistine Chapel, wearing a white cope and miter and taking his place at the papal throne which had been stripped of its penitential drapery. The assembled cardinals then made their homage to the Pontiff, and the cardinal-celebrant began Mass. Trumpets were sounded at the singing of the *Gloria*, and the artillery at Castel Sant'Angelo was fired. Following the reading of the epistle, a subdeacon approached the papal throne. After first kneeling in front of the Pope and then rising, the sub-deacon would say, "Pater sancte, annuntio vobis guadium magnum, quod est, alleluia" (Holy Father, I announce to you great joy, that is, alleluia). Then the alleluia was sung and the gospel was chanted. Following the Liturgy of the Eucharist, a shortened Vespers was celebrated, and the Holy Saturday ceremonies concluded with a papal blessing. During the evening hours in Rome, the Resurrection was celebrated with a joyous display of fireworks known as the *Girandola*. This took place sometimes at Castel Sant'Angelo, sometimes in the Piazza del Popolo, or occasionally on the Janiculum.

Easter Sunday

During Holy Week, the papal liturgies were celebrated in the Sistine Chapel in the presence of the Holy Father. But on Easter Sunday, the Pope himself was celebrant of a Papal Mass in St. Peter's, one of three regular occasions during the year when such a special Mass took place (the other two being Christmas and the patronal feast of SS. Peter and Paul). Those taking part in the procession assembled in the *Sala Ducale* and *Sala Regia*, from whence the procession slowly made its way to the Basilica. During the reign of Gregory XVI, the procession included the following:

Esquires
Proctors of the College
Procurators of Religious Orders
Ecclesiastical Chamberlains (Outside the City)

First Miter Bearer
Second Miter Bearer
Third Miter Bearer
Bearer of the Tiara

Private Chamberlains
Consistorial Advocates
Ecclesiastical Chamberlains
Choristers of the Chapel

Abbreviators of the Park
Clerks of the Chamber
Master of the Sacred Palace
Auditors of the Rota

Incense Bearer
Three Acolytes with Candlesticks / Cross Bearer / Four Acolytes with Candlesticks
Two Porters of the Red Rod

Greek Sub-deacon / Latin Sub-deacon / Greek Deacon

Penitentiaries of St. Peter's
Mitered Abbots
Bishops, Archbishops, and Patriarchs
Cardinal Deacons
Cardinal Priests
Cardinal Bishops

General Staff and Officers of the Guard of Nobles
Grand Herald and Grand Esquire
Lay Chamberlains
Conservators of Rome, and Prior of the Magistrates of Wards
Prince Assistant to the Throne
Governor of Rome

Two Auditors of the Rota (serving as Train-Bearers)
Two Masters-of-Ceremony

Cardinal Deacon (2nd Assistant) / Cardinal Deacon (for Gospel & Mass)
Cardinal Deacon (1st Assistant) / Private Chamberlain Bearing Fan
Private Chamberlain Bearing Fan

THE POPE
(borne in his chair by 12 supporters and under canopy
held by 8 referendaries of the signature)
The Papal Household
Six Swiss Guards Representing the Catholic Cantons

Private Chamberlain / Dean of the Rota / Private Chamberlain
Major-Domo / Auditor of the Apostolic Camera / Treasurer

Prothonotaries Apostolic
Regent of the Chancery and Auditor of Contradictions
Generals of religious Orders

This large procession was escorted by members of the Noble Guard and Swiss Guard. As soon as the Pope appeared in the Basilica, the choir intoned "Tu es Petrus," and the large bells of St. Peter were rung. The procession, however, halted when the Pontiff reached the Chapel of the Holy Sacrament, where he momentarily descended from his chair to adore the Blessed Sacrament. The procession then continued, and the Pope went to a throne placed on the epistle side of the choir and received the homage of the cardinals, patriarchs, archbishops, bishops, etc. Then he intoned the "Deus in adjutorium" and vested for Mass while the Office of Terce was being celebrated. After the incensing of the altar at the beginning of the Mass, the Pope went to his throne at the Cathedra altar in the apse. The epistle and gospel were chanted in both Latin and

Greek, seven candle-bearers assisting at the Latin Gospel and two at the Greek.

A "praegustatio" ceremony took place at the offertory, with the sacristan tasting both the bread and wine in a ceremony which originated as a protection against poisoning. Then the Pope came forward to the papal altar for the liturgy of the Eucharist, attended not only by the normal ministers but also by the two assisting cardinal deacons who went to each side of the altar and stood facing one another until the Pope returned to his throne in the apse for communion. This ceremony with the two cardinal-deacons was particular to Easter, and it was said to have represented the angels who stood by the tomb of Christ. At the elevation, the Pope first raised the host and then the chalice at the center and at each side of the altar, and the silver trumpets of the Noble Guard sounded from the dome of St. Peter's. After the Lord's Prayer, the Holy Father returned to his throne at the Cathedra altar. The "praegustatio" ceremony was then repeated by the sacristan, and then the cardinal-deacon brought a consecrated host to the throne so that the Pope could receive communion. The chalice was brought by a sub-deacon, and the Holy Father received the consecrated wine through a reed.

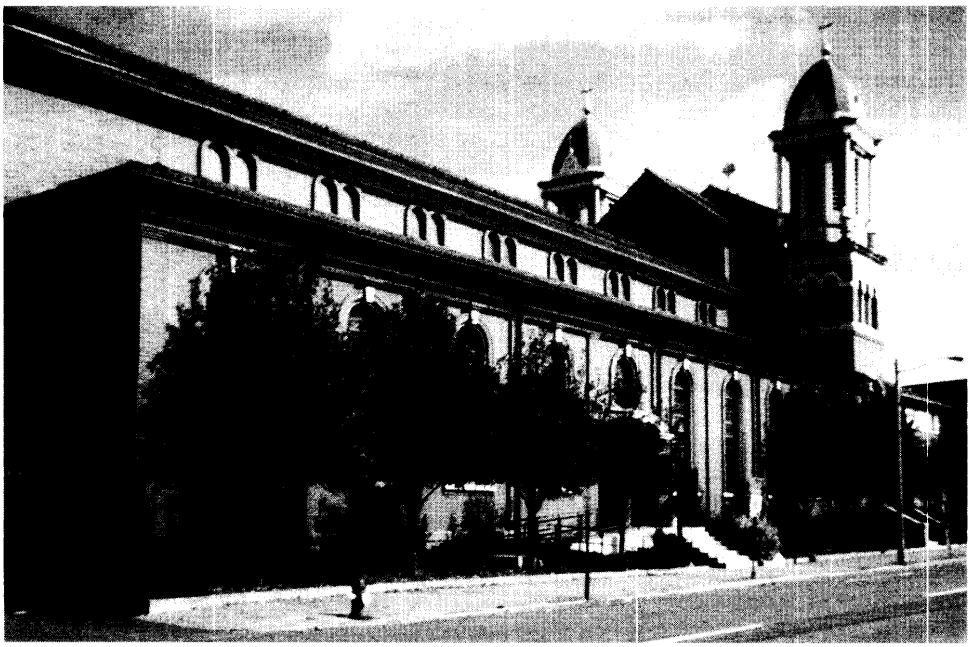
Following communion the Pope returned to the altar for the conclusion of Mass. Replacing his miter with the tiara, he was then presented with a purse containing the customary offering for singing Mass in St. Peter's. Attended only by two acolytes, the Pope then went to a kneeling stool in the midst of the church to venerate the sacred relics which were once again exhibited. Then the Pontiff and his entourage processed down the nave and out of St. Peter's, accompanied by the sound of bells, military bands, and the roar of artillery from nearby Castel Sant'Angelo.

After 1870

Many of the great events and ceremonies described above occurred for the very last time in the Spring of 1870, for great political changes were stirring in Italy which would have a dramatic impact on the Papacy. On the twentieth of September of that year, at 5:15 in the morning, an event occurred which had been anticipated in Rome with a combination of dread and resignation. The royal troops of King Victor Emmanuel II had commenced their attack on the Papal City. At 9:30, a white flag was raised over the cupola of St. Peter's, and within ten minutes the firing ceased. The capitulation of the Papal States was signed at 3:00 in the afternoon, and Italian troops entered the city. With the taking of Rome, the Papal States ceased to exist, and the unified nation of Italy was born. Although Popes continued to wear the tiara—the papal crown—for the next eighty-nine years, the temporal authority of the Supreme Pontiff was basically at an end. Fifty-nine years after the fall of Rome, the Pope was granted sovereignty over Vatican City which, with an area of 110 acres and a population of about 400, remains the smallest independent state in the world.

The end of real temporal power in 1870 brought significant changes to the papal court and to the ceremonial life of the church in the Eternal City. That life had been not only a reflection of the church as it existed at the time of Gregory XVI and Pius IX but also a general reflection of society in nineteenth century Europe. But political, social, and economic forces were at work to change much of Europe, and the Church could claim no immunity from these forces. Easter in Rome would never be quite the same as it had been on April 17, 1870.

