# SACRED MUSIC

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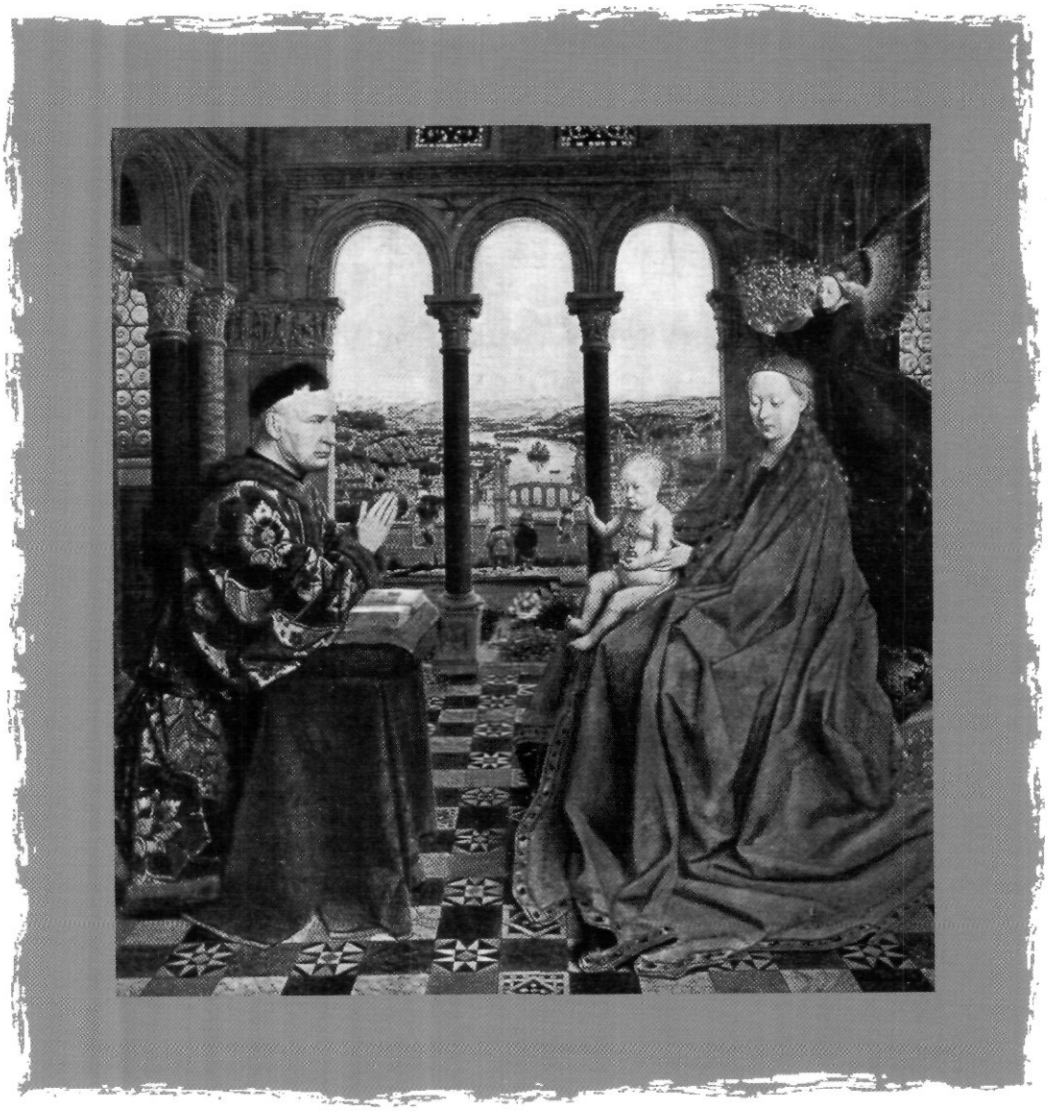

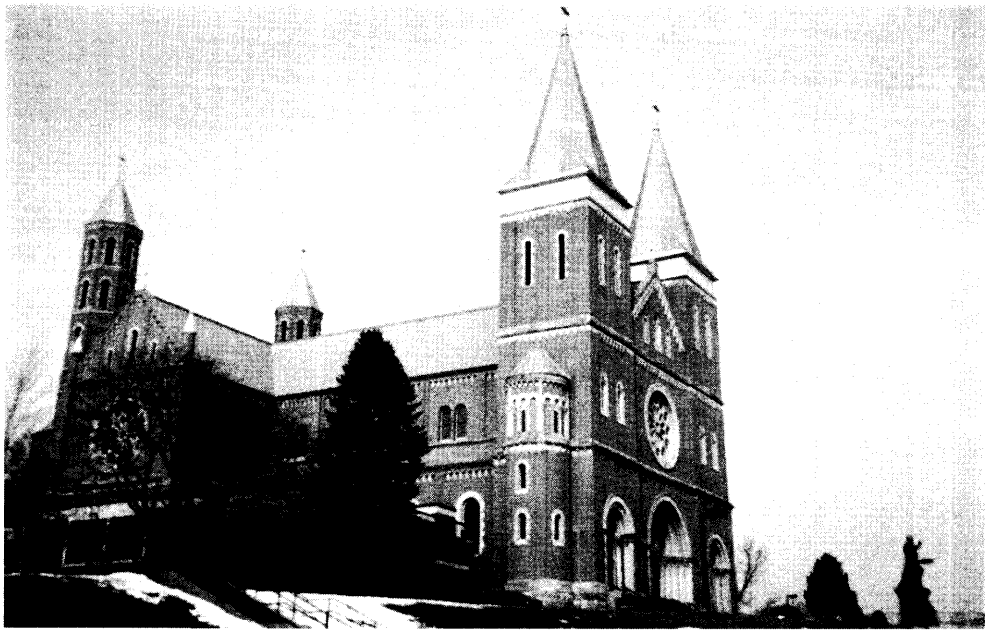

*St. Vincent's Archabbey (Latrobe, PA)*

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FROM THE EDITOR 3
*Guest Editorial*

"PRIESTLESS" SUNDAY LITURGIES AND THE CHURCH MUSICIAN 5
*Duane L.C.M. Galles*

FROM SACRED SONG TO RITUAL MUSIC 11
*James Frazier*

WHEN FATHER BRADFORD GOES AWAY 23
*Fr. Joseph Wilson*

REVIEWS 27

OPEN FORUM 28

NEWS 29

CONTRIBUTORS 30

INDEX TO VOLUME 127 31

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# FROM THE EDITOR

## *Guest Editorial*

*Just after I sent the last issue to press, I saw a letter to the editor in the January* Catholic World Report *dealing with the very question my editorial had—the* versus apsidem *position. I received permission to reprint it, and I would be curious to know what Latinists think of this man's argument. K.P.*

As merely an Anglican, I hesitate to intrude into the family games of others. But as a teacher all my life of Latin, I must protest against an illiterate translation, reported in your October number ("Which Way to Turn: A Tale of Two Citations"), of a paragraph—bearing on the Mass *ad orientem* in the new *General Instructions for the Roman Missal* (GIRM).

Would you like a Latin lesson? Consider the phrase: *quod expedit ubicumque possibile sit*. *Quod* is neuter. So it cannot possibly have as its antecedent *celebratio* (*versus populum*), which is feminine. *Quod* clearly refers to the preceding sentence as a whole, where the crucial term is *possit*. In GIRM this verb is commonly used for things which are genuinely optional—as in the preceding two and following two paragraphs (297-298 and 300-301).

Paragraph 299 says:

> The High Altar [not, be it observed, every altar] should be constructed away from the wall, so that the option is open [*possit*] of walking easily around it and using it for Mass facing the people. This [i.e., having the altar free-standing so that the options are open] is desirable wherever possible.

GIRM continues—see paragraph 277—to accept that there will be churches where keeping the options open in this way is not "possible." And notice that according to the Oxford Latin Dictionary, *ubicumque* means only *wherever*.

You rightly point out that the new GIRM repeats the instruction that, at certain points, the priest (or deacon) must be "turned to the people" (*versus ad populum*), clearly implying that he may lawfully be turned away from them at other times. You could have mentioned that these are not merely careless repetitions from earlier versions of the GIRM; I have noticed three places (Paragraphs 154, 181, 195) where the phrase is now *added* to the text of the *Editio typica prima*, and these paragraphs occur in the description of a normal Sunday community Mass, celebrated perhaps with a deacon.

Incidentally, I suspect that a redaction critic, asked why the *quod* . . . clause has been added, might surmise that the addition was intended to emphasize the need for flexibility in the placing of the altar (it's a good idea [*expedit*] to have a free-standing altar where this doesn't cause too much trouble), rather than to discourage *ad orientem*.

Rev. J. W. Hunwicke
Lancing College, Sussex, England

*It is with great sadness that I report the death of our long-time member and past President, Dr. Theordore Marier (†Feb. 24, 2001). There will be more on this man's life and contributions to American Catholic Church Music in a future issue.*

# LITURGICAL MUSIC AND THE RESTORATION OF THE SACRED

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# "PRIESTLESS" SUNDAY LITURGIES AND THE CHURCH MUSICIAN

In June 1988 the Congregation for Divine Worship issued a *Directory for Celebrations in the Absence of a Priest*. The document noted that occasionally—especially in mission lands—a priest is not available to celebrate Sunday Mass for the people. The *Directory* went on to make provision for other types of Sunday celebrations in such cases. Pursuant to this *Directory*, the National Conference of Catholic Bishops of the United States issued norms for such celebrations which became effective New Year's, 1994. In 1995 the Canon Law Society of America published a short study by Barbara Cusack and Therese Guerin Sullivan entitled *Pastoral Care in Parishes without a Pastor: Application Canon 517(2)*, which attempts to develop standard terminology for personnel at "priestless" parishes. More recently on 13 November 1997 an instruction by eight Vatican dicasteries on "Some Questions Regarding Collaboration of Nonordained Faithful in Priests' Sacred Ministry" was published. The instruction was approved by Pope John Paul II *in forma specifica* and so is no mere administrative directive but rather has the status of papal law.[1]

Meanwhile a flood of literature has appeared on the subject of "priestless' Sundays and on the related topic of "priestless" parishes.[2] Given this flood of literature about a phenomenon supposedly rare, church musicians may be somewhat confused and may wonder how this development will affect sacred music. The purpose of this article is to sift through the various applicable norms and meld them together in a way useful for the church musician so as to provide practical guidance for church musicians should, on the spur of the moment, this rare event strike their parishes and the Sunday celebration be "priestless."

The Roman *Directory* seems to anticipate that "priestless" Sundays will not be a growing phenomenon and states that

> the intent of the present document is not to encourage, much less facilitate unnecessary or contrived Sunday assemblies without the celebration of the Eucharist. The intent rather is simply to guide and to prescribe what should be done when real circumstances require the decision to have Sunday celebrations in the absence of a priest (p. 1).

