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FROM THE EDITOR 2
Liturgical Kultursmog

THE EASTER TRIDUUM IN MILAN 5
Vincent A. Lenti

THE MOZARABIC CHANT BOOKS OF CISNEROS 14
Dr. Angel Fernandez Collado

REFLECTIONS ON THE LITURGICAL REFORM 19
Professor Roberto de Mattei

REVIEWS 26

OPEN FORUM 26

NEWS 29

INDEX 29

CONTRIBUTIONS 30

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E-mail: kpoterack@cs.com

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

News: Kurt Poterack

Music for Review: Calvert Shenk, Sacred Heart Major Seminary, 2701 West Chicago Blvd., Detroit, MI 48206
Susan Treacy, Dept. of Music, Franciscan University, Steubenville, OH 43952-6701

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FROM THE EDITOR

Liturgical Kultursmog

Recently, I received a poignant letter (reprinted on p. 26) from a lady who, as a young adult, had been part of what must have seemed like a revival of liturgical culture in America. She had been the New England representative for the Gregorian Institute of America in the late 1940's. What was the Gregorian Institute other than one of a number of organizations ultimately inspired by Pius X's *motu proprio* of 1903? And what was the *motu proprio* other than a papal seal of approval for the 19th century Benedictine liturgical movement begun by Dom Gueranger? One could say that the essence of the pre-Conciliar liturgical movement was to take the existing liturgy and celebrate it with as much beauty and splendor as possible. How, then, did we end up with "cocktail lounge pianists who frequent the sanctuaries" while some people, such as my cultured correspondent, end up feeling "in the minority" in most Catholic churches?

This is not an easy question to answer--there are many causes--but let me try a short answer. It may be over-simplified, but I think it gets at the truth: *there was a major change in the liturgical movement after World War II*. By the time of Vatican II, the dominant group of liturgists had a strong dislike for the historic Roman liturgy. No longer did they see the Roman rite as a great structure which needed some dusting and, perhaps, a new coat of paint as the 19th and early 20th-century liturgists did. The Roman Mass was seen, rather, as a fundamentally ill-conceived building with major structural flaws. This included all aspects of the Roman liturgical cult. Already by the 1950's, for example, a few of the most advanced European liturgical thinkers were beginning to think that Gregorian chant was both irrelevant and a form of liturgical decadence, supposedly emerging at a time, between the 4th-6th centuries, when "elitist professional musicians" supplanted "the people's song" with their Gregorian art music. At any rate, once the liturgical culture of a traditional cult has been undermined by the Church's professional class (never mind that Vatican II did not call for this), the ordinary people are left to grasp for whatever "culture" is around them to fill the void. (It should go without saying that the culture surrounding even many *educated* people today is mass culture which is both banal and mawkish).

As in this case, corruption usually works from the top down in the Church, but so does large scale reform. However, in order for that future reform by the hierarchy to take root, there has to be fertile ground which we--the laity and lower clerics--prepare. That is where this journal comes in.

K.P.

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Please contact:

David Molloy

14 David Street, Concord NSW 2137, Australia

Tel: + 612 9744 6845

Email: davidmolloy@bigpond.com

From the President to the Members of the CMAA

In accord with the provisions of our Constitution and by-laws, the chief item of business at the next meeting of the Membership herewith announced for Wednesday evening 19 June 2002 at 1930 hours in the St. Lawrence Commons at Christendom College in Front Royal VA, will be the election of the four Elected Officers of the Association, to wit: The President, the Vice-President, the Secretary and the Treasurer.

The duly appointed Nominating Committee has completed its work, and reported that the Elected Officers are all willing to serve again if elected. Consequently, it has been suggested that the incumbent Officers be re-elected by acclamation, and a motion to that effect will be made and voted upon at the meeting announce above.

The Members-at-Large of the Board are up for re-election in 2004, at the expiration of their current term of office.



Chapel of St. Joseph, Cathedral of St. Matthew (Washington D.C.)