VINCENT A. LENTI



St. Peter's Cathedral; North Side (Scranton, PA)

THE HYMNS OF THE "LITURGIA HORARUM" (1971)

The Reform of the Divine Office

The consequences of the liturgical reforms instituted following the Second Vatican Council have been perhaps most apparent to the general observer through the changes seen in the Roman Catholic Mass. But liturgical reform touched all aspects of Catholic liturgical life, and it might be argued that the changes in the Divine Office were the most radical and far-reaching of all. The distinctions between Pius V's *Breviarium Romanum* and Paul VI's *Liturgia Horarum* are numerous and profound. The history of the revision of the Divine Office is a complex one, which can be briefly summarized. Eight study groups were appointed in 1964 for the purpose of revising the celebration of the Divine Office, each of these groups being assigned a specific responsibility: revision of the psalter, distribution of psalms, scripture readings, patristic readings, hagiographic readings, hymns, songs, and overall structure of the Divine Office.[1] A ninth study group was established three years later in 1967, being assigned responsibility for the intercessions at Lauds and Vespers. By the end of 1968 a specimen of the revised office[2] was prepared and sent to all bishops and religious superiors for their reaction, comments, and suggestions. In general, the reaction was a positive one, often accompanied by an urgent request to move quickly towards the publication of the new Divine Office, since many priests at the time were apparently abandoning the old breviary. In June of 1969 the French bishops received permission to publish the new four-week psalter;[3] several other countries soon following France's example. The newly completed *Liturgia Horarum* was officially promulgated in the apostolic constitution, *Laudis canticum*, on November 1, 1970, and published in February 1971.

The Selection of Hymns for the Liturgia Horarum

The study group responsible for the revision of the hymns associated with the Divine Office was headed by the noted Latinist, Anselmo Lentini, O.S.B. (Italy), who bore the title *realtor*. The other members of his group were Ildefonso Tassi, O.S.B. (Italy); Abbot

Karl Egger, C.R.L. (Italy); Msgr. Evaristo D'Anversa (Italy); Msgr. Giovanni Lucchesi (Italy); Placide Bruylants, O.S.B. (Belgium); and Lucas Kunz, O.S.B. (Germany). The group, therefore, was dominated by Italians and Benedictines. After three years of work, two other members were added: Secondo Mazzarello (Italy) and Bonifacio Borghini, O.S.B. (Italy), two more Italians and one of them another Benedictine. The addition of Mazzarello was an interesting one, since he had the distinction of being the only parish priest among the study group members. It is rather remarkable to note that the work of Lentini and his colleagues was accomplished mainly through correspondence rather than actual meetings.

The conciliar mandate concerning hymns in the Divine Office was a rather simple and direct one, consisting of the two sentences of paragraph 93 of the Constitution on the Sacred Liturgy.[4] The hymns were to be restored to their original form, questionable texts should be removed or changed, and new selections from the repertoire of hymns should be incorporated. Therefore, Lentini's study group was faced with the three-fold task of restoration, correction, and addition. The restoration of hymn texts to their original form was perhaps the easiest task, since this mainly involved eliminating the extensive changes made to the breviary hymns in the seventeenth century under authority and direction of Pope Urban VIII.[5] The process of correction and addition was a much more difficult and time-consuming task. The initial results of the study group's labors were ready in 1968, and permission was obtained from Pope Paul VI to publish the new hymnal[6] with a provision that the 296 hymns contained in the volume could be provisionally used. There were significant differences between this interim publication of the hymn texts and the eventual hymn content of *Liturgia Horarum* published three years later. Changes made between 1968 and 1971 included discarding some hymns which were not well-received, adding hymns for the Easter Triduum and the Office of the Dead, and adding separate hymns for the saints who are specifically mentioned in the Gospels. The final result of these changes was a selection of 291 hymns which were then included in the four volumes of the new Divine Office, *Liturgia Horarum*.

The number of hymns chosen for inclusion by Anselmo Lentini and his colleagues was very much larger than what had been included in the various editions of the *Breviarium Romanum* The *editio princeps* of the Pian breviary, published in 1568, contained only ninety-one hymns. Although the selection of hymns grew somewhat during the ensuing centuries, the total number of hymns never even reached 150. In doubling the size of the hymnal for the new *Liturgia Horarum*, an enormous existing repertoire of Latin Office hymns was available to the study group. Many of these hymn texts had found no place in the Roman liturgy for centuries. Lentini commented on this fact in one of his reports[7] when he observed, "It is sad to see that the very rich treasury of poetic songs...has been left in obscurity, never displaying the wealth of its precious stones either to churchmen or laity." From this very rich treasury, Anselmo Lentini and his colleagues chose hymn texts by such well-known ancient authors as Adam St. Victor (c. 1150), St. Ambrose (397?), Paul of Aquileia (802), Peter Damian (1072), Prudentius (c. 405), Sedulius (c. 450), and Fortunatus (c. 600). More than one-third of the hymn texts which they chose date from before the tenth century, some of them as early as the last decade of the fourth century. Although many of these texts have been well-known for centuries, the identity of their authors has been long forgotten. Therefore, authorship cannot be assigned to many of the most well-known and widely used Latin Office hymns.

Hymns of the Weekly Cycle

The weekly cycle of *Liturgia Horarum* contains sixty-four hymns, more than twice the number found in the breviary of Pius V. There are now two hymns for each of the minor hours of terce, sext, none, and compline.[8] The four traditional hymns for these hours—*Nunc Sancte nobis Spiritus, Rector potens verax Deus, Rerum Deus tenax vigor* and *Te lucis ante terminum*—have all been retained and four additional hymns included. These

newly chosen hymns—*Certum tenentes ordinem, Dicamus laudes Domino, Ternis horarum terminis,* and *Christe qui splendor et dies*—are all drawn from traditional sources.

Two cycles of hymns are provided for the major hours, one for use during weeks one and three, and the other for weeks two and four. Therefore, there are now fourteen hymns for lauds and fourteen for vespers. Once again, the traditional repertoire has been largely retained, with newly assigned hymns being selected principally from traditional sources. Among the additional hymns assigned to lauds is *Iam lucis orto sidere,* the hymn text which was formerly used in connection with the office of prime (now suppressed). There are twenty-eight hymns for the office of readings, compared with seven assigned to the weekly cycle in the old office of matins. These twenty-eight hymns include two hymns for each day—one diurnal and one nocturnal—for weeks one and three, and a similar pairing of daily hymns for weeks two and four. The traditional hymns of matins *Primo die quo Trinitas* (now entitled *Primo dierum omnium), Somno refectis artubus, Consors paterni luminis, Rerum creator optime, Nox atra rerum contegit, Tu Trinitas Unitas,* and *Summae Parens clementiae* have all been retained, and the additional hymns for the office of readings have been well-chosen from traditional Roman Catholic sources. In general the selection process for the weekly cycle shows great respect for the old Latin hymn tradition, only two of the sixty-four hymns being newly composed. Both of these are by Anselmo Lentini.

Hymns of the Temporal Cycle

Hymns for the temporal cycle include six for Advent, fifteen for the Christmas season, nine for Lent, eleven for Holy Week, nineteen for the Easter season, three for Ascension, and four for Pentecost, to which are added three each for Trinity Sunday, Corpus Christi, Sacred Heart of Jesus, Christ the King, and the thirty-fourth week in ordinary time. This selection of eighty-two hymns for the temporal cycle is almost as large as the entire hymn selection in the original edition of Pius V's breviary. The three traditional hymns for Advent—*Creator alme siderum, Verbum supernum prodiens,* and *En clara vox redarguit*—are retained, although the first and third of these now bear the titles *Conditor alme siderum* and *Vox clara ecce intonat* due to the restoration of the original texts. Liturgia Horarum provides three more Advent hymns, these being proper to the week before Christmas (i.e. December 17-24). For Christmas itself the former Pian breviary had only two hymns, *Iesu redemptor omnium* (for vespers and matins) and *A solis ortus cardine* (for lauds). The new hymnal now gives three hymns for the solemnity, adding Anselmo Lentini's *Candor aeterne deitatis alme* as a hymn for the office of readings. Following Christmas is the feast of the Holy Family, instituted by Pope Leo XIII in 1893 and now celebrated on the Sunday in the Octave of Christmas. The office hymns for the day were traditionally drawn from Leo's own writings. Two of his hymns are currently assigned to the feast (one for vespers and one for the office of readings), while a new hymn for lauds has been provided by Lentini.

January first in the calendar has had a varied liturgical history. For most of the time during which Pius V's breviary was in use, it was the Solemnity of the Circumcision, and the office hymns were essentially Christological in nature. The date is now observed as the Solemnity of Mary, Mother of God, and the choice of hymns reflects the thematic change in the liturgy. Happily, the assigned hymns now include *Corde natus ex parentis,* the magnificent hymn of Prudentius which was somehow never included in the *Breviarium Romanum.* This is one of the truly great hymn texts from Christian antiquity; but it was perhaps a more familiar text (through translations) among many Protestants than among Roman Catholics. Its restoration to the Catholic liturgical tradition should be considered to be one of the better decisions made by Lentini and his colleagues.

The choice of hymns for Epiphany falls along very traditional lines. For vespers the assigned hymn is *Hostis Herodes impie* (formerly entitled *Crudelis Herodes Deum*) by Sedulius, while the hymns for the office of readings and lauds—*Magi videntes parvulum and Quicumque Christum quaeritis*— are both from the writings of Prudentius. In addi-

tion to the three Epiphany hymns, *Liturgia Horarum* provides three hymns for the celebration of the Baptism of the Lord. These are all drawn from the ancient Catholic hymn tradition.