The *Directory* notes that in the past in mission lands Christians have at times been so scattered that a priest could not reach them all on every Sunday. Also there have been cases where persecution or restrictions on religious freedom have prevented a priest from being present. Scarcity of priests and social and economic circumstances have also led to widely scattered churches and sometimes to priestless Sundays (n. 3-5).[3]

The *Directory* must now, however, be read in the light of the 1997 instruction in so far as the leader of the Sunday celebration is a layman. The instruction seemed to view lay collaboration as properly restricted to "situations of emergency and chronic necessity" (p. 399). Moreover, the instruction clearly stated that "the abuse of multiplying 'exceptional' cases over and above those so designated and regulated by normative discipline" is to be avoided (p. 442). Thus the instruction will have provided a corrective to some overboard interpretations of the *Directory*.

In determining whether there should be a Sunday celebration in the absence of a priest, the first step is to determine—once it is clear that Mass cannot be celebrated in a particular place—whether the faithful can go to another place nearby for Mass (n. 18). Furthermore, a priestless Sunday liturgy may never be held on a Sunday in places where Mass had already been celebrated or is to be celebrated or was celebrated on the preceding Saturday evening, even if the Mass is celebrated in a different language. Nor is it right to have more than one assembly of the (priestless) kind on any given Sunday (n.21).

Circumstances of time and place will thus indicate the proper course. One would think, however, that absent unusual weather conditions, few places in the United States would prove too remote to make use of the travel alternative. The instruction for its part notes that a "priestless" celebration is no substitute for the Eucharistic sacrifice, nor, under canon 1247, does it satisfy the obligation to attend Mass on Sunday. And so, where distance or physical conditions are not an obstacle, every effort should be made to encourage and assist the faithful to fulfill this precept (VII, 405).

But now comes the fine points of "when," "who" and "how." For such priestless liturgies to be lawful, they must be authorized by the diocesan bishop after hearing the advice of his presbyterial council. The bishop is not required to follow the council's advice, but he is required to ask for it and to listen to it—on pain of invalidity under canon 127 (2) (2). If the bishop authorizes priestless liturgies, these are to be conducted pursuant to his mandate and under the pastoral ministry of the pastor of the parish or, in the case of a canon 517(2) situation, under that of the priest moderator of the parish (n. 24).

Once the bishop decides that priestless Sunday liturgies will be necessary, the question arises as to who will lead that liturgy. To guide the pastor or priest, in the selection of a leader the Roman *Directory* sets up a *cursus honorum* here. In selecting a leader the priest should first look for a deacon: "As the primary assistant of priests, deacons are called in a special way to read these Sunday assemblies" (n. 29). The instruction for its part also includes a reminder of the preference for the deacon, adding that it "cannot be overlooked" (IV, 504).

But in the absence of both a priest and a deacon the pastor is to appoint a layman. Those to be chosen first by the pastor are readers and acolytes who have been duly instituted for the service of the altar and of the word of God (n. 30). Unfortunately, in the United States few dioceses have conferred these ministries on anyone except seminari-

ans. The law intends these ministries to be stable lay ministries and not merely stepping-stones to the priesthood. Nevertheless, since these ministries are restricted under canon 230(1) to men, most dioceses do not confer them except in those cases where the law requires it, i.e., on candidates for Holy Orders. Thus, such dioceses will be able to invoke the conditional clause: "if there are no such instituted ministers available, other laypersons, both men and women, may be appointed" (n. 30).

Where a layman is selected, the instruction declares that the special mandate of the bishop is needed for the nonordained to lead a priestless celebration. The mandate should contain specific instructions with regard to the term of applicability, the place and conditions in which it is operative, as well as indicate the priest responsible for overseeing the celebrations (VII, 405). The instruction further makes clear that the homily belongs to the priest or deacon "to the exclusion of the nonordained faithful, even if these should have responsibilities as 'pastoral assistant' or catechists in whatever type of community or group" (III, 504). The *Directory* adds that where a nonordained person is selected as leader, "since only a priest or a deacon may give a homily, it is desirable that the pastor prepare a homily and give it to the leader of the assembly to be read" (n.43).

Now comes the "how." Liturgical decency requires that the lay leader be properly vested (n. 40) and that will mean in either cassock and surplice or in an alb.[4] The lay leader may not, however, as the instruction clearly states, wear sacred vestments (i.e., stoles, chasubles or dalmatics) (VI, 405). Nor according to the *Directory* does the lay leader enter the sanctuary or chancel during the liturgy of the Word. Moreover, "he or she does not use the presidential chair, but another chair prepared outside the sanctuary" which is to say outside the chancel or *presbyterium* (n. 40). Moreover, during the thanksgiving portion of the service, the leader and the faithful stand, and, all facing the altar, together recite it (n. 45). Only if Holy Communion is to be distributed and the leader assists in this does he enter the sanctuary and go to the altar for this part of the service (nn. 40, 45). He is only "one among equals" and so omits greetings like "The Lord be with you" and dismissals. In the case of blessings, he says, "May the Lord bless us . . ." (n. 39). Finally, the lay leader "should do all of but only those parts which pertain to that office" (n. 31), meaning that other ministers, such as readers and musicians, perform their own appointed tasks. The Roman *Directory*, thus, has taken care lest the lay leader become a surrogate priest. The instruction, moreover, expressly forbids the practice of inserting into priestless celebrations "elements proper to the holy Mass" (VII, 405).

The structure of the priestless celebration is, however, rather like that of the Mass—with the omission of the offertory and canon or eucharistic prayer. The celebration consists of two basic parts, a liturgy of the word and a communion service.

There is an introductory rite, a liturgy of the word, a thanksgiving, communion, and a concluding rite. The introductory rite follows one of the various options given in the Missal. Then there is the liturgy of the word with three readings on Sundays. The reader does the first two readings and the leader reads the Gospel without the introductory *Dominus vobiscum* (nn. 35-39). Between the readings come the responsorial psalm (or the Gradual sung from the *Graduale Romanum*, if musical resources permit) and the Gospel acclamation or Alleluia. This portion of the service concludes with the general intercessions or bidding prayers, which may be sung if musical resources permit (n. 44). Moreover, it should be noted that all elements of the ordinary of the Mass—Kyrie, Gloria, Gradual, Alleluia, and Credo—but not the Sanctus and Agnus Dei which must be omitted—may be sung and these could be sung in Latin or the vernacular and even in Gregorian chant if the choir or congregation know the settings.[5] *Pace* the name, the *Directory* expressly states that the "thanksgiving is not in any way to take the form of the eucharistic prayer" (n. 45). We have seen that the instruction forbids this as well. Several options for the thanksgiving are provided. This element could be a psalm, a hymn, a canticle, or a litanic prayer.

Of the psalms numbers 100, 113, 118, 136, and 147 and 150 are especially suggested. Musically there are a number of ways such psalms could be sung and, assuming that ad-

equate musical resources are present, the psalm could be sung in Anglican or even Gregorian chant. A talented musician blessed with the right instrumentalists might even find a setting for Psalm 150 using the instruments mentioned in the text.

A canticle might include the *Benedictus* or the *Magnificat* for which there are an almost endless number of musical settings. However, these canticles might be better used in Lauds or Vespers rather than at this ante-communion service.

As for litanic prayer, in the Latin church traditionally there have been six approved litanies. Canon 1259(2) of the 1917 *Code of Canon Law* forbade local ordinaries to approve litanies for public recitation and so those authorized for public use with the approval of the Holy See were those of the saints, the Sacred Heart, the Holy name, the Precious Blood, the Blessed Virgin, and Saint Joseph.[6] The principle of subsidiarity was one of the guiding principles of Vatican II and so canon 1259 (2) has no corresponding canon in the 1983 *Code*. Canon 826(3) of the 1983 Code only requires that the local ordinary approve prayer books for the public or private use of the faithful. In view of this change in the law, new litanies would require only local approval and an *Order for the Solemn Exposition of the Holy Eucharist* published in 1993 by the Liturgical Press by authority of the Bishops' Committee on the Liturgy includes (at pp. 73-76) a litany of the Holy Eucharist which, presumably, might be used. It might be urged that litanies lose their emotive force if not sung and, since the responses are simple and easily understood by a congregation, they might well be chanted in Latin—especially if the litany of the saints is used.

As for a hymn, there is a vast accumulation of available hymns. The hymn could be the Gloria, which in fact is one of the few hymns ever admitted into the Mass in the Roman rite. Before Vatican II hymns in the Roman rite were really only to be found in the Liturgy of the Hours. The rite of Lyons was even more conservative: Until it adopted the Roman breviary in 1864, there in the Liturgy of the Hours the hymn was admitted only at compline. One office hymn might be especially appropriate for the thanksgiving portion of the priestless celebration, the *Te Deum*. It is sometimes called the "hymn of thanksgiving" or the "hymn for Sunday." Traditionally, it was sung at the end of Sunday matins on Sundays when the Gloria was sung at Mass. It was also sung as a service piece to mark any great national event—such as the restoration of peace. Dating from the fifth century, this is one of the older pieces of chant in the repertory and is probably the part of the office most frequently found in polyphonic settings. If the musical resources of a place can manage it, this is obviously a prime candidate for performance as a thanksgiving hymn.

Before the Lord's Prayer, which is to be recited or sung by all, the leader takes the ciborium from the tabernacle and places it on the altar. Then, having returned to his place he intones the Lord's Prayer. Communion follows. A psalm or hymn may then be sung.[7] The communion rite itself follows that of the Roman ritual and the conclusion follows the Missal with the blessing pronounced in the manner described above.

From the foregoing it will be clear that, even in a priestless celebration, there is a lofty and extensive role for sacred music. In selecting music for this priestless liturgy, the church musician might well, however, recall the injunctions on sacred music of the Second Council of the Vatican. Vatican II in article 112 of the constitution on the liturgy declared that the musical tradition of the church is a treasure of inestimable value, "greater than that of any other art," and one with a ministerial function. Accordingly, it ordered that the treasury of sacred music be preserved and fostered with superlative care (*summa cura*), that choirs be assiduously developed, and that composers and singers be given a genuinely liturgical training and accept that it belongs to their vocation to cultivate sacred music and increase its store of treasure (arts. 114, 115, 121).

Whilst declaring that the church approves all forms of true art which have the requisite qualities and admits them to the liturgy, the Vatican council said that Gregorian chant is the Latin church's "very own music" (*liturgiae romanae proprium*) and that it

should be accorded "lead spot" (*principem locum*). The Council also went on to say that sacred polyphony is "by no means excluded from the liturgy" (art. 116).

Whilst noting that the vernacular "may frequently be of great advantage to the people," the council ordained that the Latin language be preserved in the Latin rites and that "care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the ordinary of the Mass that pertain to them" (arts. 36, 54). Canon 928 of the annotated version of the 1983 *Code*, which states that the Mass may be celebrated in Latin, cites *inter alia* precisely these two conciliar decrees, indicating that they retain their force.