THE EASTER TRIDUUM IN MILAN AND THE LENTEN AND EASTER TRADITIONS OF THE AMBROSIAN RITE

THE LENTEN SEASON

Although closely related to the Roman rite, the Ambrosian rite has been able to retain many of its distinctive characteristics throughout the centuries. Used in the old archepiscopal province of Milan, it is practically unique in being a surviving non-Roman western rite in the Roman Catholic Church.¹ To have avoided total assimilation by Rome has probably been a rather remarkable achievement, particularly considering the close proximity of Milan to Rome. The revision of the Ambrosian missal and breviary, which was carried out in accordance with the norms established by the Second Vatican Council, has perhaps moved the Ambrosian and Roman rites somewhat closer together.² Nonetheless, many of the distinctive and interesting features of the Ambrosian rite remain, particularly in the various liturgical celebrations throughout Lent.

One very obvious difference between the Roman and Ambrosian traditions is that the Church of Milan has no Ash Wednesday. The Lenten season in Milan begins with the first Sunday of Lent, which is known as *Dominica in Capite Quadragesimae*. Up until the time of St. Charles Borromeo (1538-1584), the Gloria was still sung at Mass on this first Sunday, and the singing of the alleluia ceased only after Vespers. Therefore, the liturgical character of the Lenten season did not really begin until the following day, and it was on this first Monday that ashes were distributed.³ The remaining Sundays of Lent all bear proper names, reflecting the traditional Gospel readings for each of these Sundays (Dominica II is *Quadragesima de Samaritana*, Dominica III ... *de Abraham*, Dominica IV... *de*

Caeco, *Dominica V... de Lazaro*). All Fridays in Lent are aliturgical, there being no provision in the Ambrosian missal for a Mass. In addition, there is an almost total absence of feasts or memorials during the season. From February 24 through April 1, the Ambrosian calendar is free of all such observances with the exception of the Solemnity of St. Joseph on March 19 and the Solemnity of the Annunciation on March 25. Throughout its history the Church of Milan has sought to maintain a single liturgical focus during the season of Lent.

The current Ambrosian Missal provides two Masses for Palm Sunday, representing a restoration of an older tradition in Milan. In the Middle Ages, an additional Palm Sunday Mass was celebrated in Milan each year at the Church of San Lorenzo in connection with the blessing of the palms. This Mass, which was called the *Missa olivarum*, was omitted in the Missal of 1594, but the first part — up to and including the gospel reading concerning the entry into Jerusalem — was retained until the Missal of 1902. This tradition of two Palm Sunday Masses has now been restored to the Church of Milan with the publication of the Missal of 1976. The first liturgy, the present-day equivalent of the *Missa olivarum*, is reserved for a single celebration in each parish in connection with the blessing of the palms. The second liturgy, the traditional Palm Sunday Mass, is used for all other Masses of the day. The preceding day (i.e. Saturday of the fifth week) is known in Milan as *Sabbato in Traditione Symboli* (i.e. the “delivery” or handing over of the Creed). This name reflects the ancient tradition on the Sunday before Easter of teaching the words of the Creed to those preparing to be baptized at the Easter Vigil.⁴ Because of the ceremonies of Palm Sunday, however, this preparation of the catechumens was eventually transferred to the preceding day. Until the Saturday of the fifth week in Lent, the liturgical color in the Ambrosian rite is violet.⁵ But from the Saturday *in traditione Symboli* until the Easter Vigil, the color is red, except for the Chrism Mass when white vestments are worn.

Holy Week in the Ambrosian tradition is called *Hebdomada in Authentica*. All of the liturgies and ceremonies which we associate with the western liturgical tradition are also celebrated by the Church of Milan. A close examination of the ceremonies during the Easter Triduum, however, reveals some interesting and significantly different Ambrosian liturgical traditions.

HOLY THURSDAY

The Morning Liturgies

Although Holy Thursday is principally associated with the institution of the Eucharist at the Last Supper, it is also associated with the Blessing of the Oils used in administering the sacraments, with the instruction of those preparing for baptism, with the reconciliation of penitents, and with the ceremony of foot-washing which commemorates Jesus’ washing the feet of his disciples. The present Ambrosian rite richly embraces all of these traditions by providing a morning Chrism Mass for the Blessing of the Oils, a morning service featuring instructive readings from scripture, a penitential liturgy, the Evening Mass of the Lord’s Supper, and a separate *Mandatium* or foot-washing ceremony. The morning Chrism Mass, celebrated at the *Duomo* or Cathedral in Milan, is essentially identical to the Roman rite in almost all of its details, and, therefore, does not need any commentary. The morning Scripture service and the penitential liturgy, however, are particular to the Ambrosian tradition, and deserve some comment.