The Lenten season is represented by nine hymns, three of them for the minor hours of terce, sext, and none. In addition, each of the major canonical hours has a Sunday and weekday hymn, and these include the traditional Lenten hymns *Ex more docti mystico, Audi benigne conditor,* and *O sol salutis intimis*, the third of these now bearing the corrected title of *Iam Christe sol iustitiae.* Holy Week also has nine hymns, which include the traditional *Vexilla regis prodeunt* and *Pange lingua gloriosi*, both by Fortunatus. These are assigned for use at vespers, lauds, and the office of readings. In addition, *Liturgia Horarum* provides a single hymn for the minor hours on Palm Sunday, a vesper hymn for Holy Thursday, hymns for each of the minor hours (except compline) on Good Friday and Holy Saturday, and hymns for each of the major hours on Holy Saturday. Lent and Holy Week, therefore, have a total of eighteen assigned hymns, compared with only one-third that number in the old breviary. These hymns are taken from the old Latin repertoire, many dating from the sixth to eighth centuries, and none later than the thirteenth.

Liturgia Horarum also provides a generous selection of hymns for Easter. In addition to the two traditional hymns for Easter Sunday—*Aurora caelum purpurat* and *Ad regis Agni dapes* (now with corrected titles of *Aurora lucis rutilat* and *Ad cenam Agni providi)*—there is a complete set of hymns for each of the canonical hours during the Easter Season, that includes two for the office of readings. There are three hymns for Ascension Thursday—one each for lauds, vespers, and the office of readings—and four hymns for Pentecost. Happily, *Veni creator Spiritus* has retained its role as the vesper hymn following Ascension. Traditional hymns are provided for the offices of terce and lauds, and for the office of readings during the Pentecost season.

The three Solemnities of the Lord which occur following Pentecost—Corpus Christi, Trinity Sunday, and the Sacred Heart of Jesus—each have three assigned hymns for their major canonical hours. Happily, the three traditional hymns of St. Thomas Aquinas—*Pange lingua gloriosi, Sacris sollemniis iuncta sint gaudia,* and *Verbum supernum prodiens*—have been retained for Corpus Christi. Regrettably, the three traditional hymns for Trinity Sunday have all been reassigned to the weekly cycle, being replaced on Trinity Sunday by newly composed hymns of Anselmo Lentini. There have also been changes in the selection of hymns for the Solemnity of the Sacred Heart of Jesus, although the current selection of two hymns by Filippo Bruni (1771) and one attributed to St. Bernard (1153) appear to be well-reasoned and appropriate choices.

The end of the liturgical year is served by three hymns assigned to the Solemnity of Christ the King and three hymns assigned for use during the thirty-fourth week in ordinary time. Two of the three hymns formerly assigned to Christ the King—*Te saeculorum principem* and *Aeterna imago Altissimi*—have been retained in the new office, although the latter hymn has been transferred from matins to lauds. Newly assigned to Christ the King is *Iesu rex admirabilis*, which dates from the twelfth or thirteen century. For the final week in ordinary time, Lentini and his colleagues have wisely chosen to use the *Dies irae*, divided into three sections for the three major canonical hours.

Hymns of the Sanctoral Cycle

Liturgia Horarum includes a particularly rich selection of 104 hymns for the sanctoral cycle, compared with only about half that number in the *Breviarium Romanum.*[9] The fifty-four dates which have assigned hymns include all seven solemnities, all but one of the twenty-three feasts, and twenty-five of the memorials:

St. Agnes (January 1)
The Conversion of St. Paul (January 25)
The Presentation (February 2)
The Chair of Peter (February 22)
St. Joseph (March 19)
The Queenship of Mary (August 22)
St. Bartholomew (August 24)
St. Augustine (August 28
The Beheading of St. John the Baptist (August 29)
St. Gregory the Great (September 3)

The Annunciation (March 25)
St. Mark (April 25)
St. Catherine of Siena (April 29)
St. Joseph the Worker (May 1)
SS. Philip and James (May 3)
S. Matthew (May 14)
The Visitation (May 31)
St. Barnabas (June 11)
The Birth of St. John the Baptist (June 24)
SS. Peter and Paul (June 29)
St. Thomas the Apostle (July 3)
St. Benedict (July 11)
St. Mary Magdalene (July 22)
St. James the Apostle (July 25)
SS. Joachim and Anna (July 26)
St. Martha (July 29)
St. Ignatius Loyola (July 31)
The Transfiguration (August 6)
St. Dominic (August 8)
St. Lawrence (August 10)
The Assumption (August 15)
St. Bernard of Clairvaux (August 20)
The Birth of Mary (September 8)
St. John Chrysostom (September 13)
The Triumph of the Cross (September 14)
Our Lady of Sorrows (September 15)
St. Matthew (September 21)
Michael, Gabriel, and Raphael (September 29)
St. Jerome (September 30)
Guardian Angels (October 2)
St. Francis of Assisi (October 4)
Our Lady of the Rosary (October 7)
St. Teresa of Avila (October 15)
St. Luke (October 18)
SS. Simon and Jude (October 28)
All Saints (November 1)
St. Martin (November 11)
The Presentation of Mary (November 21)
St. Andrew (November 30)
St. Ambrose (December 7)
The Immaculate Conception (December 8)
St. Stephen (December 26)
St. John the Evangelist (December 27)
Holy Innocents (December 28)

A selection of sanctoral hymns from the breviary has been retained in *Liturgia Horarum*. These include the three hymns of Girolamo Casanate (1700) for St. Joseph—*Te Ioseph celebrent agmina caelitum, Caelitum Ioseph decus atque nostrae,* and *Iste quem laeti colimus fideli*—and various hymns in honor of the Virgin Mary, such as *Praeclara custos virginem* and *Te dicimus praeconio* (for The Immaculate Conception), *Solis O Virgo radiis amicta* (for the Assumption), *Stabat mater dolorosa* (for Our Lady of Sorrows), and *Te gestientem gaudiis* (for Our Lady of the Rosary). Also surviving the close scrutiny of Lentini and his colleagues was Pope Urban VIII, who took such an unfortunate interest in the breviary hymns during his pontificate. He is represented in *Liturgia Horarum* by two hymns in honor of St. Teresa of Avila—*Regis superni nuntia* and *Haec est dies qua candidae.*

In spite of the retention of selected hymns, however, there have been major changes in the hymns for the sanctoral cycle. Although the *Breviarium Romanum* was comparatively rich in hymnody for feasts of the Blessed Virgin Mary, it was surprisingly sparse for many of the important saints of the calendar. For examples, no proper hymns were provided for any of the four evangelists. The offices for Matthew, Mark, Luke, and John shared the same two common hymns, *Exsultet orbis gaudiis* for vespers and lauds, and *Aeterna Christi munera* for matins. By contrast, however, St. Martina, St. Hermenegild, St. Venantius, and St. Juliana Falconieri all had at least one proper hymn assigned to their feasts days.[10] The process by which Juliana Falconieri deserved a proper hymn ("Bride of the Lamb, O Juliana...") while the four evangelists had to share common hymns is perhaps an interesting commentary on the development of the sanctoral calendar. Therefore, the process of correction and addition facing Lentini's study group had to include addressing the serious deficiencies of the sanctoral hymns. This they accomplished not only by selecting appropriate hymns from the existing repertoire, but also by providing newly written texts when necessary. Therefore, about one quarter of the hymns for the sanctoral cycle are of modern origin. Contemporary authors include Evaristo D'Anversa (1968), Vittorio Genovesi (1967), and Anselmo Lentini, the overwhelming number of these new hymns are by Lentini.

One further observation needs to be made, this being an important distinction between the sanctoral and temporal hymns. Since the sanctoral cycle in general developed later than the basic temporal cycle of the liturgical year, it should not be surprising to note that the hymns of the sanctoral cycle are less likely to date back to the earliest centuries of Christian hymnody. As a matter of fact, approximately seventy percent of the

hymns for the sanctoral cycle of Liturgia Horarum date from no *earlier* than the eleventh century. By contrast, about seventy-five percent of the hymns for the temporal cycle date from no *later* than the tenth century.

Hymns of the Commons

Lentini and his colleagues have provided a total of fifty "common hymns," to be used on occasions when there is no specific hymn provided in the sanctoral. These would include the offices for twenty-eight obligatory memorials during the church year plus all of the optional memorials on the calendar. These "general hymns" include three for the Dedication of a Church, six for the Blessed Virgin Mary, four for Apostles,[11] nine for Martyrs, six for Pastors, two for Doctors of the Church, four for Virgins, ten for Saints (i.e. those saints who are not Martyrs, Pastors, etc.), two for Religious, and four for the Office of the Dead. Among the included hymns are some of the best-known of the earlier Latin texts:

Aeterne Christi munera/et martyrum (5th c.?)
Angularis fundamentum (8th-9th c.)
Ave maris stella (8th-9th c.)
Deus tuorum militum (5th-7th c.?)
Exsultet caelum laudibus (10th c.?)
Iesu corona celsior (10th c.)
Iesu corona virginum (4th-5th c.?)
Iesu redemptor omnium/perpes (8th c.)
O glorisa domina (7th-8th c.?)
Quem terra pontus aethera (7th-8th c.?)
Rex gloriose martyrum (6th c.)
Sanctorum meritas inclita gaudia (11th.?)
Urbs Ierusalem beata (8th-9th c.)
Virginis Proles opifexque matris (9th c.)