Vatican II went on to utter paeans to the pipe organ and ordered that it be held in high esteem "for it is the traditional musical instrument that adds a wonderful splendor to the church's ceremonies and powerfully lifts up the spirit to God and to higher things." It added that other instruments that are suitable for sacred music and that accord with the dignity of the temple and that contribute to the edification of the faithful may be admitted for use in divine worship (art. 120).

Given the conciliar teaching on sacred music, there is wide scope for church musicians—even in a priestless celebration—to draw on the treasury of sacred music to clothe what is a sacrifice of praise with sounds to lift hearts and minds to God. Besides the fine and venerable hymns in the repertory, there is a wealth of usable sacred music as we have suggested and such music may be employed in priestless celebrations.

What is the role of the church musician in such celebrations? Since the lay leader may perform only his own role (n.31), it follows that he may not absorb the role of the church musician. This is also implicit in the directive that "preparation of the celebration should include careful attention to a suitable distribution of offices, for example, for the readings, the singing, etc." (n.40). The readings and prayers are to be taken from the Roman Missal and the lectionary and are to follow the liturgical year (n. 36), giving the church musician opportunity to show forth the musical riches of the liturgical seasons. Depending on the available musical resources in the place, it may be necessary for the pastor and appointed layman to make adaptations for the music and singing (n. 37), but where resources permit, the traditional forms should be followed with all the riches of this treasury of sacred music that local musical resources can muster. In short, the role of the church musician in priestless celebration is in no way diminished.

One of the wonderful fruits of the liturgical movement begun in the nineteenth century has been the restoration of Holy Communion as a regular Sunday liturgy in Anglican and other Protestant churches. Too easily do we forget that not long ago their round of worship was matins or morning prayer with sermon on Sundays and only quarterly Holy Communion. Nowadays if matins are found on Sundays in an Anglican parish, there is usually a communion service as well. It would be a pity if in a bid to promote priestless Sunday liturgies and their lay leaders, the American Catholic Church should revert to the Sunday matins and quarterly Communion worship format now happily abandoned by our Protestant brethren. In any case, it will have been seen that priestless services need not omit the treasury of sacred music where the musical resources of the place permit its cultivation.

DUANE L. C. M. GALLES

NOTES

[1]See Congregation for Divine Worship, *Directory for Sunday Celebrations in the Absence of a Priest*; National Conference of Catholic Bishops, *Sunday Celebrations in the Absence of a Priest*; "Some Questions Regarding Collaboration of Nonordained Faithful in Priests' Sacred Ministry," 20 *Origins* (November 27, 1997), 398.

[2]Without trying at all to be comprehensive one might cite Sharon Euart, "Parishes without a Resident Pastor: Reflections on the Provisions and Conditions of Canon 517(2) and

its Implications," 54 in *The Jurist* (1994), 369; Jose Antonio Fuentes, Regulacion canonica de las celebraciones donicales en ausencia de presbitero," 29 in *Ius Canonicum* (1989), 559.

[3]For practical reasons, citations will be noted in the text. Those to the *Directory* will be indicated by paragraph number in Arabic numerals and those in the instruction by article number in Roman numerals and the page number in *Origins*.

[4]*General Instruction on the Roman Missal*, art. 298.

[5]See also NCCB, norm 40.

[6]E. J. Gratsch, "Litany, Liturgical Use of," 8 in *New Catholic Encyclopedia* (1967), 789.

[7]See also NCCB, norms 47, 48.

*Crucifix Icon (Ukrainian Catholic National Shrine; Washington, DC)*

# FROM SACRED SONG TO RITUAL MUSIC: TWENTIETH-CENTURY UNDERSTANDINGS OF ROMAN CATHOLIC WORSHIP MUSIC

The musical reform of the Roman Catholic Church in the United States has not followed a simple trajectory. Its course has been complicated by the sheer number and complexity of the documents that have issued forth from councils, popes, Vatican offices, conferences of U.S. bishops, and groups of concerned scholars and practitioners eager to influence its direction. *From Sacred Song to Ritual Music*[1] is the Rev. Jan Michael Joncas' analysis of nine of the documents issued during the 20th century. The very existence of the book is testament to the confusion in practice.

Joncas is a priest of the Archdiocese of St. Paul and Minneapolis, and an associate professor of theology at the University of St. Thomas in St. Paul. He is well known as the composer of "On Eagle's Wings," among many other popular Christian songs.

Joncas first situates each of the nine documents in its historic context and with the help of canon lawyers describes the magisterial weight of each.

These are the nine documents:

—*Tra le sollecitudini*
an instruction issued in 1903 by Pope Pius X

—*Musicae sacrae disciplina*
an encyclical letter issued in 1955 by Pope Pius XII

—*De musica sacra et sacra liturgia ad mentem litterarum Pii Papae XII*
an instruction promulgated in 1958 by the Vatican curial office of the Sacred Congregation of Rites

—*Sacrosanctum Concilium*
: the Constitution on the Sacred Liturgy promulgated by the Second Vatican Council in 1963

—*Musicam Sacram*
: an instruction issued in 1967 by the Vatican curial agency of the Sacred Congregation for Divine Worship for the proper implementation of *Sacrosanctum Concilium*

—*Music in Catholic Worship*
: pastoral guidelines issued in 1972[2] for the U.S. Catholic Church by the U.S. Conference of Catholic Bishops

—*Liturgical Music Today*
: a commentary and extension upon *Music in Catholic Worship* issued in 1982 by the U.S. Conference of Catholic Bishops

—*The Milwaukee Symposia for Church Composers: A Ten-Year Report*
: an unofficial document issued in 1992 by a group of 29 American liturgists, text writers, musicians, composers, and pastoral practitioners[3] after ten years of occasional meetings

—*The Snowbird Statement on Catholic Liturgical Music*
: an unofficial document issued in 1995 by 17 musicians and liturgists from the United States, Canada, Ireland, and the United Kingdom

The first five documents were issued from Rome in Latin, while the four most recent documents were issued in the United States and are in English. None of the documents is contained in Joncas' book, but he quotes from them amply.

Joncas wisely includes the three documents issued prior to the Second Vatican Council, thus stressing that official efforts to revitalize the Church's music and restore it to the people in the pew had their beginning not in 1963 with the Second Vatican Council but rather in 1903 with *Tra le sollecitudini*. This fact has been mostly ignored by those driving the reforms in this country, a fact that is doubtless partly to blame for the myopic scope of the music that has sold so well to American Catholic parishes.

The documents issued from Rome have universal authority, while those from the United States have only national authority, and those from unofficial bodies have no magisterial authority at all. Of those issued from Rome, one is a constitution from the council, three are instructions, and one is an encyclical letter. Of those issued in the United States, one is a set of pastoral guidelines and the other is only a commentary. Each type of document has its own magisterial weight and importance, and sometimes their authority overlaps, leaving the pastoral musician without clear guidance. The *Milwaukee* and *Snowbird* reports, while they have no magisterial authority whatsoever, are nevertheless exerting influence in practice merely through the power of their persuasion and the authority of their signatories.[4]

It does indeed take a canon lawyer to sort through intricate questions about the relative magisterial weight of the various types of official documents, and to determine when the force of one, or portions of it, is superseded by the promulgation of another. Joncas consults two such lawyers,[5] but their rarefied nuancing bears scant significance to pastoral musicians in practice.

Here, for instance, is a typical quandary that remains unresolved even after the weight of each document has been ascertained: if a Roman document of great weight, a constitution, let us say, is followed by an American document of lesser weight, for example—which document is to command greater adherence, particularly as to any details upon which the two documents may disagree? Joncas' investigation does not solve such questions, perhaps because resolution, in many instances, will always be a matter of legal opinion.

It is true, as Joncas indicates, that the importance of the universal document *Tra le sollecitudini* can be seen in the frequency with which it is quoted in so many of the latter

documents, including the American ones. But the question remains: to what extent, and in what details, "should [it] be considered foundational liturgical legislation concerning music for the Roman Rite until modified by Pius XII's authority and superseded by the reforms stemming from the Vatican Council II?"[6] It is too often unclear in particular instances.

*Music in Catholic Worship*, to cite another example, was issued by the U.S. territorial conference of bishops as pastoral guidelines rather than legislation as such. While its observance is not optional, it can be argued that it lacks the force and authority of either *Sacrosanctum Concilium or Musicam Sacram*, documents of the Second Vatican Council and of the Holy See, whose prescriptions it purports to apply to the United States. The mere fact that the U.S. document was issued after the two Roman documents has led many to infer its greater relevance in this country. To what extent, therefore can the preceding Roman documents command compliance in matters under dispute?

Quite apart from the fact that there is disagreement as to the faithfulness with which *Music in Catholic Worship* reflects the two universal Roman documents, the American document has had a much greater impact in the U.S. Church than the Roman ones have had, at least as to their details. If the American document truly applies the prescriptions of the Roman documents, then we should be able to infer from the broad implementation of the U.S. guidelines that the Roman documents have been faithfully implemented as well. This is not the case.[7]

Conspicuous differences set *Musicam Sacram* against *Music in Catholic Worship*. The former retains the distinctions among solemn, sung, and read Masses,[8] for example (which had also been sanctioned by *De musica sacra*), according to which the Propers and Ordinaries sung in the solemn Mass are recited in the read Mass. *Music in Catholic Worship*, on the other hand, indicates that "the former distinction between the ordinary and proper parts of the Mass . . . is no longer retained."[9] The principle set forth in *Music in Catholic Worship* is the one obtaining in the United States, where the sung Ordinary and Proper have given way to what are generally called degrees of solemnity, wherein more or fewer of what are now called acclamations are sung rather than said, and the Proper as such has wholly been replaced by hymns, psalms, or other songs of the music director's choosing. The degrees of solemnity put forth in *Musicam Sacram* are inconsistent with the approach taken by *Music in Catholic Worship*, and the assignment of parts to cantor, congregation, or choir are sometimes in dispute, leaving musicians to wonder, for instance, whether a strictly choral Sanctus is permitted since it excludes the congregation.

The unfortunate upshot of this official confusion is the confusion that prevails in practice. Musicians and reformers will claim faithfulness to their favorite documents, and in a manner akin to scriptural proof-texting, will defend their positions by ignoring all the uncooperative documents. A result of this has been the re-emergence of a kind of rubricism frighteningly similar to the sort prevailing before Vatican II that dictated picayune details of ceremonial procedure and liturgical propriety.

One of the unintentional results of Joncas' survey is to spotlight the unfortunate musical results of befuddled ecclesiastical leadership. It merits recalling here that one of the (lesser) causes of the 16th-century reformation was the sheer number and complexity of the liturgical books directing the conduct of the church's public worship. While today's liturgical books are much simpler than those of Trent, the proliferation and complexity of the instructions dealing with the implementation of today's books have assumed a truly Tridentine complexity.