The scripture service was formerly celebrated following the office of Terce and was used for the instruction of the neophytes. In the current liturgical books, this service remains essentially unchanged, although it is no longer associated with Terce. Following an introduction and opening prayer by the priest, the thirteenth chapter of the Greek version of Daniel is read in its entirety, followed by a response taken from Psalm 33 (34).⁶ Then follows a reading from the second and third chapters of Wisdom, and the story of the betrayal of Christ as related in the twenty-sixth chapter of Matthew, verses 14-16. The service concludes with a closing prayer and dismissal. The second celebration of

the day is a penitential liturgy which has a similar, although not identical, format. The opening greeting and prayer is followed by an Old Testament and gospel reading, separated by a psalm response. Both readings relate instances of miraculous cures, the first being the cure of Naaman's leprosy (2 Kings 5:1-14) and the second the cure of the paralytic at Capernaum (Mark 2:1-12). The readings are followed by a homily and then by sprinkling the congregation with holy water while Psalm 50 (51) is sung antiphonally. The holy water is then remanded back to the sacristy, and the service ends with a closing prayer and dismissal.

Evening Mass of the Lord's Supper

The Evening Mass of the Lord's Supper shares many similarities with the Roman rite, although the choice of material and the context in which the Mass is celebrated reflect a somewhat different tradition.

Ambrosian Rite	Roman Rite
Beginning of Vespers	
Opening Greeting	
Lucernarium	
Hymn	
Responsory	
Mass	Mass
Opening Prayer	Introductory Rites
Liturgy of the Word	Opening Prayer
Jonah (from chapters 1-4)	Liturgy of the Word
1 Corinthians 11:20-34	Exodus 12:1-8, 11-14
Matthew 26:17-75	1 Corinthians 11:23-26
Homily	John 13:1-15
	Homily
	<i>Mandatum</i> (Washing of the Feet)
Liturgy of the Eucharist	Liturgy of the Eucharist
Communion Rite	Communion Rite
	Closing Prayer
Procession/Transfer of the Eucharist	Procession/Transfer of the Eucharist
	Stripping of the Altar
Conclusion of Vespers	
Psalmody	
Closing Prayer	
Dismissal	

The most noticeable difference between the two liturgical traditions is that the Church of Milan celebrates the Holy Thursday Mass of the Lord's Supper within the context of Vespers. Thus, the liturgy begins with the customary opening versicle and response — followed by the *lucernarium*, hymn, and *responsorium in coro* — of Ambrosian Vespers. The responsory is then followed by the opening prayer of Mass and then by the Scripture readings of the Liturgy of the Word.

These readings from Scripture differ from those of the Roman rite. The opening reading consists of twenty-six verses selected from the four chapters of Jonah. Formerly, this particular reading was part of Vespers (following the responsory), and the reading then consisted of the entire book of Jonah. In its new location as part of the Liturgy of the Word, this reading has been shortened to some degree, although it remains rather

lengthy. The second reading, similar to the Roman rite but substantially longer, is taken from the eleventh chapter of the First Letter of St. Paul to the Corinthians. The intervening chants between the first and second readings, and between the second reading and Gospel, are taken from Gospel texts rather than from the Psalter. In contrast to the Roman tradition, the Gospel text for Holy Thursday is not St. John's account of Jesus Washing the Feet of his disciples. Instead, the Ambrosian rite uses the twenty-sixth chapter of Matthew (verses 17-75) which relates the events of the Last Supper, the betrayal and arrest of Jesus, and Peter's denial. This difference in the choice of the gospel text is a reflection of the fact that there is no provision for the Washing of the Feet, or *Mandatum*, during the Ambrosian Holy Thursday Mass. In Milan, this ceremony takes place either before or after, but never during, the Evening Mass of the Lord's Supper.