In spite of the inclusion of such a rich selection from traditional sources, more than one-quarter of the "common" hymns are of modern origin. These include texts by authors such as Pietro Piacenza (1919), Francesco Saverio Reuss (1924), Biagio Verghetti (1945), and Anselmo Lentini. Lentini has contributed eleven "common" hymns, including one for Apostles, two for the Blessed Virgin Mary, two for Doctors of the Church, and two for Religious. Of perhaps greater significance is the fact that all four hymns for the Office of the Dead are by Lentini. The decision to write new hymns was prompted by what Lentini described as the opportunity provided by the recent reforms for now expressing the "hopeful and glad Christian hope of entering the eternal kingdom of God."[12] Apparently the *Dies irae* was deemed inappropriate for this task.

Conclusion

The process of "restoration, correction, and addition" which occupied Anselmo Lentini and his colleagues for seven years was a monumental task, coming as it did during a period of extensive changes in the liturgical life of Roman Catholics. Although the resulting collection of 291 hymns has much to recommend it, there has been inevitable criticism from various quarters. For example, there are those who decry the loss of Urban's revised versions of the ancient hymns, preferring the stylism of Renaissance Latin poetry to the original texts of ancient authors such as Prudentius, Fortunatus, and Ambrose. Such an attitude is not shared by many hymnologists. Nonetheless, the restoration of the original texts meant the loss of familiar texts, and this was an unsettling development for some who could not appreciate or understand the reasons for the changes. Others might criticize Lentini and his colleagues for omitting a favorite hymn, or perhaps for transferring a hymn from one office to another. Still others might express regret at the choice of some hymns, particularly newly-written texts. The fact that Anselmo Lentini contributed so many texts to *Liturgia Horarum*, being the single most

frequently encountered author, may have troubled some observers. However, in spite of such occasional criticism, the study group deserves praise for the inclusion of so many hymns from the ancient Catholic tradition. The collection stands as an important testimony to the important contribution made by Roman Catholicism to the Christian hymn tradition, a contribution which is not always fully understood or appreciated.

The final question to be addressed is one of assessing the significance and influence of the hymn selection for *Liturgia Horarum.* By the time the new Latin Office books were published in 1971, movement was already underway throughout the Roman Catholic world to produce vernacular versions. Unlike the psalter or canticles, or the biblical or patristic readings, there was no expressed urgency or motivation to retain—or even to translate—the Latin hymns. As a matter of fact, everyone was encouraged to develop and utilize their own vernacular hymns. Paragraph 178 of the General Instructions of "The Liturgy of the Hours" specified that, "For vernacular celebrations, conferences of bishops may adapt the Latin hymns to suit the character of their own language and introduce fresh compositions..." As a consequence, the English-language "Liturgy of the Hours" contains no more than about twenty Latin hymns. And while there are several other hymns which are translations from the Latin, it is safe to say that the Latin hymn tradition is not a truly important feature of "The Liturgy of the Hours." That tradition, however, is amply represented in *Liturgia Horarum.* This publication remains important not only to those who continue to celebrate the office in the Latin language, but also for anyone who has a particular interest and feeling for the Latin tradition of the Western Church. For these individuals, *Liturgia Horarum* contains a rewarding collection of hymns which truly should be cherished.[13]

VINCENT A. LENTI

NOTES

[1] A ninth study group was established three years later in 1967, being assigned responsibility for the intercessions at lauds and vespers.

[2] The specimen contained the revised office for one weekday (Monday of the Fourth Week) and one saint's day (St. Ignatius Loyola).

[3] Published under the title *Priere du temps present.*

[4] The Constitution on the Sacred Liturgy was the first constitution published by the Second Vatican Council, its final approval and promulgation taking place in the presence of Pope Paul VI on December 4, 1963

[5] The *Breviarium Romanum* containing the revised hymn texts was issued by Pope Urban VIII on January 25, 1631, in the eighth year of his reign.

[6] *Hymni instaurandi Breviarii Romani.* Libreria Editrice Vaticana, 1968.

[7] Realtor report of November 10, 1966.

[8] The titles of the canonical hours are given here and elsewhere using their traditional titles rather than the new terminology (e.g., daytime prayer, evening prayer). The only exception is the use of "office of readings" which is arguably a new canonical hour and not simply a revision of matins.

[9] The *editio princeps* of Pius V's breviary contained only seventeen hymns for the sanctoral cycle.

[10] The feast days for these four saints are no longer even observed as part of the General Roman Calendar.

[11] This number includes two hymns for specific use during the Easter season.

[12] Lentini, Anselmo. *Te Decet Hymnus: L'Innario della "Liturgia Horarum."* Typis Polyglottis Vaticanis, 1984, p. 294.

[13] Those with interest in the Latin hymns can turn to the four-volume *Liturgia Horarum or* to the *Liber Hymnarius* published by Solesmes in 1983, which contains 290 of the Office hymns with musical settings. The only hymn not included in this fine publication is *memoriale mortis Domini,* the hymn assigned for Holy Thursday vespers. It was omitted because the rubrics direct that "evening prayer" is said "only by those who do not participate in the evening Mass of the Lord's Supper."

St. John the Baptist Byzantine-Catholic Church (Youngstown, OH)

An Odyssey of "Resurrection": The Aeolian Organ at Winona (MN) State University

If a business professor's essentially single-handed efforts since 1992 prevail, Aeolian Opus 1544, bought as a Memorial to graduates of a Minnesota University during the 1920's but inoperable for decades, will play again. With only $8,000 raised so far, against an estimated need of $250,000, it is a classic example of "tilting against windmills." But eminently worth doing!

In southeastern Minnesota, Winona is an historic Mississippi River city that enjoyed a late-nineteenth century boom based upon lumber, and which has since diversified into manufacturing and services. It is also home to Winona State University, part of the Minnesota State Colleges and Universities System.

Established in 1858, the University opened two years later as Winona State Normal School, primarily to train teachers. Only 12 similar institutions in the United States began earlier, none west of the Mississippi. Since then, it gradually broadened its mission, became a four-year institution and changed its name repeatedly as appropriate. Present enrollment is approximately 7,000.

After its Old Main was destroyed by fire on December 3, 1922, plans evolved quickly for a new and larger, central administration building. Named Somsen Hall, after Stephen H. Somsen, Resident Director from 1909 to 1933, it was to house classrooms, offices, and a 1,000-seat auditorium.

Meeting at a St. Paul reunion on November 2, 1923, alumni(ae) considered various proposals to replace nearly 40 lost class memorials that had been presented annually by graduating classes since 1885. A decision was made to buy a pipe organ for the new auditorium, the consensus being that one large memorial would serve better than many smaller ones. An organ was seen as "a fitting and beautiful symbol of the fine loyalty

and generosity of the alumni and friends of the College." Furthermore, it would make "an improtant, cumulative, cultural impression upon generations of students as they come and go."

A directory of graduates and other former students was assembled and a Memorial Organ Fund Committee set a goal of $25,000, drawing favorable responses from many. Governor J.A.O. Preus approved the effort and assured them that he would accept the gift officially when it materialized. Quick approval also came from Minnesota Education Commissioner James M. McConnell. Four influential local organizations also commended the project to Winona's citizens.

Support came rapidly. Faculty pledged $1,000. The Senior Class would give at least $500, and Juniors, to be the first graduating class to enjoy the new organ's music, voted to raise $600. It also would donate proceeds from its class play, anticipated to be at least $250. In about one month, two-thirds of the $25,000 was realized in cash and pledges.

Pleased by all this, the Committee urged all possible speed in making further collections, since, by mid-February of 1924, concrete was being poured for the auditorium and stage floors. Although openings had been left for blower pipes from the basement to the organ chambers, complete construction details had to wait until the amount available for the organ was known.

Meanwhile, donations continued. Engineers and janitors turned in an unsolicited joint subscription "of good size." Casting a net farther afield, an *Organ Bulletin* was sent to out-of-town alumni (ae), requesting donations and reporting progress.

On February 15, 1924, the Committee expressed concern about the difficulty of raising the last $5,000, but worry was unnecessary. At a student assembly, personal contributions totaling more than $200 were made, in addition to previous class pledges. The College's dramatic club announced that net proceeds of its production of Booth Tarkington's comedy "Clarence" would also go to the organ fund. By February 20, $22,237.50 had been realized; and by March 1, the Committee was sure that the goal would be achieved. When complete, the drive secured secured 1, 050 pledges, ranging from $1 to $2,000, totaling approximately $31,000. It had taken only two months. (If the amount seem small, it should be remembered they are in mid-1920's dollars.)

In late February, the Committee focused on selecting the manufacturer and inviting proposals. Horace G. Seaton, organist at St. Paul's Episcopal Church in Winona, helped with technical details and drawing up specifications. After reviewing a half-dozen builder proposals, he went to Chicago to inspect representative instruments. Later, he also traveled to Newark, New Jersey to try out one built by the firm later selected.