Joncas traces the evolution of 20th-century thought about liturgical music by referencing the nine documents on each of five critical questions: (1) What is Roman Catholic worship music? (2) What is the purpose of Roman Catholic worship music? (3) What qualities should Roman Catholic worship music exhibit? (4) What people are to make Roman Catholic worship music? and (5) What instruments are to make Roman Catholic worship music? These are hotly contested questions in the Catholic music community.

Joncas' discussion reflects the North American scene, as well as the concerns of multicultural worship, modern psychology, and his own liturgical biases. But the book is not an assessment, as such, of the musical practice of the U.S. Catholic Church. He refers to it, of course, but usually without debate.

Joncas does not identify his audience, but the subtlety of semantic nuance and the fine distinctions he draws among the nine documents (some of which are difficult to purchase, or even to find in a library, although they do appear on the Web) will interest scholars, teachers, and serious musicians more than the average parish priest and pastoral musician.

All three terms in the book's title are loaded: sacred song, ritual music, and worship music. The first, "sacred song," is not the classical designation for the music associated with the historic Latin liturgy,[10] but it is common today and this is how Joncas uses it. The second, "ritual music," is the term preferred today in advancing the functional role that music should exercise in the liturgy; and the third, "worship music," is the current label for the broader genus that includes both "sacred song" and "ritual music." Joncas does not define his terms so succinctly, however. We find only a brief, underdeveloped explanation of some of these terms in a footnote.[11] It would have been helpful if he had defined them straight away.

If this reviewer interprets Joncas' unarticulated thesis accurately, it is this: that "worship music" in the 20th century has advanced from the "sacred song" of the past to the more enlightened "ritual music" of today. But if this is Joncas' thesis, it is unpersuasive, as will be shown below.

Joncas sometimes pursues analysis for its own sake, even if there is little purpose to it, and sometimes he does not reconstruct where he has taken down. He poses questions that he does not have to answer, and he impedes debate on factious issues by interposing a filibuster of rhetorical questions.[12] He too often fails to provide well-developed conclusions, or to assist the serious musician wanting a compass through the muddle of legislation. And he occasionally misconstrues the intent of a document, sometimes by misreading it, sometimes by reading too much into it, and sometimes by subjecting it to the values of a later era.

Joncas misconstrues the intent of *Sacrosanctum Concilium*, for example, the conciliar document that is seminal to all subsequent liturgical documents, both universal and national. The document states that "sacred song[13] forms a necessary or integral part of the solemn liturgy." It is unmistakably clear that the words solemn liturgy in this context refer not to the *Missa solemnis* or the *Missa cantata* as distinct from the recited low Mass, but to all liturgy as a solemn action of the Church, for which music is necessary and integral. Joncas is mistaken to assert[14] that the passage distinguishes the sung *Missa solemnis* and *Missa cantata* from the recited *Missa lecta*. He concludes, in error therefore, that the council holds music "not strictly indispensable for Roman Rite worship." Such a view cannot be attributed to the council. Indeed it would be difficult to defend the position that recited liturgy has ever been normative for the Roman Catholic Church.[15]

Joncas then constructs subsequent argument on this misreading of *Sacrosanctum Concilium*, proceeding thus from a faulty premise to a faulty conclusion. He quotes first from Music in Catholic Worship:

> . . . ideally, every communal celebration of faith . . . should include music and singing.

and then from Liturgical Music Today:

> . . . the Church's liturgy . . . is inherently musical . . . [and] music is appreciated as a necessarily normal dimension of every experience of communal worship.

Believing, without foundation, that the Second Vatican Council considered music necessary and integral only to more solemn celebrations, Joncas declares the American documents an advance over the council's earlier position in *Sacrosanctum Concilium* because

they declare music normative for all public worship.[16] This conclusion is without foundation. All three documents take music to be normative in the liturgy.

Joncas occasionally reads too much into the documents. *Liturgical Music Today*, for instance, takes an unashamed position in regard to musical quality:

> 14. Different languages may be used in the same celebration. This may also be said of mixing different musical idioms and media. For example, pastoral reasons might suggest that in a given liturgical celebration some music reflect classical hymnody, with other music drawn from gospel or "folk" idioms, from contemporary service music, or from the plainsong or polyphonic repertories . . .
>
> 15. While this principle upholding musical plurality has pastoral value, it should never be employed as a license for including poor music.

Joncas declares that this passage "rejects claims to a global or transcultural standard against which all music must be judged."[17] It does no such thing. He is right that there can be no such standard, but Joncas has read this principle into the article. He correctly says that the document "presumes that one can develop criteria for judging the quality of music within individual styles."[18] But the article also says that musical plurality is not a defense for poor music in the liturgy, a principle upon which Joncas does not comment.

Joncas occasionally imposes modern values upon document from an earlier era. In his discussion of the purpose of music in Catholic worship,[19] he quotes from *Tra le sollecitudini:*

> Sacred music . . . helps to increase the beauty and splendor of the ceremonies of the Church, and since its chief duty is to clothe the liturgical text, which is presented to the understanding of the faithful, with suitable melody, its object is to make that text more efficacious, so that the faithful may through this means be the more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries.

At the time this document was promulgated, Latin was the language of the liturgy. Joncas declares his surprise that a dead language might have had as its purpose "the understanding of the faithful," and that music might have made that language more accessible to its hearers. He maintains that

> while the musical-textual complex may have psychological and emotional consequences, its primary function is to stimulate the worshippers' will: texted worship music, whether listened to or personally performed, should lead worshippers to a whole-hearted commitment to God in Christ.[20]

In 1903, the objective character of the liturgy was of utmost importance, and an efficacious text was one that had its intended effect in the soul. Nothing more and nothing less. The purpose of the music, as *Tra le sollecitudini* clearly understood it, was to increase the beauty and splendor of the Church's ceremonies and to make the text more efficacious in the devotion of the people, making them, in turn, more receptive to grace. How the words and the music were "understood" by the faithful in those days, or how the worshipper's will was stimulated, was less a question of cognition than of acquiescence to the Holy. To the extent that the ceremonies were enriched and the devotion of the faithful served, the music suited its ends. In 1903, therefore, unlike today, Catholics generally would not have thought it the purpose of music to stimulate the emotions or the will, or to lead worshippers to a wholehearted commitment to God in Christ. Nobody cared about music's "psychological and emotional consequences" as we commonly do today.

Joncas is inclined to intellectual skepticism and nihilism. In lieu of scholarly argument, he resists debate by undercutting the terms of the debate. This tactic is particularly conspicuous whenever the discussion of musical quality arises.

*Music in Catholic Worship*, for instance, insists that competent musicians must determine whether "the music [is] technically, aesthetically, and expressively good."[21] It goes on:

> Only artistically sound music will be effective in the long run. To admit the cheap, the trite, the musical cliché often found in popular songs for the purpose of "instant liturgy" is to cheapen the liturgy, to expose it to ridicule, and to invite failure.

In response, Joncas raises these three doubts: whether it is possible for anyone to determine that a piece of music satisfies these criteria; how one is to determine which musicians are competent to make these judgements; and what the criteria are by which competent musicians can determine what is cheap, trite, and cliché.[22]

Invoking the relativism about which we hear much these days, Joncas impedes debate on all three issues. If parallel fifths, repeated harmonic patterns, and indeterminacy are acceptable in one period of music but not in another, he reasons, and if we sing Ah-men in a Handel oratorio but Aye-men in a spiritual, and if the Mormon Tabernacle Choir and Anonymous 4 are both in some way good, no less so than Luciano Pavarotti, Aretha Franklin, and a mother crooning a lullaby to her child, then we have no right to assess whether any music is technically, aesthetically, and expressively good.[23]

Joncas asks how we are to determine who is competent to make decisions about musical quality:

> Even if one were musically competent to judge the varying productions within a given culture (e.g., a Western musician displaying equal sensitivity and discrimination in evaluating a piece of Ars Nova polyphony, an Ornette Coleman improvisation, and a cut from the latest Toad the Wet Sprocket CD), could one also claim to judge the productions of another culture (e.g., an Indian raga, an Indonesian folk chorus, or a Balinese gamelin orchestra's improvisation)?[24]

Joncas nowhere answers this rhetorical question, but he insinuates that if it is impossible for any single musician to have competence in multiple musical styles and cultures, therefore no one has competence in any of them. This simply does not follow.

Regarding the trite and the cliché, Joncas reasons that because Carl Orff and Paul Hindemith valued the "Gebrauchmusik" [sic] that other musicians consider trite, and because "liturgical music theoreticians such as Bernard Huijbers and Tony Barr have emphasized the need for repetitive sequences in assembly-based singing, sequences some critics would call cliché,"[25] therefore no one has any ground to judge any music trite or cliché anywhere at any time. Another fallacious conclusion.

Among the signatories of the *Milwaukee Report* are several composers whose published music too often fails technical scrutiny. It should be no surprise, therefore, that the *Milwaukee Report* discourages objective critique, and claims that the success of music used in the liturgy is not an objective thing but a relational one. The report reads:

> 85. The dynamic nature of the worship event also suggests that the musical-liturgical-pastoral evaluation of the worship music must take into account the performance of the music in the liturgy, and not simply evaluate the music in its printed form. A common Western bias is that one can judge a composition according to what is in the score and, when appropriate, offer a separate judgement about the quality of the musicians or of the musical performance. When considering Christian ritual music, however, these judgements need to be fused. This fusion of the compositional and performative aspects of a piece is necessary because the quality of a work is influenced by its context. One element comprising that context is the performance. Furthermore, some ritual composition—such as the music of Taize or most gospel music—is constructed to be improvised. Evaluating such music simply by analyzing what appears on the page is, therefore, inadequate.

While this article makes the valid point that some music—including that used in the liturgy—not only can, but at some level must be judged in relation to its context and function, it goes too far in claiming that the score itself is above scrutiny.[26] But this premise, faulty though it be, is the only theoretical way to defend music that is compositionally poor. Even a score intended only as a sketch upon which the performer is free to elaborate is subject to critique. A figured bass, for example, can be subjected properly to theoretical critique, even though it can be badly realized by one player and brilliantly realized by another.

But Joncas takes the *Milwaukee Report's* resistance to musical critique a step further. He asks whether it is "appropriate to judge the performance of worship music by the same standards one would apply to a concert performance, since the contexts . . . are different."[27] He insists that whoever "removes oneself from the worship experience enough to gain the aesthetic distance to offer a critique of music, has . . . refused the invitation to engage in full, conscious, and active participation in the ritual prayer." Joncas could well have added: "If you would worship authentically, you must turn your mind off at the door."

*Music in Catholic Worship* has forthrightly declared that "good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith."[28] And the *Milwaukee Report* properly concludes that "good musical leadership fosters and nourishes faith; poor musical leadership weakens and destroys it."[29] "Music leaders," it continues, "must be skilled, artistically competent and secure in the exercise of their art. This is essential if the community is to be led ably in their song."[30] The *Snowbird Statement* similarly affirms "the value to the Church of trained, full-time professional musicians."[31] But Joncas disputes the need for professional leadership.