The eucharistic prayer for Holy Thursday in the Ambrosian liturgy has an interesting history. Prior to the recent reforms of the liturgy, the eucharistic prayer of the Ambrosian Mass was essentially the same as the Roman Canon, although with several minor variations. For the Holy Thursday Mass, however, there were a number of additions to the text. These additions include a *post-sanctus* and *post-pridie*, typical of the variable texts found in the Mozarabic and Gallican traditions. This historically interesting Holy Thursday canon, however, has not been retained in the new Ambrosian missal. In its place, a new eucharistic prayer is given for the Holy Thursday Mass, with instruction that this particular prayer is also appropriate on other occasions which have the Eucharist as a theme, or at ordinations, or anniversaries of ordination.

Following the communion rite, the traditional procession takes place to bring the consecrated communion hosts to a special altar of repose. The evening liturgy then concludes with the psalmody of Vespers, a closing prayer, and dismissal. Unlike the Roman rite, the conclusion of the Holy Thursday liturgy is not followed by the stripping of the altars. In Milan, this ceremony is assigned to Good Friday.

The Mandatum

The Ambrosian rite continues to treat the ceremony of the Washing of the Feet in a somewhat aliturgical manner by not including it, as does the Roman rite, within the context of the Mass of the Lord's Supper. The Ambrosian missal prescribes that the ceremony take place before or after the evening Mass, accompanied by the singing of Psalm 118 (119) and concluding with a simple prayer. The reading from the thirteenth chapter of John, which relates the story of Jesus washing the feet of his disciples, is not part of the Holy Thursday celebration in Milan. At one time, it was read immediately before the foot-washing ceremony, but the use of the text was discontinued in the 1902 edition (and subsequent editions) of the Ambrosian Missal. The vestment for the *Mandatum* is the deacon's dalmatic. Even the Archbishop wears a dalmatic and traditionally washes the feet of twelve old men.

GOOD FRIDAY — THE SOLEMN AFTERNOON LITURGY

The Ambrosian liturgy for Good Friday closely resembles that of the Roman rite, although the specific choice of material is quite different. The principal difference between the two rites is the absence of Holy Communion in the Ambrosian liturgy. In Milan, there is no tradition for a Mass of the Presanctified nor has there been any provision for the distribution of communion during the afternoon ceremonies.

Ambrosian Rite

Roman Rite

Beginning of Vespers
 Opening Greeting
 Lucernarium
 Liturgy of the Word
 Isaiah 49:24-26; 50:1-11

Opening Prayer
 Liturgy of the Word
 Isaiah 52:13-53:12

(Ambrosian Rite)	(Roman Rite)
Isaiah 53:1-12	Hebrews 4:14-16; 5:7-9
Matthew 27:1-56	John 18:1-19:12
(Stripping of the Altar)	
Homily	Homily
	Solemn Intercessions
Veneration of the Cross	Veneration of the Cross
Solemn Intercessions	
	Holy Communion
Closing Prayer	Closing Prayer
Dismissal	

In the Ambrosian rite, the Good Friday service begins with the opening of Vespers. In this instance, however, only the opening greeting and *lucernarium* remain a part of the afternoon liturgy. Prior to the reform of the liturgy, the Good Friday ceremonies in Milan were celebrated in connection with the recitation of the Divine Office. Therefore, the two readings from Isaiah and Matthew's passion narrative occurred in the morning after the office of Terce, ending with a concluding prayer and dismissal. The veneration of the cross occurred following the offices of Sext and None, and also ended with a prayer and dismissal. The solemn intercessions were then placed at the end of Vespers, which also included catechetical readings from Daniel (chapter 3) and Matthew (chapter 27). The current rite for Good Friday simplifies these ceremonies, but at the loss of the catechetical lessons.

The rite opens with the greeting and *lucernarium* of Vespers. While the *lucernarium* is being sung, the priest lights the candles, which are then presented to the acolytes who place them on the altar. Meanwhile the church lights are turned on, and the priest incenses the altar. In the Liturgy of the Word, the first two readings are both taken from Isaiah, the intervening response being from Psalm 21 (22). A responsory before the Gospel is taken from St. Matthew and St. John. The Gospel is the Passion according to St. Matthew (chapter 27). It is interesting to note that this is the only reading of the Passion Narrative during any of the principal liturgies of Holy Week. (The Gospel reading for Palm Sunday, for example, is the story of the raising of Lazarus.) The other Gospel narratives of the Passion were historically placed in the old office of Matins for Good Friday. The first nocturne consisted of eleven psalms and three readings from St. Augustine, while the second nocturne consisted of seven more psalms and the Passion narratives of St. Mark, St. Luke, and St. John. This extraordinarily lengthy service has been simplified and revised in the new Office of Readings to consist of six psalms plus one Passion narrative, St. John alternating with St. Mark.⁷