Ultimately, the College contracted with New York City's Aeolian Company in April 1924 for an organ costing $28,500. Related installation costs, including electrical connections, ductwork for the wind supply from the basement blower, and plaster grills to cover the organ-chamber openings at either side of the stage and on the auditorium ceiling, designed to provide room symmetry, added $4,000. Costs were covered fully by paid subscriptions before installation began.

Following extended delay, console, pipes, chests, and other parts were finally shipped from Aeolian's Garwood, New Jersey plant, arriving after a month-long trip aboard railroad flatcars. An accomanying expert then assembled the organ in Winona. First used during the June 1925 Commencement Week Program, it was not totally complete and accepted until January 1926.

The organ was greeted with enthusiasm. The *Winonan* the (student newspaper) of December 19, 1924 said that "the control console, the brain, the beauty and power of the instrument, is a handsome giant walnut shell, encasing three manuals [with] a full range of control switches and pedals." Equipped with a "Duo-Art Control," a reproducing device using player rolls, it "plays great organ selections in the exact manner in which they are played by the artists themselves." The console came with a 30-foot connecting cable, making possible various stage positions, or movement toward the orchestra pit.

Describing the music-making parts, enthusiastic article continued: "Housed in a

room behind the wall to the right of the stage . . . this equipment boasts an intricate arrangement of wires, circuits, and hundreds, perhaps more than a thousand metal and wood pipes." (Note: Although two chambers had been provided, only the right one contains organ equipment. Until Somsen Hall's major late-1980's renovation, the left one was empty. Since then, it has housed unrelated electrical equipment.) The Aeolian organ was proclaimed "a full-range musical instrument, with all the standard capabilities, even by today's standards."

For the formal dedication on February 1, 1926, Palmer Christian, Director of the Organ Department at the University of Michigan, was recitalist. American born and Chicago based, Mr. Chrsitian included in his professional training, work with Karl Straube in Liepzig and Alexadre Guilmant in Paris. As of his Winona concert, he had appeared as soloist with the Chicago, Detroit, Rochester, Philadelphia, and Cincinnati Symphony Orchestras.

Christian played an informal afternoon concert, then a formal evening one. The latter included "Fantasia and Fugue in G Minor" by Bach; "To the Evening Star" from Wagner's *Tannhauser*; Prelude to "The Blessed Damozel" by Debussy; "Traumerei" by Richard Strauss; "Minuetto Antico e Mesetta" by Yon; and "Preludio" by Corelli. Also performed were works by Alfred Hollins, Alexander Russell, Sigfrid Karg-Elert, Gaston Dethier, Mulet, and d'Anatalffy.

The program note for the Bach selection read, "In all the Bach organ works there is nothing so strikingly dramatic as this 'Fantasia'. There are passages with an expressive, declamatory character then unheard of, and chord progressions of unequaled daring. The fascinating theme of the 'Fugue' is developed with marvelous skill; it has been likened to a cathedral whose beauty as a whole is at once apparent, but whose beauty in detail requires study."

After a period of use, the *Winonan* attested to a correct purchase decision: "The instrument, which through tests has measured up to the highest standards of perfection of its parts and in its voicing, blending, and ensemble, has indeed proved a very fitting memorial. Its extensive use in college activities is promoting and enhancing a spiritual and ennobling atmosphere in cultural college life." It was seen as a "memorial to that long line of graduates who for over half a century have been daily realizing Winona's ideals in their lives of service. The organ will sing your songs triumphant, the 'peace that passeth understanding; and the joy and hope of all youth on the quest.'"

For years, the organ was used regularly in assembly programs, concerts, and recitals, but by the 1970's it had fallen out of favor and was no longer being played or maintained. Pipework vandalism had occurred, wiring had gone bad, the console lost its player mechanism somehow, and general neglect took its toll. Some pipes were even removed as replacements for damaged ones, or fill-ins for missing ranks, in another Aeolian in Winona, Opus 1551, in the Paul Watkins Mansion—now called the Watkins Home, a nursing residence for the elderly—apparently with the University's blessing. This is regrettable, because the organ was then intact and completely restorable. The console has since been moved to one side of the auditorium, where it has been subject to abuse. The pedalboard is disconnected, the finish marred.

The State of Minnesota spent some $6 million renovating Somsen Hall during 1987-89. Many furnishings were returned to their original splendor. *No* funds, however, went toward restoring the Aeolian to operating condition. To this day, no effective desire to restore exists, by Administration, alumni(ae), or others. The Music Department does not consider it an appropriate teaching instrument, preferring a more 'classical' one. Area organists and technicians differ about what should be done, some favoring restoration, other rebuilding or replacement.Consequently, this historic Aeolian organ languishes, awaiting a possible renewed appreciation of what it is, and continuing progress toward the goal of the original fundraising drive: to make a "cultural impression upon generations of students."

EPILOGUE

Efforts to restore the Memorial Organ started again in 1992. As a self-appointed committee-of-one, the author has received encouragement, but only modest support. As of December 31, 1997, $7, 565 had been received. An initial article describing the situation appeared in *Chronicles* (Spring, 1991), a publication of the Winona County Historical Society. Other progress-reporting and fund-soliciting articles have appeared regularly in local media. During 1997, the renovation effort received national publicity in the Convention Issue of *The Tracker* (R), official jounral of The Organ Historical Society, based in Richmond, Virginia. In addition, Winona State University Foundation funds underwrote printing of a 40-page illustrated booklet giving more detailed information, as well as analysis by knowledgeable people, and recommendations for further action. A key item in ongoing fund raising, it is available upon request to the author.

APPENDIX

Specifications copied by Michael D. Friesen, upon inspecting the organ personally on November 27, 1989:

Aeolian Organ Company, New York, NY, Op. 1544, 1925, a "3-41" (43 speaking stops; some stops extended but not discernable; rank count uncertain)

Great
16′ Double Open Diapason
8′ First Open Diapason
8′ Second Open Diapason
8′ Gemshorn
8′ Gross Flute
8′ Claribel Flute
4′ Principal
4′ Harmonic Flute
8′ Tuba Sonora
Tremulant

Swell
16′ Bourdon
8′ Horn Diapason
8′ Gedecket (ext.)
8′ Salicional
8′ Celeste
8′ Viole d'Orchestre
8′ Aeoline
4′ Octave
4′ Wald Flute (ext.)
2′ Flageolet (ext.)
V Mixture
16′ Contra Fagotto
8′ Cornopean
8′ Oboe
8′ Vox Humana
Tremulant

Pedal
16′ Open Diapason
16′ Violone
16′ Bourdon
16′ Lieblich Gedeckt (Sw.)
16′ Dulciana (Ch.)
8′ Open Diapason (ext.)
8′ Flute (ext.)
8′ Cello (ext.)
16′ Trombone
16′ Fagotto (Sw.)

Couplers
Great to Pedal 8′
Great to Pedal 4′
Swell to Pedal 8′
Swell to Pedal 4′
Choir to Pedal 8′
Pedal Octave
Swell to Great 16′
Swell to Great 8′
Swell to Great 4′
Choir to Great 16′
Choir to Great 8′
Choir to Great 4′
Swell to Choir 8′
Swell to Swell 16′
Swell Unison Release
Swell to Swell 4′
Great to Great 16′
Great Unison Release
Great to Great 4′
Choir to Choir 16′
Choir Unison Release
Choir to Choir 4′
Great to Swell 8′
Choir to Swell 8′
Pedal to Swell 8′

Choir
16′ Contra Dulciana
8′ Open Diapason
8′ Hohl Flute
8′ Dulciana
8′ Vibrato Dulciana
4′ Flute d'Amour
2′ Piccolo
8′ Cor Anglais
8′ Clarinet
Tremolant
Upper-Lower

Accessories
Duo-Art Release
Aeolian Ventil
Aeolian Reroll
Tempo Indicator
Unison-Normal-Reverse
Tonal Indicator Off-Full (Crescendo)
Sforzando
Great pistons 1-6, 0
Swell pistons 1-6, 0
Choir pistons 1-5, 0
Set pistons
Forte piston
Piano piston
Great chimes
Swell chimes
Choir chimes
Great expression pedal
Swell expression pedal
Choir expression pedal
Pedal expression pedal
Crescendo pedal
Toe studs for coupler and pistons
plates lost; exact functions not discernable)

JOSEPH H. FOEGEN, Ph.D.

High Altar of St. Matthew Cathedral (Washington D.C.)

VERSUS APSIDEM CELEBRATION IN THE NOVUS ORDO–THE VATICAN RESPONSE

The Congregation for Divine Worship and the Discipline of the Sacraments has been asked whether the expression in n. 299 of the *Instituto Generalis Missalis Romani* constitutes a norm according to which the position of the priest *versus apsidem* (facing the apse) is to be excluded.

The Congregation for Divine Worship and the Discipline of the Sacraments, after mature reflection and in light of liturgical precedents, responds:

Negatively, and in accordance with the following explanation.

The explanation includes different elements that must be taken into account.