> While there are undoubted benefits to the service a full-time music professional may offer Roman Rite worship, one may question the application of a professional model to church ministry, especially in a Roman Catholic context.[32]

Joncas does not specify what he means by a professional model, or why it might be inappropriate to church ministry. Nor does he indicate why he thinks it less appropriate in a Roman Catholic context than in another.

In another vein, the *Snowbird Statement* points out that the

> particular dangers inherent in the adoption of currently popular musical styles and idioms are sentimentality, consumerism, individualism, introversion, and passivity. Means for evaluating various musical styles and expressions must be generated in order to avoid these particularly pervasive tendencies.[33]

Instead of tackling each of these five dangers, Joncas filibusters further debate on the subject. He infers that, because it is difficult to know whether, in what way, and to what degree, these five dangers manifest themselves in given instances, it is impossible to discuss them intelligently.[34]

Joncas is naive about the history of music in general and the history of Church music in particular. He refers to aesthetics and art theory vaguely, and without attribution.[35] Commenting upon musical aesthetics as he reads it in *Tra le sollecitudini*, for example, Joncas comments:

> It is possible that [its] defense of sacred music . . . as true art challenges a position in musical aesthetics that connects artistry with an evolutionary perspective. This evolutionary perspective would present artistic progress as movement from simplicity to complexity: from monody through organum and polyphony to melody-with-accompaniment, from modes through major and minor keys to chromaticism, from art as communal expression through art in service to religion to art for art's sake. From this perspective Gregorian chant and classical polyphony would represent archaic and primitive way stations in the evolution of music rather than genuine art. In contrast [*Tra le sol-*

> *lecitudini*] presents modal monody and polyphony . . . as genuine art since beauty can be found in both.[36]

Joncas does not identify a source for this naive theory of musical aesthetics. No respectable theorist has ever declared complexity per se the evidence of progress in music, or of the achievement of genuine art. Besides, there are varieties of complexity. The complexity of a score by George Crumb is purposeful. The complexity of the more involved scores of liturgical music being published today is rather the result of undisciplined control of compositional elements.

Moreover, the minimalism of Arvo Part, John Adams, and Philip Glass would fail such a standard of progress.

When the *Milwaukee Report* says that "a community is unable to join in the song when the musical demands far exceed the assembly's ability,"[37] it joins a long list of reforming tirades against artful music in the liturgy, and we can assume it refers to Gregorian Propers or choral Masses by Palestrina and the like, whose musical demands lie outside the capacity of the congregation, a fact no one will deny. But the report does not admit that the awkward voice-leading and uninspired melodies, the soloistic complexity of the rhythms, and the sprawling scores of many of today's best-selling compositions also exceed the assembly's grasp.

Regarding the way in which "chant . . . is not only most intimately conformed to the words, but also in a way interprets their force and efficacy,"[38] Joncas declares that

> although chant melodies rarely indulge in "tone-painting," the attempt to illustrate notions by melodic curve (e.g., a flurry of notes applied to the word "running"), harmonic language (e.g., minor key for texts about the crucifixion and major key for texts about the resurrection), or recurring sound patterns (e.g., the Wagnerian notion of a leitmotif tagging a particular object, person, quality, etc.), some subtle illustration of the texts are present . . . .[39]

In this context, a comparison of melodic repetitions in medieval chant to the Wagnerian leitmotif is truly naive. And just how the diatonic language of a later harmonic vocabulary might be able to help depict the crucifixion and resurrection in earlier modal and monodic medieval chant is equally puzzling. It would have been more helpful if Joncas had referred to the ancient association of particular modes with particular effects.

Regarding the use of solo instrumental music in the liturgy, *Music in Catholic Worship* allows that it "can stimulate feelings of joy and contemplation," when used as a prelude, a soft background to a spoken psalm, at the preparation of the gifts in place of singing, during portions of the communion rite, and the recessional."[40] *Liturgical Music Today* refers to the ministerial use of solo instrumental music, and how it can assist the congregation "in preparing for worship, in meditating on the mysteries, and in joyfully progressing in its passage from liturgy to life."[41]

Neither of the documents, nor Joncas, refers to the historic use of the organ in *alternatim* praxis, nor to the large repertoire it has spawned, nor to the ways in which such use of the organ can have a valid place in today's liturgy.

Joncas is naive about the very nature of the pipe organ itself. Commenting on the stipulation in *Tra le sollecitudini* that bands and wind instruments are proscribed except insofar as they play as reverently as the organ, he remarks that

> this directive may strike the reader as somewhat peculiar since one of the characteristics of organ voicing and registration is the approximation of other wind, string, and percussion instruments' sound by the organ pipes.[42]

Joncas frequently uses the words "progress," "development," and "movement" to characterize the passage from the earlier documents to the later ones, implying that recent documents are more enlightened than earlier ones, and the American ones an im-

provement over the ones from Rome. This kind of value judgement is risky in scholarly investigation, and reflects a naive optimism about progress. The fact is that the later documents are conditioned by time and context no less than the earlier one. All are useful within the limits of their insight and foresight.

The tightly circumscribed purpose of Joncas' study necessitated close parameters. But its narrowness is at cross purposes with the ecumenical intent of the Vatican Council, and it proves again the great fault of Catholic music today, namely, that it has attempted to work out its salvation in isolation from the larger American Church. The reforms in this country have retreated into those old Catholic ghettos where immigrant Roman Catholicism is kept a safe and sacred distance from things dangerously American and Protestant.

Not only has the Catholic reform movement been unwilling in any serious way to find out how and why music has excelled in other American denominations,[43] it has frequently enough rejected their solutions outright as being inconsistent with the Roman Rite. The weary argument, for instance, that the strophic hymn, being a self-enclosed form, is not suitable to the open-endedness of a processional in the Catholic liturgy persists only by completely ignoring the success that the processional hymn has enjoyed among Anglicans. And the evangelical function of solo organ playing as it has been practiced among the Lutherans for centuries (and by Roman Catholics even before that) is as yet virtually untested as a possibility in Roman Rite practice in this country.

Joncas casts doubt on the position of the *Snowbird Statement* that "the Church's heritage of sacred music . . . certainly includes treasures from other Christian musical traditions."[44] In order for non-Roman elements to be admissible, Joncas demands "criteria by which one could judge which pieces, genres, and styles of worship music generated for other worship heritages may be imported into and grafted on Roman Rite liturgical worship."[45] He cites "Ein' feste Burg" and Anglican chant as of doubtful use, overlooking elements that Roman Catholicism has absorbed from pagan, Jewish, and other religious and secular contexts over the centuries, including pubs and dance halls.

As to the appropriateness of non-Catholic musicians holding Catholic leadership positions, Joncas asks rhetorically:

> should catechumens,[46] members of other Christian ecclesial bodies, non-Christians or non-believers serve as composers, authors, choir masters, community music directors, choir members, cantors, and/or instrumentalists in Roman Rite worship?[47]

Joncas does not answer his own question, but he infers that non-Catholics are unsuitable for leadership roles in Catholic parishes.[48]

There is no question that the historic identity of the Roman Rite merits preserving. And protection from "foreign" influence, to that extent, is not without its value. Indeed, every historic body of believers properly hopes for a future in continuity with its past.

But the ethos—the essence, let us say—of the Roman Rite is problematic at best today.[49] Joncas' effort in its defense is unfortunately typical of the one prevailing, namely, to search for that ethos only internally, with reference to its own history and practice, and to the Roman Catholic liturgy documents, but without reference to the larger church.[50] To be ready to define its Roman Catholic identity by looking within as well as looking without was a singularly mighty and prophetic stance of the Second Vatican Council. And as the historian of Christian worship James F. White has recently written, " . . . the day is past when Christian liturgical scholars can ignore the life of Christian worship communities other than their own."[51] While Joncas' purpose was to examine only internal documents, the narrowness of his work perpetuates the myth that has characterized the American reforms.

By contrast, the *Snowbird Statement* takes the more conciliar view in suggesting that "Catholic musical life . . . might benefit from detailed study of successful patterns in other Christian churches."[52] The Acts of the Apostles put it this way: impose no burden beyond what is indispensable.[53]

In his three-page conclusion, Joncas gives us his best writing. What he says here may well amaze those who have regretted Joncas' musical contributions to the church's worship life.

> [T]here is still much confusion over what constitutes proper liturgical music. . . . Second, in spite of the exhortations of *Sacrosanctum Concilium* and the post-Vatican II implementation documents, the treasury of sacred music consisting of Gregorian chant, Ars Nova and Renaissance polyphony, Baroque, Classical, and Romantic Masses, Requiems, and motets has almost completely disappeared from Rome [*sic*] Rite worship. Concentrated efforts must be engaged if elements of this repertoire are to be retained in the Roman Rite as living prayer rather than museum curiosities. Third, the impact of sound technology and the mass media on U.S. culture and worship must be more forthrightly addressed. . . . Fourth, [given the increasingly pluralistic, multicultural stratification of Catholic worship life], musical and liturgical inculturation is still in its infancy. Finally, the reconfiguring of Roman Catholic Church life in the aftermath of the Council continues to impact upon all its members with implications for musical leadership as well.[54]

In this brief concluding nutshell Joncas assesses the reforms to date, expresses opinions of his own, and offers persuasive recommendations for continued implementation of conciliar principles—assessments, opinions, and recommendations largely absent from the rest of the book. The strength of his work lies in its discussion of the five critical questions in the light of the nine important documents. Its weakness lies in his resistance to open, scholarly dialogue, and his reluctance to offer the bold, constructive, prophetic insights that the fine musicians in Catholic churches deserve and for which they long.

JAMES FRAZIER



NOTES

[1]Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music* (Collegeville, MN: The Liturgical Press, 1997).

[2]A revision of this documents was published in 1983. The revisions reflect concern for inclusive language that was less of an issue in 1972, but other more substantive alterations were also made; see footnote 28 below.

[3]Joncas does not mention that he was a signatory to this document.

[4]A conference held at St. John's University in Collegeville, MN, during the summer of 1999 took the *Snowbird Statement* as the focus of its attention.

[5]John M. Huels, Liturgical Law: An Introduction (Washington, D.C.: The Pastoral Press, 1987); and R. K. Seasoltz, *New Liturgy, New Laws* (Collegeville, MN: The Liturgical Press, 1980).

[6]p. 2

[7]See, for example, Joncas, "Re-reading *Musicam Sacram*: Twenty five Years of Development in Roman Rite Liturgical Music (*Worship* 66: 212-31, May 1992).

[8]Article 28.

[9]Article 51.

[10]The Latin documents usually use the word "*cantus*" to refer to the music of the historic Latin liturgy. Prior to the Second Vatican Council the word was usually translated into English as "chant." Since the council, however, the word is more often translated as "song." The two English words carry vastly different musical connotations. To translate *cantus* as "song" has implicitly entitled English-speaking countries to draw liberally on

song styles not usually associated with the church's worship. The fact that such particular forms as hymns, psalms, canticles, antiphons, and acclamations are all loosely called songs by folks in the pews today also suggests that the use of the word "song" as a translation of *cantus* has had the effect of blurring their particular characteristics. It may also explain why these different genres often lack the distinguishing musical features that would better associate them for use with one ritual action than another.

[11]Footnote 1, p. 30.

[12]On pp. 59-60 he asks twenty consecutive rhetorical questions without addressing any of them.

[13]"Sacred song" is the translation given in article 112 by the international Committee on English in the Liturgy (*Documents on the Liturgy, 1963-1979: Conciliar, Papal, and Curial Texts*). The Latin has also been translated as "sacred music" (see *Vatican Council II: The Conciliar and Post-Conciliar Documents*, Austin Flannery, ed. [Northport, NY: Costello Publishing Co., 1977]) and as "sacred melody" (see *The Documents of Vatican II*, Walter M. Abbott, ed. [New York: America Press, 1966]). Each has connotations that further one musical agenda over another.

[14]p. 20.

[15]The so-called private low Mass ubiquitous from the Middle Ages into our own century was an abnormality even though it was the usual practice. The liturgical scholar Aidan Kavanaugh makes this distinction between the normative and the usual, as it occurs in the practice of Eucharist and Baptism. He shows that adult baptism and Eucharist with a bishop presider are the norms, even if infant baptism and Eucharist with a priest presider are more usual. See *The Shape of Baptism: The Rite of Christian Initiation* (New York: Pueblo Publishing Co., 1978), pp. 102-25.

[16]pp. 24-25.

[17]p. 25.

[18]*ibid.*

[19]p. 32.

[20]p. 34.

[21]Article 26.

[22]p. 57.

[23]*ibid.* In "The Theoretical Basis for 'Good' and 'Bad' Music," Haig Mardirosian proposes precise, articulate criteria for assessing the quality of music in the Western tradition. (Excerpts from notes for the second of three talks at the 1988 Liturgical Music Workshop, St. John's University, Collegeville, MN, July 1989).

[24]p. 57.

[25]*ibid.*

[26]Although he resists objective scrutiny of the score, at least in isolation from other criteria, Edward Foley argues persuasively that the ultimate tests of excellence of a piece of music is how well the congregation can sing it. See *Ritual Music*, op. cit., p. 185.

[27]p. 65.

[28]Article 6. The 1983 revision of *Music in Catholic Worship* weakens this article to read "Poor celebrations *may* weaken and destroy faith" (emphasis added).

[29]Article 64.

[30]Article 65.

[31]Article 15.

[32]p. 96.

[33]Article 7.

[34]p. 70.

[35]p. 61.

[36]p. 52.

[37]Article 65.

[38]*Musicae sacrae disciplina*, article 43.

[39]p. 53.

[40]Article 37. Most classically trained musicians will cringe on learning that an official church document welcomes background music in the liturgy.

[41]Article 58.

[42]p. 101.

[43]The roster of those who attended the earlier sessions that eventually led to the writing of the *Milwaukee Report* included a number of people associated with non-Catholic traditions. Only one remained to sign the document.

[44]Article 22, but see also articles 16 and 19.

[45]p. 28.

[46]A catechumen is a person preparing for baptism.

[47]p. 93.

[48]Two 20th-century clergymen commissioned non-Christian artists and composers to help renew an authentic Christian sensibility in the arts. The French Dominican priest, Marie-Alain Couturier, shunned the sentimental, inferior Catholic kitsch known as L'Art Sulpice, and commissioned works from non-Catholic Pablo Picasso, Marc Chagall, Henri Matisee, Fernand Leger, Joan Miro, Georges Braque, Le Corbusier, and others. Couturier wrote, "We Catholics have no idea of the extent to which we live and think in a vacuum" (*Sacred Art* [Austin: University of Texas Press, 1989], p. 140). He believed that Rouault was the only artist in the church enjoying a stature equal to those outside it; p. 144. In the Church of England, the Rev. Walter Hussey took a similarly enlightened position, commissioning agnostics and Jews to produce works of art for the church, including, for example, Bernstein's *Chichester Psalms*

[49]See *Snowbird*, article 8.

[50]Gerard Austin, from his position in the liturgical studies program at the Catholic University of America, recently wrote, "I note that the last five or ten years have been marked by a consistent interest on the part of students in eucharistic theology but by a lack of enthusiasm for or interest in the ecumenical movement. I think the students today are generally more inner-focused, trying to find a stability or identity in their own faith life, precisely and uniquely as Roman Catholics. Ecumenism does not seem to foster that for them; indeed, it seems to increase their confusion and uncertainty" ("Identity of a Eucharistic Church in an Ecumenical Age." *Worship* 71:1, Jan., 1998, p. 26).

[51]James F. White, *Christian Worship in North America. A Retrospective*: 1955-1995 (Collegeville, MN: The Liturgical Press, 1997), p. 75.

[52]Article 9.

[53]Acts 15:28.

[54]pp. 113-15.

*Icon (Ukrainian Catholic National Shrine; Washington, DC)*

# WHEN FR. BRADFORD GOES AWAY . . .

Every once in a while my friend Fr. Bradford will take the opportunity to get away for a brief break. I'm always glad to encourage him to do so. I'm sure that I always encourage friends to take their breaks and refresh the spirit, with the zeal of one who is thoroughly bored by vacations and thus avoids them while living them vicariously through others; but my reasons are more than a bit selfish for urging Fr. Bradford to get away and take his time, with Mrs. Bradford.

You see, Fr. Bradford is an Anglican Use priest of the Roman rite (which is why there is a Mrs. Bradford), chaplain to the Anglican Use congregation in Boston. And when he folds his tent and steals away, I get to fill in for him.

And I have a few thoughts to offer on that experience.

The "Anglican Use" is a fruit of the Second Vatican Council. The council fathers, expressing their hopes for Christian unity, said that in the future it should be possible that worthy elements of the patrimony of piety of other Christian bodies might find a home in the Catholic Church (as radical as this might have sounded to Catholics before the Council, it was seriously discussed at the time of the Council of Trent, four hundred years earlier).

In the early 1980's responding to the overtures of groups of Anglicans who were seeking to come into the full communion of the Catholic Church, the Holy Father established the "Pastoral Provision." By it, Anglican clergymen received into the Church had the opportunity to present themselves for the possibility of ordination as priests even if they were married, and groups of former Anglicans could, with the permission of the bishop, continue to worship together using rites based on the Anglican liturgy, carefully adapted to conform in essentials to the Roman rite.

A group of parishioners of All Saints Episcopal Church in Ashmont, Massachusetts, parted company from their Episcopal brethren several years ago, and, under the leader-

ship of Fr. Bradford, were received graciously by Bernard Cardinal Law into full communion, and Fr. Bradford was ordained. They are the staunchest group of Catholics you could ever want to meet, having studied the Catechism and embraced the Faith whole and entire. They form the "Congregation of St. Athanasius," worship at present in the convent chapel of St. Theresa's, West Roxbury, and I count it a great privilege when I can be of service to them as a priest.

And the experience of celebrating Mass in a different ritual has led me to reflect on my experience of fifteen years as a priest celebrating the Novus Ordo.

Celebrating according to the Anglican Use is a very different thing, you see; and one realizes that from the start of the rite.

Having vested, and joined in the sacristy with the servers and the gentlemen of the schola in the preparatory prayers—the old "prayers at the foot of the altar"—the procession begins, and makes its way to the altar as the opening hymn is sung.

From the very beginning, I experience the Anglican Use liturgy in a very different way from the Novus Ordo. Daily and Sunday in my own parish, I reverence the altar, go to the chair, and, facing the people, initiate a dialog with them, and I am even encouraged by the liturgy to offer introductory comments.

Ascending the altar in the Anglican Use liturgy, I first reverence it with a kiss, then proceed to the epistle side to charge the thurible, and incense the altar. The text of the Mass is based upon the *Book of Common Prayer;* the ceremonies are the traditional ceremonies of the Roman rite. When I am standing at the altar, I am facing eastward, the direction of the rising sun, in the ancient symbol of the whole Church gathered in prayer awaiting the Second Coming of the Lord.

Therefore, upon finishing the incensation of the altar, I move to the epistle end to begin, "Blessed be God: Father, Son, and Holy Spirit," to which the people respond; I then pray the ancient Collect for Purity, ". . . cleanse the thoughts of our hearts . . . that we may perfectly love Thee, and worthily magnify Thy holy Name. . . ." I stand at the center of the altar as the Kyrie is sung, and the Gloria, I then kiss the altar and turn to the people to sing, "the Lord be with you" with their response, "And with thy spirit." I move to the epistle end of the altar and sing the collect, and we sit for the readings.

I set out the beginning of the rite in some detail for a reason; the ceremonies described will be familiar to anyone who is acquainted with the traditional ceremonies of the Roman rite. The reason I offer the detail is to set the context for my reflection on how different my experience of this ritual is from the Novus Ordo, for I find the Anglican Use rite with the traditional ceremonies extraordinarily liberating.

In a sense, it is paradoxical that I should find it so liberating: from a modernist perspective, it offers very little freedom. From the very beginning of the liturgy to the end (except for my sermon) my words, and actions, and posture are carefully ritualized.

Instead of mounting my "president's chair" (I generally refer to it as the "Captain Kirk Chair") and initiating a dialog with the people, offering ad-libs on the feast of whatever, I deliberately, consciously have to enter into this liturgy with the assembled faithful. I have my part to fulfill in this rite; they have theirs, and together we enter into the worship.

This is not something I am directing, or coordinating. My gestures are carefully prescribed, and once I have incensed the altar I stand before it, facing God as it were, in the same direction as the people, and we begin to address Him, we begin our worship. I'm not putting it too strongly at all when I characterize my reaction as feeling "liberated" by the form the ritual takes. I'm not carrying this rite forward by the force of my wonderfully magnetic personality. I'm entering into it, submitting to the liturgy's rhythms, with the people, and the effect of this on me is a much deeper sense of common worship.

Here, I need to offer an observation about the music.

There is nothing more frustrating than attempting to discuss music in Catholic worship. It is maddening. Many Catholics are fierce partisans of the contemporary "renewal music" of the *Eagles Wings* variety. They are insensible to how transitory this

music actually proves to be, how quickly the new hits become tired (and how most of the congregation doesn't even attempt to sing them!), how much of the music in *Glory and Praise*, the folk hymnal, has dated terribly after just a few years and is never sung at all.

Traditional Catholics, on the other hand, often long for the glory days of *Mother Dear, O Pray for Me*, the St. Gregory hymnal and the old devotional hymns.

It was my experience as a choir boy in my parish church which first sparked my interest in Anglican liturgy—our choirmaster was a convert, which was a blessing, and one soon figured out where all of these wonderful motets and hymns were coming from.