It is in the first place to be borne in mind that the word *"expedit"* does not constitute an obligation but a suggestion that refers to the construction of the altar *a pariete sejunctum* (detached from the wall) and to the celebration *versus populum*. The clause *ubi possibile sit* refers to different elements as, for example, the topography of the place, the availability of the space, the artistic value of the existing altar, the sensibility of the people participating in the celebrations in a particular church, etc. It reaffirms that the position towards the assembly seems more convenient inasmuch as it makes communication easier [cf. The editorial in *Notitiae* 29 (1993) pp. 245-246], without excluding, however, the other possibility.

However, whatever may be the position of the celebrating priest, it is clear that the Eucharistic Sacrifice is offered to the one and triune God, and that the principal, eternal, and high priest is Jesus Christ who acts through the ministry of the priest who visibly presides as his instrument. The liturgical assembly participates in the celebration in

virtue of the common priesthood of the faithful that requires the ministry of the ordained priest to be exercised in the Eucharistic Synaxis. The physical position, especially with respect to the communication among the various members of the assembly, must be distinguished from the interior spiritual orientation of all. It would be a grave error to imagine that the principle orientation of the sacrificial action is towards the community. If the priest celebrates *versus populum*, which is legitimate and often advisable, his spiritual attitude ought always to be *versus Deum per Jesus Christum*, as representative of the entire Church. The Church as well, which takes concrete form in the assembly that participates, is entirely turned *versus Deum* as its first spiritual movement.

It appears that the ancient tradition, though not without exception, was that the celebrant and the praying community were turned *versus orientem*, the direction from which the light that is Christ comes. It is not unusual for ancient churches to be "oriented" so that the priest and the people were turned *versus orientem* during public prayer. It may be when there were problems of space, or of some other kind, the apse represented the east symbolically. Today the expression *versus orientem* often means *versus apsidem*, and in speaking of *versus populum* it is not the west but rather the community present that is meant.

In the ancient architecture of churches, the place of the Bishop or the celebrating priest was in the center of the apse where, seated and turned towards the community, his proclamation of the readings was listened to by the congregation. Now this presidential place was ascribed neither to the human person of the bishop or priest, nor to his intellectual gifts and not even to his personal holiness, but to his role as an instrument of the invisible Pontiff who is the Lord Jesus.

When it is a question of ancient churches or great artistic value it is appropriate, moreover, to keep in mind civil legislation regarding changes or renovations. Adding another altar may not always be a worthy solution.

There is no need to give excessive importance to elements that have changed throughout the centuries. What always remains is the event celebrated in the liturgy: this is manifested through the rites, signs, symbols and words which express various aspects of the mystery without, however, exhausting it, because it transcends them. Taking a rigid position and absolutizing it could become a rejection of some aspect of the truth that merits respect and acceptance.

JORGE A. CARDINAL MEDINA ESTEVEZ, PREFECT

ARCHBISHOP FRANCESCO PIO TAMBURRINO, SECRETARY

(CONGREGATION FOR DIVINE WORSHIP
AND
THE DISCIPLINE OF THE SACRAMENTS)

PROTOCOL NO. 2036/00/L
VATICAN CITY SEPTEMBER 25, 2000

Christ the King Chapel, Christendom College; Sanctuary (Front Royal, VA)

THE QUESTION OF A CHORAL SANCTUS AFTER VATICAN II-A CANON LAWYER'S OPINION

Article 168 of the General Instruction of the Roman Missal and article 216 of the introduction to the Missal 2000 read:

> "The preface is said by the principal celebrant alone; the Sanctus is sung or recited by all the concelebrants with the congregation and the choir".

This would seem to prohibit in practice the singing of a polyphonic Sanctus, since in practice the singing of a polyphonic Sanctus would inhibit priest and people from saying or singing the Sanctus together. This, however, is wrong and for several reasons.

First, we must look back at Vatican II's 1963 constitution on the liturgy which explains the purpose of the liturgical reform and the principles to guide it. In *Sacrosanctum concilium* the Council said that sacred music has a true liturgical function (art. 29) and that it is necessary or integral to the solemn liturgy (art. 112). It also said that the Church has always sought the aid of the arts in liturgy and preeminently so of sacred music (art. 112). Clothing the sacred text in song, "a liturgical service takes on a nobler aspect" (art. 113). More specifically, the Council said that the treasury of sacred music is to be preserved and cultivated with the greatest care, that choirs are to be assiduously developed (art. 114), that Gregorian chant-the Latin Church's own music-is to be given the lead spot, and that polyphonic music is by no means excluded from the liturgy (art. 116).

Two years later came the instruction *Inter oecumenici*, which provided the first installment of liturgical reforms. One of the notable reforms of this document was to abrogate the practice under the Missal of Pius V whereby the priest was required to sing or say

all the texts of the Mass (other than those responses made by the servers)-even those sung by the choir (art. 48). Thus, even at a *missa cantata* he had to recite the text of the Gloria, Credo and Sanctus, even as the choir was singing every word of these texts. One might add that, as moral theology was taught before these liturgical reforms, the omission of a notable part of the Mass's texts without excuse was considered a mortal sin. Sensibly, this 1964 instruction ended the practice, for it necessarily implied that sacred music was not "necessary or integral" to the liturgy (since for lawfulness the priest still had to say the words). Instead, this practice implied that sacred music was merely an add-on to the liturgy and one clearly dispensable at that.

One must also make note of the character of this 'instruction'. In general, as canon 34 states (and this was the law in 1964 as well), an instruction does not change the law, it merely explains it. But clearly, this 1964 instruction was intended to change the law and, indeed, abrogate or derogate from many parts of it. The key to understanding the import of the instruction is in its last sentence. The instruction was not only approved by the pope and ordered to be published-as is the case with all instructions emanating from the Roman curia, the final clause says "Pope Paul...gave it specific approval as a whole and in its parts, confirmed it by his authority, and ordered it to be published". Now the pope can approve a curial act in either of two ways. He can approve it in *forma generali,* in which case it remains an act of the curia and retains its original character. Or he can confirm the act in *forma specifica,* in which case the act ceases to be merely the act of the dicastery and becomes also that of the pope and enjoys his authority as well and so is law and is no longer merely a curial instruction. Since the instruction was clearly derogating from the law, such specific approval was necessary in order for the 1964 instruction to be effective.

Moving now three years to 1967 and the instruction, *Musicam sacram*, a similar situation obtained. It states that it is intended as a continuation in fact of the reforms of *Inter oecumenici*. It also states that it is not intended to be an integral restatement of the law (cf. Canon 20) relating to sacred music (art. 3). But the instruction clearly was intended to abrogate or derogate from the existing law, including the 1958 instruction on sacred music which had been approved in *forma specifica*. To do what article 3 of the instruction purports to do, the 1967 instruction needed to have the same character as the 1964 instruction. If you look at its final sentence, however, you also see that the 1967 instruction was approved by the pope in language different from that of the 1964 instruction. It is not stated that the pope "gave it specific approval as a whole and in its parts;", but, on the other hand, nor is it only approved by the pope in general form. Significantly, however, the final clause adds that it was approved by the pope and also "confirmed by his own authority". While the sentence does not say so as fully as one might wish that the instruction was approved in *forma specifica,* that must needs have been the intention. Thus, I argue that by intention and its express language "confirmed by his own authority", *Musicam sacram* was also an instruction approved in *forma spcifica*. That means that its norms are law themselves and not merely explanations of it.

If we look now to the body of the text of *Musicam sacram*, we see that it expressly foresees that a polyphonic Sanctus might lawfully be sung. Its article 34 foresees two ways of singing the Ordinary of the Mass, both a plan A and a plan B. Plan A is the case when there is "part-singing for the chants of the Ordinary of the Mass [when] they may be sung by the choir alone in the customary way, that is either *a cappella* or with instrumental accompaniment". Plan B is to divide the Ordinary between the choir and congregation in which case "the Sanctus should as a rule be sung by the entire assembly along with the priest". *Musicam sacram* thus provides as its plan B for what is described in article 168 as well as for a plan A or polyphonic plan. This is perhaps why articles 15-17 of the 1975 instruction and articles 35-37 of Missal 2000 do not place the Sanctus (and certain other parts of the Ordinary) in the category of responses "that the gathered faithful must contribute" or those "assigned to the whole congregation called together".

In short the value being guarded by the instructions or the object of the reform is thus not to suppress the singing of the polyphonic Sanctus, but to end the practice whereby the priest merely recites the text in disregard of the music which Vatican II declared integral to the liturgy or disregards the presence of the congregation. Laws-as canon 17 commands in cases of interpretation-must be interpreted according to the mind of the legislator and so the evil to be remedied must be considered to inform our understanding of the text.

While canon 20 states that a later law derogates from an earlier one, a universal law does not derogate from a special one, unless the latter expressly so states. Here the 1975 or 2000 instruction forms a later general law and *Musicam sacram* forms a set of special norms governing sacred music. Thus we have the case contemplated by canon 20 and we may also note that *Musicam sacram* has also made provision-as its plan B-for article 168. Since the latter general norm does not expressly abrogate plan A of *Musicam sacram*, under canon 20 *Musicam sacram's* plan A must be still lawful. This seems a true application of canon 20 and the result is reinforced by the approval of *Musicam sacram* in *forma specifica*.

Furthermore, canon 21 says that where there is doubt whether a prior law has been revoked, revocation is not to be presumed but rather the later law is to be interpreted, so far as possible to harmonize it with the earlier one. By treating the singing of a polyphonic Sanctus as subject to special norms and so as not governed by articles 168 or 216, we can harmonize the two laws and so apply canon 21.