In the Anglican Use liturgy, one draws upon a hymnal of six to eight hundred hymns, solidly Scriptural and liturgical (you come for Mass on the feast of St. Michael and All the Angels, you get hymns honoring the Angels; you come on the Annunciation, you get Annunciation hymns!!). The hymns are a part of the worship—the whole congregation joins prayerfully in the whole hymn, from beginning to end, instead of using it as "filler" and doing a verse and a half until Father gets to the chair.

And the parts of the Mass—Kyrie, Gloria, Credo, Sursum Corda, Agnus Dei—are all set to beautiful, singable music.

For me, the whole experience is transformed when I have the chance to celebrate in the Anglican Use. I'm a cradle Catholic; I made my First Holy Communion in 1967. I grew up in the age of post-conciliar liturgical renewal. I vividly remember making my way to the altar rail in 1968 as the folk group bawled out *Blowin' In the Wind*. I am used to polyester vestments, incredibly banal liturgical texts, poorly chosen hymns rushed through and cut off as soon as possible, the forty-five minute Sunday Mass (the Catholic Church's answer to fast-food restaurants).

What a joy it is, then, when Fr. Bradford goes away. What a pleasure, to join with a congregation in a rite which seems utterly timeless, which is theirs as much as mine, in which we are never looking to entertain each other, but rather join together to approach God. The words of the rite are traditional, rich, profound, and lovely, and a deep part of each of us gathered there. How heartening it is to be saying things like, "And grant that we may ever hereafter serve and please Thee in newness of life, to the honor and glory of Thy Name," or those lovely words we say as I kneel at the altar before Communion, ". . . grant us therefore gracious Lord, so to eat the flesh of Thy dear Son Jesus Christ, and to drink His Blood, that we may evermore dwell in Him, and He in us. . . ." I once, in an acerbic moment, explained to someone who had asked about the difference between the Anglican Use rite and our Novus Ordo, "The difference is that at vespers, when the Anglican Use folks sing in the Magnificat, "For, behold, from henceforth all generations shall call me blessed,' we are reciting 'I betcha everybody calls me Happy.'"

Slightly exaggerated, I suppose, but there's a point to it. And, may I add, I'm not saying that Elizabethan English would work for regular Catholic parish liturgy, at all. But cafeteria English hasn't worked, either!

So, what's the point to this article? Well, it is written, as I have noted, by one who grew up in the post-conciliar mess, who made his First Communion in 1967 at the age of seven, and watched the Church collapse around him as he grew older. And who cannot help but wonder—was all of this really necessary?

If the goal was liturgical renewal, was it really necessary to so violently overhaul the form of the Mass that people had to lose the sense of continuity with the Tradition? If you're tempted to protest that observation, please stop and recall the folk group bawling *Blowin' in the Wind* as a communion hymn in 1968. People in my generation grew up with no sense of continuity at all—the only things valuable and valued were innovations and novelty. And look at the devastation that resulted.

I readily concede the usefulness of the vernacular, and that there were aspects of the liturgy which needed revision, but the rite that was used for Mass before the Council was truly ancient, well-established by the time of Gregory the Great, and gave full expression to the vertical dimension of worship. The richness of that rite, very conserva-

tively revised where needed, traditional ceremonies intact and made more accessible to the people through use of the vernacular as appropriate, and with texts carefully married to plainchant, and with good hymns, could have resulted in every parish having the kind of experience I have with the good folk of St. Athanasius—the profound sense of joining together in a communal stepping into the worship and submitting ourselves to the rhythms of the Liturgy and Tradition of the Church.

And had that been done, Catholics might not have gotten the impression that, the Mass having been turned upside-down, everything else in the Church's teaching was up for grabs, too . . .

Presently, the music, manner of celebrating, and entire atmosphere of the Novus Ordo all too often leaves one feeling that this is a prayer service cobbled together by the relative genius of the participants; there's no sense of anything having been handed on at all.

And this is especially true at major ceremonies. It seems that, every time I am present for a liturgy celebrated by a bishop, he experiences the driving need to assert that he is the host of the occasion—lengthy commentaries from him open and close the rite (after he has marched down the aisle as though he were running for re-election, kissing babies and glad-handing congregants).

But it is Jesus Who is the Host of the occasion; and I know that I have experienced this most notably at the Anglican Use Mass.

That there is something lacking in the Novus Ordo is beyond question, as far as I can see—it was to have been the occasion of a great renewal, and after thirty years we can look back and see how many people simply stopped coming to Mass! Being able, as a priest, to celebrate with a different rite has perhaps given me a new perspective on something I find lacking in the revised liturgy. It has certainly convinced me that there is something wrong with the "president's" role as currently understood, enthroned, as I am in my Captain Kirk chair, facing the people and dialoging with them.

I would dearly love to be free of the tyranny of that chair. I really long to be able to skip the dialog, abandon the liturgical talking points, and the jabbering and the chatter, and to be able to—have you guessed??—just go with my people to the altar of God, to God who giveth joy to my youth.

FR. JOSEPH WILSON

# REVIEWS

## Compact Discs

*Principally Organ.* Three works for organ and orchestra. Walter Braunfels (1882-1954): Concerto for Organ, Opus 38. Anton Heiller (1923-1979): Organ Concerto. Max Baumann (1917-1999): Concerto for Organ, Strings, and Timpani, Opus 70. Finale: Presto. Thomas Schuster, organist, The Assumption Grotto Orchestra with members of the Assumption Grotto Choir; Rev. Eduard Perrone, conductor. Available from Assumption Grotto Shrine Gift Shop, 13770 Gratiot Avenue, Detroit, MI 48205. Phone or Fax: (313) 372-2064

Here is another outstanding recording released by Assumption Grotto Church, Detroit. The brilliant young organist of the Grotto, Thomas Schuster, turns in sparkling, supremely musical performances of these little-heard but deserving works. Father Perrone conducts the excellent players with his accustomed professionalism and musicality. The Braunfels Concerto is a broad, expressionistic work, full of color, fire, and occasional touches of mysticism. The Baumann is rhythmic and exciting. But this reviewer's favorite is the invigorating Heiller Concerto, one of the most satisfying works in the *genre*. Would that there were more performances (especially as expert as this one) of the music of this great Viennese organist, teacher, and composer, one of the most significant Catholic musicians of the twentieth century. The recording was made at St. Raymond Church in Detroit, on a fine Austin organ. It is possible that the organ should have been miked a bit closer, but the general sound of the CD reflects the skill and devotion of its "*tonmeister*," Mr. Edward Wolfrum. Kudos to all concerned.

CALVERT SHENK

*Palestrina: Masses and Motets.* Regensburger Domchor; Hans and Theobald Schrems, conductors. Choir of Westminster Abbey; Simon Preston, conductor. Pro Cantione Antiqua; Bruno Tuner, conductor. Archiv Produktion 439 961-2

This two-disc anthology of well-known works by the *princeps musicae* presents three fascinatingly different approaches to the performance of sixteenth-century polyphony: the generous sound and full-bodied singing of the Regensburg men and boys, the characteristically pure English quality of the Westminster Abbey choristers, and the "early music" style of Pro Cantione Antiqua. Each works quite well. All the recordings are re-released on this disc, the originals dating from the 1960's, 70's, and 80's. The Regensburg forces perform a number of motets, as well as the "*Incipit Oratio Jeremiae Prophetae*," the "*Improperia*," and two Masses: "*Dum complerentur*" and "*Tu es Petrus.*" Preston and the Westminster Abbey choir present the *Missa Papae Marcelli*; Turner's group sings once again the "*Incipit Oratio Jeremiae Prophetae.*" The singing is always polished and musical, but the differences in style and sound demonstrate once more that there can be no "one correct approach" to this timeless music. I am not aware of a better general collection of Palestrina works than this.

C.S.

*Heinrich Schuetz: Psalms of David.* Regensburger Domspatzen; Georg Ratzinger, choirmaster. Various instrumentalists; Hanns-Martin Schneidt, conductor. Archiv Produktion 453 179-2.

Here are the wonderful Regensburger singers under a different choirmaster (Cardinal Ratzinger's brother), with perhaps a somewhat more refined sound than on the Palestrina discs. Recorded originally in 1972, this two disc re-release is a virtual textbook in early baroque performance practice, realized in the most stylish, musically rewarding way possible. The settings themselves (all of Schuetz's motet-style psalm compositions), are varied and exciting, and to this reviewer's ears the performances, both vocal and instrumental, leave little to be desired. "Original instruments" are employed, but with an artistry which allays one's initial fears of being subjected to out-of-tune, clumsy playing. On the contrary, there is a polish and easy grace to the music-making which is positively "ear-tickling." The texts are German, but the very careful translations and liner notes make it easy to grasp exactly what is happening both textually and musically. Schuetz's sense of text-painting and mastery of multi-choral writing make for listening which is both devotionally and aesthetically exalting. Although the choristers were trained and rehearsed by Ratzinger, Hanns-Martin Schneidt presumably did all the conducting; clear and rhythmically persuasive are the results. Get this recording!

C.S.

# OPEN FORUM

## Office Hymns

Dear Dr. Poterack,

Thanks to Vincent A. Lenti for his review of the *Liber Hymnarius* (Fall 2000). As one who has chanted the Office for several years, I was quick to supplant the uniformly poor suggestions in *Christian Prayer* with these (mostly) traditional Latin hymns. I wonder if he, or one of your readers, know where to find a collection of literal English translations of them. My Latin is no match for the literary style used in the *Hymnarius*.

I have long hoped that liturgical musicians would avail themselves of these beautiful hymn tunes for use in the Mass to bridge the gap between the Church's traditional chant and the ubiquitous vernacular hymns of the modern Church. They seem to me to be a good way to reintroduce that peculiar chant sound—free rhythm, modality—to modern ears, in a genre suited for congregational singing. Unlike other chant, hymns do not suffer as much when adapted to English texts. Sadly, many English paraphrases of Latin hymn—for example, "Jesus, the Very Thought of Thee," Edward Caswell's translation of "Jesu, dulcis memoria"—favor common meter (86.86) over the much more typical long meter (88.88) of the ancient tunes.

Of course, some may see this as an opportunity for liturgical composers, not to mention a potential source of revenue. Take, for instance, Paul Benoit's tune for the hymn, "Where Charity and Love Prevail." It's nice to know you can take an existing tune, free of copyright, such as "Veni redemptor gentium" *et al.* (*LH* p. 11; cf. pp. 24, 25); drop two notes from the second and fourth stanzas, call it your own, and, presumably, wait for the royalties to roll in!

Sincerely yours,
Richard Rice
Alexandria, VA

## A Tale of Two Sundays

Before the advent of the Missal of Paul VI and the expression of "Ordinary Time", one numbered the Sundays after Epiphany and Pentecost as such. Nevertheless, these seasons—even under the Missal of Pius V—were commonly recognized as less solemn times and the sight of green vestments in the Roman rite signaled this sense. Indeed many of these Sundays ranked only as semi-double feasts and so at vespers, while the entire antiphon was sung after each psalm, only the first half of the antiphon was sung before the psalm and, hence, where the feast was ranked as but semi-double. Clearly, "green Sundays" were far from solemn events, even if every Sunday was a "little Easter".

But this January in the time after Epiphany I enjoyed an unusually solemn pair of post-Epiphany Sundays, on 14 and 21 January. The former was spent at the Church of Our Lady of the Atonement in San Antonio, Texas, and the latter at the Church of Saint Agnes in Saint Paul, Minnesota. A brief but pleasant break from a cold Minnesota winter permitted me to visit San Antonio and attend the Rite I Mass there on 14 January. This parish (http://www.atonementonline.com is an Anglican Use Roman Catholic parish of the Archdiocese of San Antonio and was erected in 1983. It is part of the Latin Church but follows its own distinct rite, which retains elements of the Anglican liturgical heritage in a Roman Catholic service.

As he canonized a group of English martyrs in 1970, Paul VI expressed the wish that the Catholic Church would one day be able to embrace in full communion her dear sister the Anglican church and added that that coming into full communion need not be accomplished with the loss of the valuable patrimony of piety and usage of the Anglican Church. A decade later in June, 1980, when groups of Anglicans came into full communion with their priests (who were in some cases by indult to be permitted to serve as priests even though not celibate), they were permitted to continue to make use of elements of their Anglican liturgical heritage.

Much of the rite of the Mass comes from the Book of Common Prayer — the eucharistic prayer does not, it is Coverdale's 1530 translation of the canon from the medieval Sarum Use, which remained lawfully in use after the introduction of the Missal of Pius V. The music draws heavily on the Anglican heritage. Anglican chant, for example, is employed for the propers and parts of the ordinaries. Anglican hymnody, as might be expected, has a worthy place. There is also the use of Anglican polyphony. The choir at Atonement cultivates some of the great sacred music of the Anglican tradition whether of the seventeenth or the twentieth century. Its repertory also includes Roman Catholic polyphony and on 14 January the

choir sang the Kyrie, Sanctus, and Agnus Dei from a Mass by the former Anglican who later became Catholic and Master of the Choristers at Westminster Cathedral for some two decades, Sir Richard Runciman Terry. These pleasing works were from his Mass of Saint Dominic in C. The Gloria and Credo were by the Anglican musician John Merbecke (c.1505-1585). These are eminently suited to congregational singing and the congregation avidly joined in singing them. Not surprisingly, the pastor, the Rev'd Fr. Christopher G. Philips, formerly a priest of the Episcopal Diocese of Rhode Island, is a good musician and it was a pleasure to hear him sing this *missa cantata* (especially the Preface) in English. The deacon, the Rev'd Mr. James Orr, is also a good singer and he chanted the Gospel and also the bidding prayers. It is rare to hear these parts of the Mass sung despite the urging of the rubrics, but singing them is the norm at Atonement and it is done well and lends pleasing solemnity to the liturgy. Other parishes with adequate musical resources might well take a leaf from Our Lady of the Atonement in this regard. The very capable organist and choirmaster is a native of England, Mr. Francis Elborne.

The following Sunday I was back in hyperborean Minnesota, but January 21 is the feast of Saint Agnes, titular of my parish, and so—instead of a "green Sunday"—it is a solemn feast and was most solemnly celebrated. Before the coming into effect of the 1917 Code of Canon Law, the feast of the titularm of a parish (as well as the feast of the Annunciation) was a holy day of obligation and so a solemn feast. It remains a solemn feast today in the local calendar and a plenary indulgence is made available on that day as well. *Ad incrementum decoris et divini cultus splendoris* the titular bishop of Lead, South Dakota, the Most Rev'd Joseph N. Perry of Chicago, was present and the celebrant of the pontifical solemn high Mass. He also presided at vespers.

The missa in cantu was celebrated in Latin using the reformed Missal of Paul VI—this is the usual case at Saint Agnes for the ten o'clock Sunday high Mass, although the other four weekend Masses are in the vernacular. The Twin Cities Catholic Chorale sang Charles Gounod's Mass in Honor of Saint Cecilia, assisted by members of the Minnesota Orchestra. Indeed, this lush and splendid Romantic work requires perhaps the largest orchestra of any of the works in the Chorale's repertory. Conducting the Chorale was its director and founder, the Rev'd Msgr. Richard Schuler. This work, incidentally, has been recorded by the Chorale and details can been had at Saint Agnes' web site which is located at www.stagnes.net.

The solemnity of the feast continued on into the afternoon with vespers. The Chorale, led again by Msgr. Schuler and again with orchestral assistance, sang the psalmody and Magnificat from Mozart's Vespers of a Confessor while the vespers schola, lead by Paul LeVoir, sang the hymn, antiphons and other chants from second vespers of the feast of Saint Agnes. With the added presence of six clerics (besides the bishop and priest celebrant) in cloth of gold copes, vespers followed by benediction of the Blessed Sacrament was celebrated with nearly all the solemnity that the Roman rite could muster. One hazards to think that even Fortescue would have been pleased. The master of ceremonies, the Rev'd Mr. Harold Hughesdon, appeared pleased.

It was a worthy celebration of the feast of the virgin-martyr who since the Early Christian era has had a lofty place in the Roman rite. In his sermon at Mass Bishop Perry presented a learned disquisition on the history and cult of this saintly girl and concluded with an eloquent plea for young people today to imitate her modesty and faithfulness to Christ in this sex-saturated age.

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


# NEWS

The Priestly Fraternity of St. Peter's North American District Headquarters was the site of a three-week intensive Gregorian Chant Practicum held from June 28 to July 19, 2000. The course was taught by Gerald Holbrook, a student of Dr. Theodor Marier, who developed the course.

The class consisted of Fraternity seminarians and musicians involved with the Fraternity's American apostolates. They met weekdays for three hours each day, and the students spent many nights learning to sing and conduct assigned exercises. Each student had to sing, conduct and write out 16 pieces of Gregorian Chant from memory. A key component of the course was the daily chanting of the Divine Office and almost daily celebration of a Missa Cantata, with the students chanting the Propers and Ordinary of the Mass.

One of the Fraternity's summer boys' camps overlapped the Practicum, so the 12-16 year old youths were able to experience the beauty and solemnity of the sung Masses and Solemn Vespers on several occasions. Members of the Practicum taught the boys parts of the Ordinary of the Mass and some English and Latin hymns, so voices of all ages were raised in solemn worship of the Almighty.

The practicum was a huge success and plans are underway to offer the course to a wider audience in future years at it's new seminary near Lincoln, Nebraska.

The Priestly Fraternity of St. Peter was founded by His Holiness Pope John Paul II in 1988 to provide the Traditional Latin Mass to Dioceses where the Bishop extends an invitation. They currently serve in over 20 dioceses in North America and many in foreign countries.

John Brancich, FSSP
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What criteria should be used in choosing and rendering liturgical music? John Paul II answered the question on Jan. 19th when he received 200 members of the Pontifical Institute of Sacred Music. "The criteria that should inspire every composition and rendition of songs and sacred music is that of beauty, which inspires prayer," the Holy Father responded. "When singing and music are signs of the presence of the action of the Holy Spirit, in a certain sense, they favor communion with the Trinity."

In particular, John Paul II reminded the musicians that the Second Vatican Council singled out "Gregorian chant, sacred polyphony, and the organ" as privileged environments and instruments for liturgical music compositions. "Sacred music is a treasure of inestimable value, which is distinguished from other artistic expressions primarily because sacred singing, joined to words, is a necessary and integral part of the solemn liturgy," the Pope explained.

The Institute of Sacred Music was founded by Pius X in 1910.

# CONTRIBUTORS

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*James Frazier* is the director of music at Trinity Episcopal Church in Excelsior, MN. He was director of music for the Archdiocese of St. Paul and Minneapolis for ten years and is a signatory to *The Snowbird Statement on Catholic Liturgical Music.*

*Fr. Joseph Wilson* is a priest of the Archdiocese of Brooklyn.

# INDEX TO VOLUME 127


**ARTICLES**

*On Promoting Gregorian Chant* No.1
by Peter Lamanna

*Gregorian Chant in Parish and School* No. 1
by David Bergeron

*Gregorian Chant, A Liturgical Art Form* No. 1
by Dr. Theodore Marier

*Obituary: Father Gerard Farrell* No. 1
by Abbot Timothy Kelly, O.S.B.

*Liturgical Music Education in America Today* No. 2
by Amy Guettler

*On Balancing the Choir Loft and the Sanctuary:*
*The Relationship Between the Laity and the Clergy in Musica Sacra* No. 2
by Kurt Poterack

*Church Music Ideals and Realities after Vatican II:*
*Competition or Cooperation?* No. 2
by Dr. Laszlo Dobszay

*To the Hungarian Association for Church Music* No. 2
by Rev. Robert Skeris

*Minutes of the 1999 Meeting of the CMAA* No. 2
by Amy Guettler

*Holy Week and Easter in Rome at the Time of Gregory XVI and Pius IX* No. 3
by Vincent A. Lenti

*The Hymns of the* Liturgia Horarum No. 3
by Vincent A. Lenti

*An Odyssey of "Resurrection": The Aeolian Organ at Winona (MN) State University* No. 3
by Joseph H. Foegen, Ph.D.

Versus Apsidem *Celebration in the Novus Ordo—The Vatican Response* No. 3
by Cardinal Estevez

*The Question of a Choral Sanctus After Vatican II: A Canon Lawyer's Opinion* No. 3
by Duane L. C. M. Galles, JD, JCL

Ad Limina *Address by the Pope on Active Participation* No. 3
by Pope John Paul II

*"Priestless" Sunday Liturgies and the Church Musician* No. 4
by Duane L.C. M. Galles, JD, JCL

*From Sacred Song to Ritual Music* No. 4
by James Frazier

*When Father Bradford Goes Away . . .* No. 4
by Fr. Joseph Wilson

**FROM THE EDITORS**

*Graduale Simplex Redivivus?* No. 1
by Kurt Poterack

*In this Issue* No. 2
by Kurt Poterack

*Acknowledgements* No. 2
by Kurt Poterack

*Position Announcement* No. 2
by Kurt Poterack

*On Seeing the Emperor Naked* No. 3
by Kurt Poterack

*A Latin Lesson* No. 4
by Rev. J.W. Hunwicke

**BOOKS REVIEWED**
(includes thematic catalogues and hymnal supplements)
David W. Music,
*Instruments in the Church: A Collection of*
*Source Documents* (reviewed by Susan Treacy) No. 1

**CHORAL MUSIC REVIEWED**
Susan Treacy, Reviewer No. 1

**RECORDINGS REVIEWED**
Kurt Poterack, Reviewer Nos. 2, 3
Cal Shenk, Reviewer No. 4

**NEWS** Nos. 1, 2, 3, 4

**OPEN FORUM** Nos. 1, 3, 4