Moreover, if we understand the value of sacred music and its genuinely liturgical function and the function of the choir as the vicar of the congregation and, here, too, of the priest, there is really no conflict between *Musicam sacram* and article 168/216, for what is commanded by the latter is accomplished by its vicar, the choir. It is a venerable canonical maxim and one accorded the place of a general principle of law (cf. 19) that "*qui facit per aliam facit per se*". In this view the choir is but the vicar of the congregation and the priest and so there is really no legal opposition between *Musicam sacram's* plan A and plan B.

Thus, reading article 168/216 in the context of the intentions of the Council and the other post-conciliar reform documents and applying canons 17, 19, 20 and 21, one concludes that the ius vigens does not proscribe the singing of a polyphonic Sanctus in the Latin Church, even though the effect would be that priest and people might not thereby themselves sing every word of the text of the Sanctus.

DUANE L.C.M. GALLES, JD, JCL

AD LIMINA ADDRESS BY THE POPE ON ACTIVE PARTICIPATION

Discourse of the Holy Father to the Bishops of the Episcopal Conference of the United States of America (Washington, Oregon, Idaho, Montana and Alaska) at their Ad Limina Visit October 9, 1998.

Dear Brother Bishops,

1. With fraternal love in the Lord I welcome you, the Pastors of the Church in the Northwestern United States, on the occasion of your *ad Limina* visit. This series of visits by the Bishops of your country to the tombs of the Apostles Peter and Paul, and to the Successor of Peter and his collaborators in the service of the universal Church, is taking place while the whole People of God is preparing to celebrate the Great Jubilee Year of 2000 and enter a new Christian Millennium. The two thousandth anniversary of the Birth of the Savior is a call to all Christ's followers to seek a genuine conversion to God and a great advance in holiness. Since the liturgy is such a central part of the Christian life, I wish today to consider some aspects of the liturgical renewal so vigorously promoted by the Second Vatican Council as the prime agent of the wider renewal of Catholic life.

To look back over what has been done in the field of liturgical renewal in the years since the Council is, first, to see many reasons for giving heartfelt thanks and praise to the Most Holy Trinity for the marvelous awareness which has developed among the faithful of their role and responsibility in this priestly work of Christ and his Church. It is also to realize that not all changes have always and everywhere been accompanied by the necessary explanation and catechesis; as a result, in some cases there has been a misunderstanding of the very nature of the liturgy, leading to abuses, polarization, and sometimes even grave scandal. After the experience of more than thirty years of liturgical renewal, we are well placed to assess both strengths and weaknesses of what has been done, in order more confidently to plot our course into the future which God has in mind for his cherished People.

2. The challenge now is to move beyond whatever misunderstandings there have been and to reach the proper point of balance, especially by entering more deeply into the contemplative dimension of worship, which includes the sense of awe, reverence and adoration which are fundamental attitudes in our relationship with God.

This will happen only if we recognize that the liturgy has dimensions both local and universal, time-bound and eternal, horizontal and vertical, subjective and objective. It is precisely these tensions which give to Catholic worship its distinctive character. The universal Church is united in the one great act of praise; but it is always the worship of a particular community in a particular culture. It is the eternal worship of Heaven, but it is also steeped in time. It gathers and builds a human community, but it is also the worship of the Divine Majesty (*Sacrosanctum Concilium*, 33). It is subjective in that it depends radically upon what the worshippers bring to it; but it is objective in that it transcends them as the priestly act of Christ himself, to which he associates us but which ultimately does not depend upon us (*ibid.*, 7). This is why it is so important that liturgical law be respected. The priest, who is the servant of the liturgy, not its inventor or producer, has a particular responsibility in this regard, lest he empty liturgy of its true meaning or obscure its sacred character. The core of the mystery of Christian worship is the sacrifice of Christ offered to the Father and the work of the Risen Christ who sanctifies his People through the liturgical signs. It is, therefore, essential that in seeking to enter more deeply into the contemplative depths of worship the inexhaustible mystery of the priesthood of Jesus Christ be fully acknowledged and respected. While all the baptized share in that one priesthood of Christ, not all share in it in the same manner. The ministerial priesthood, rooted in Apostolic Succession, confers on the ordained priest faculties and responsibilities which are different from those of the laity but which

are at the service of the common priesthood and are directed at the unfolding of the baptismal grace of all Christians (cf. *Catechism of the Catholic Church,* no.1547). The priest therefore is not just one who presides, but one who acts in the person of Christ.

3. Only by being radically faithful to this doctrinal foundation can we avoid one-dimensional and unilateral interpretations of the Council's teaching. The sharing of all the baptized in the one priesthood of Jesus Christ is the key to understanding the Council's call for full, conscious and active participation in the liturgy (*Sacrosanctum Concilium,* 14). Full participation certainly means that every member of the congregation has a part to play in the liturgy; and in this respect and great deal has been achieved in parishes and communities across your land. But full participation does not mean that everyone does everything, since this would lead to a clericalizing of the laity and a laicizing of the priesthood; and this was not what the Council had in mind. The liturgy, like the Church, is intended to be hierarchical and polyphonic, respecting the different roles assigned by Christ and allowing all the different voices to blend in one great hymn of praise.

Active participation certainly means that, in gesture, word, song, and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness and listening; indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active. In a culture which neither favors not fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural.

Conscious participation calls for the entire community to be properly instructed in the mysteries of the liturgy, lest the experience of worship degenerate into a form of ritualism. But it does not mean a constant attempt within the liturgy itself to make the implicit explicit, since this often leads to a verbosity and informality which are alien to the Roman Rite and end by trivializing the act of worship. Nor does it mean the suppression of all subconscious experience, which is vital in a liturgy which thrives on symbols that speak to the subconscious just as they speak to the conscious. The use of the vernacular has certainly opened up the treasures of the liturgy to all who take part, but this does not mean that the Latin language, and especially the chants which are so superbly adapted to the genius of the Roman Rite, should be wholly abandoned. If subconscious experience is ignored in worship, an affective and devotional vacuum is created and the liturgy can become not only too verbal but also too cerebral. Yet the Roman Rite is again distinctive in the balance it strikes between a spareness and a richness of emotion; it feeds the heart and the mind, the body and the soul. It has been written with good reason that in the history of the Church all true renewal has been linked to a re-reading of the Church Fathers. And what is true in general is true in particular. The Fathers were pastors with a burning zeal for the task of spreading the Gospel; and therefore they were profoundly interested in all the dimensions of worship, leaving us some of the most significant and enduring texts of the Christian tradition, which are anything but the result of a barren aestheticism. The Fathers were ardent preachers, and it is hard to imagine that there can be an effective renewal of Catholic preaching, as the Council wished, without sufficient familiarity with the Patristic tradition. The Council promoted a move to a homiletic mode of preaching which would, like the Fathers, expound the biblical text in a way which opens its inexhaustible riches to the faithful. The importance that preaching has assumed in Catholic worship since the Council means that priests and deacons should be trained to make good use of the Bible. But this also involves familiarity with the whole Patristic, theological and moral tradition, as well as a penetrating knowledge of their communities and of society in general. Otherwise, the impression is given of a teaching without roots and without the universal application inherent in the Gospel

message. The excellent synthesis of the Church's doctrinal wealth contained in the *Catechism of the Catholic Church* has yet to be more widely felt as an influence on Catholic preaching.

4. It is essential to keep clearly in mind that the liturgy is intimately linked to the Church's mission to evangelize. If the two do not go hand in hand, both will falter. Insofar as developments in liturgical renewal are superficial or unbalanced, our energies for a new evangelization will be compromised; and insofar as our vision falls short of the new evangelization our liturgical renewal will be reduced to external and possibly unsound adaptation. The Roman Rite has always been a form of worship that looks to mission. This is why it is comparatively brief: there was much to be done outside the church; and this is why we have the dismissal *Ite, missa est,* which gives us the term Mass: the community is sent forth to evangelize the world in obedience to Christ's command (cf. Mt 28:19-20).

As Pastors, you are fully aware of the great thirst for God and the desire for prayer which people feel today. The World Youth Day in Denver stands out as evidence that the younger generation of Americans too yearns for a deep and demanding faith in Jesus Christ. They want to have an active role in the Church, and to be sent out in the name of Christ to evangelize and transform the world around them. Young people are ready to commit themselves to the Gospel message if it is presented in all its nobility and liberating force. They will continue to take an active part in the liturgy if they experience it as capable of leading them to a deep personal relationship with God; and it is from this experience that there will come priestly and religious vocations marked by true evangelical and missionary energy. In this sense the young are summoning the whole Church to take the next step in implementing the vision of worship which the Council has bequeathed to us. Unburdened by the ideological agenda of an earlier time, they are able to speak simply and directly of their desire to experience God, especially in prayer both public and private. In listening the them, dear Brothers, we may well hear what the Spirit is saying to the Churches (Rev 2:11).

5. In our preparation for the Great Jubilee of the Year 2000, the year 1999 will be devoted to the Person of the Father and to the celebration of his merciful love. Initiatives for next year should draw particular attention to the nature of the Christian life as "a great pilgrimage to the house of the Father, whose unconditional love for every human creature, and in particular for the prodigal son, we discover anew each day" (*Tertio Millenio Adveniente,* 49). At the core of this experience of pilgrimage is our journey as sinners into the unfathomable depths of the Church's liturgy, the liturgy of Creation, the liturgy of Heaven all of which are in the end the worship of Jesus Christ, the Eternal Priest, in whom the Church and all creation are drawn into the life of the Most Holy Trinity, our true home. That is the purpose of all our worship and all our evangelizing.

At the very heart of the worshipping community, we find the Mother of Christ and Mother of the Church, who, from the depths of her contemplative faith, brings forth the Good News, which is Jesus Christ himself. Together with you I pray that American Catholics when they celebrate the liturgy will have in their hearts the same song that she sang: "My being proclaims the greatness of the Lord, my spirit finds joy in God my Savior . . . He who is mighty has done great things for me, holy is his name." (Lk 1:46-50).

In entrusting the priests, religious and lay faithful of your Diocese to the Blessed Mother's loving protection, I cordially impart my Apostolic Blessing.

POPE JOHN PAUL II

REVIEWS

Recordings

In Cena Domini (Gregorian Chants for the Vesperal Mass of Maundy). The Schola of Our Lady of Guadalupe Seminary. 1:01:57. Griffin Road, P.O. Box 196, Elmhurst, PA 18416. Tel (717) 842-4000. Fax (717) 842-4001.

This is a lovely CD, which I would recommend highly. The singing is first rate. One wonders why there cannot be more seminaries that sing the chant in such a sublime manner-or sing chant at all. Of course that is another story, but we can be grateful that the Fraternity of St. Peter is here and has persisted despite all of its recent difficulties. They need our support.

To purchase a copy of this CD, send all mailing information with a check for $15.00 (US currency only, please, payable to Fraternity Publications Service) to Fraternity Publications Service, P.O. Box 196, Elmhurst, PA 18416. The price of the CD includes shipping. All proceeds go toward the building of Our Lady of Guadalupe Seminary, the Priestly Fraternity of St. Peter's new seminary in Lincoln, NE.

Kurt Poterack

OPEN FORM

Dear Editor:

I deeply appreciated the article by Peter Lamanna published in the Spring 2000 issue of Sacred Music, perhaps because I know that it was published posthumously. The article brought to mind the memory of a great and good man who was our choir director and teacher at St. Charles Borromeo Seminary in Philadelphia. When I studied for the priesthood there, I learned much from that wonderful teacher, whose love for the Sacred Liturgy was profound and contagious. His magnificent voice could fill a cathedral with sound like controlled thunder, or gently and humorously explain a text he wanted his students to learn. He will be greatly missed, but his lessons, like the man himself, will not soon be forgotten.

In Christ,

Rev. Christopher J. Mould
St. Mary Catholic Church
Fredericksburg, VA

NEWS

In July of 2000 a new edition of the General Instruction to the Roman Missal was issued. I cannot find the reference, but I read somewhere that a liberal liturgist had said that the new edition was "two steps backward." Being a "conservative liturgist" I agree—except with the direction. I think it was two steps *forward*, albeit baby steps forward. One of those baby steps forward is in article 41. Chant and polyphony are actually mentioned. The previous General Instruction did not even mention such music, which—at least in the case of chant—Vatican II said should be given "pride of place."

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The Church Music Association of America, in collaboration with Christendom College, invites church musicians, singers and parish priests to attend the eleventh annual Liturgical Music Colloquium from Tuesday June 19 to Sunday June 24 2001 on the College campus in Front Royal, VA.

The program again includes a special 3-day track for priests desirous of honing their chanting skills and becoming "singing celebrants."

Parish organists and choirmasters seeking inspiration and instruction in Gregorian chant, sacred polyphony (English and Latin), and pastoral liturgy from world-class international experts, should contact kpoterack@cs.com or bldamozel @yahoo.com. Limited scholarship help is available, information from Fr. Robert A. Skeris, (920) 452-8584 or rskeris@excel.net.

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For those of you who surf the net, try the website: www.sacredmusicamerica.com. This is the special website devoted to "Sacred Music in the Western Tradition," started by Professor Donald Keyes of Duquesne University. The Roman Catholic portion is supervised by the Church Music Association of America.

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Our member, Charles Callahan, Director of Music and Organist at The Church of the Holy Family, New York City has been keeping busy. I recently received notice of six of his compositions receiving premieres lately. Two of them-a Divertimento for Organ and String Quartet and Magnificat and Nunc Dimittis-have been published by Morning Star Music (St. Louis) and Randall Egan (Minneapolis, MN), respectively.

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The Christendom College Choir and Schola Gregoriana have released a CD entitled "Out of the Heart of Christendom." It is available for $13 and can be purchased from the Christendom Press by calling 1-800-877-5456 or by accessing the web site www.christendom.edu.

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There was an article in the September 10th *New York Times* entitled "Nearing Retirement, Priests of the '60s Fear Legacy is Lost." It says that "[a]s the aging priests turn to pass the torch to the next generation, many of the men who are taking it up seem strangers to them. The younger, conservative generation is more interested in sacramental matters and issues of faith, and less moved by secular calls for social justice, surveys show." Now, while this is true in a very general way, one has to be careful not to be smug. While overall that generation-not all of whom are bad-are nearing retirement, some are entering their prime. Some of this generation of priests are just now becoming bishops or taking possession of important sees. Also, they trained the largely lay bureaucracies (e.g. ICEL) which still dominate church life. Alas, their glory days may be over, but their influence will be felt for some time.

Interestingly Msgr. Philip Murnion, a theoretician of the late Cardinal Bernardin's Common Ground initiative, is quoted as wondering out loud: "In our desire to extend the meaning of the sacred, did we end up with a situation in which nothing is sacred?" Answer: Well, yes. But you have created such a mess in this area that it will be extremely hard to clean up.

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The September-October issue of *Catholic Dossier* was devoted to *Sacrosanctum Concilium.* This is good. Unfortunately-and I hate to seem like a complainer, but-the contributors to this issue were largely non-experts in the liturgical field. The contributors seemed to fall into one of two categories: conservative liturgical activists (Fr. Fessio, Helen Hitchcock, Michael Rose) or experts in another field writing about liturgical matters for the first time (Janet Smith, Gerard Bradley). I do not want to be a snob. I am glad that more and more people are becoming interested in the new liturgical movement, but there are a good many liturgical experts who could have been asked to contribute to this issue. Why a moral theologian (Janet Smith) was asked to write on sacred music, when I have a whole stable of experts on *musica sacra* at this journal is beyond me. (I take no offense since I assume none was intended, but still . . .)

However, the column which caught my attention most was Gerard Bradley's entitled "Orthodoxy and Traditionalism." One of his basic points seems to be a criticism of liturgical traditionalism, at least in its more immobile form. To this end he cites Vatican II's distinction between "immutable elements" and "elements subject to change" in the liturgy. Fine. But this begs the question. Just because an element *may* be "subject to change" does not mean it *should* be changed. Well, who decides whether an "element subject to change" should be changed? According to Professor Bradley, it is "Rome. Peter. The collegium of bishops." This is both true and a bit of a positivist cop-out. It is true because the Pope is the Supreme Law Giver, and for the well-ordering of the Church any such decision he makes is legal and must be obeyed. It is a bit of a positivist cop-out in that any such liturgical decision the Pope makes is not a matter of magisterial teaching on faith or morals. He could be wrong, and his decision could cause (unintentionally) harm to the faithful. It may be necessary to restore a non-immutable element or two (or three or four, etc.) which were officially dropped.

What are they? Well, that is what the on-going discussion is all about.

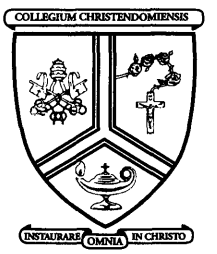
CONTRIBUTORS

Vincent Lenti is on the faculty of the piano department at the Eastman School of Music in Rochester, New York, where he also serves as director of the community education department..

Duane L.C.M. Galles is a canon and civil lawyer who resides in Minneapolis, MN. He is a frequent contributor to *Sacred Music.*

Joseph H. Foegan is a Professor of Business at Winona State University in Winona, MN.

CHRISTENDOM COLLEGE



DEPARTMENT OF THEOLOGY

Christendom College invites applications from Roman Catholic priests for the position of Chaplain/Assistant Professor of Theology beginning August 2001. Christendom College is a four-year Roman Catholic liberal arts college institutionally committed to the Magisterium of the Catholic Church.

QUALIFICATIONS: The applicant should have at least a masters degree in Sacred Theology, preferably with experience in teaching moral theology, historical theology or the dogmatic tracts. Also, since the college's Chapel of Christ the King is an *ecclesia major*, the chaplaincy and music department strive to carry out the Divine Liturgy with all due splendor. A love for the sung Latin Liturgy, which the College celebrates on Sundays and Feast days, is essential.

SALARY/BENEFITS: Salary negotiable, depending on qualifications and experience. Health, life insurance, and retirement plan.

Please submit applications by March 1, 2001. Direct curriculum vitae and three letters of recommendation to:

Dr. William Marshner
Chairman, Department of Theology
Christendom College
134 Christendom Drive
Front Royal, VA 22630

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