It is during the reading of the Passion on Good Friday that the Ambrosian rite provides for the ceremonial stripping of the altar, which takes place in the Roman tradition on the preceding evening. A deacon proclaims the Gospel, and at the words "*emisit spiritum*" announcing the death of Jesus, everyone kneels. Then the candles and lights are extinguished and the altar is stripped. All pause for a moment of meditation, and then the deacon concludes the reading, but in a lower and more subdued voice.⁸ The Veneration of the Cross follows a brief homily. After an opening prayer, the veneration proceeds in a manner similar to the Roman rite, although it is accompanied by the singing of Psalm 21 (22) alternating with three antiphons. The solemn reproaches of the Roman liturgy are not a part of the Ambrosian tradition. At the conclusion of the Veneration, the Good Friday service ends with the solemn intercessions and a concluding prayer. As previously stated, the distribution of Holy Communion is not permitted on Good Friday.

HOLY SATURDAY

Morning Celebration

The Ambrosian rite provides for a morning scripture service on Holy Saturday. Following an introduction and opening prayer, there are four scripture readings. The first lesson is selected from Genesis (chapters 6, 7, and 8), and this is followed by a response from Psalm 32 (33). The second and third lessons and the intervening canticle are all taken from the Greek version of the Book of Daniel. The Gospel is the text from the twenty-seventh chapter of St. Matthew (verses 57 through 66) having to do with the burial of Christ. Following the Gospel, there is a closing prayer and dismissal.

The Easter Vigil

The present form of the Easter Vigil in the Ambrosian rite closely parallels the Roman rite Vigil, but the specific choice of material and certain matters of ceremony provide some interesting differences.

Ambrosian Rite

Solemn Beginning of the Vigil
Blessing of the New Fire

Lighting of the Paschal Candle
Procession

Easter Proclamation (Exultet)

Liturgy of the Word
Opening Greeting
Lesson 1 - Genesis 1:1—2:3a
Lesson 2 - Genesis 22:1-19
Lesson 3 - Exodus 13:18-22;
14:1-8
Lesson 4 - Exodus 12:1-11
Lesson 5 - Isaiah 54:17; 55:1-11
Lesson 6 - Isaiah 1:16-19

Announcing the Resurrection
Three-fold "Christ the Lord Has Risen"

Prayer
Lesson 7 - Acts 2:22-28
Lesson 8 - Romans 1:1-7
Gospel - Matthew 28:1-7

Homily

Baptismal Liturgy

Roman Rite

Solemn Beginning of the Vigil
Blessing of the New Fire
(Preparation of the New Candle)

Lighting of the Paschal Candle
Procession
Three-fold "Light
of Christ"

Easter Proclamation (Exultet)

Liturgy of the Word
Opening Greeting
Lesson 1 - Genesis 1:1-2:2
Lesson 2 - Genesis 22:1-18
Lesson 3 - Exodus 14:15-15:1
Lesson 4 - Isaiah 54:5-14
Lesson 5 - Isaiah 55:1-11
Lesson 6 - Baruch 3:9-15, 32-4:4
Lesson 7 - Ezekiel 36:16-28

Gloria
Prayer

Epistle - Romans 6:6-11
Gospel - Matthew 28:1-10 *or*
Mark 16:1-18 *or*
Luke 24:1-12

Homily

Baptismal Liturgy

(Ambrosian Rite)

Liturgy of the Eucharist
 Communion Rite
 Closing Prayer and Dismissal

(Roman Rite)

Liturgy of the Eucharist
 Communion Rite
 Closing Prayer and Dismissal

Solemn Beginning of the Vigil

The general outline of the solemn beginning of the Vigil closely follows that of the Roman rite. Therefore, the Vigil begins with the Blessing of the New Fire, the Lighting of the Paschal Candle, and the Procession. However, the three-fold chanting of "Light of Christ" (with the response, "Thanks be to God") is not part of the Milanese tradition. The procession, therefore, takes place in silence. The text of the Easter Proclamation (or *Exultet*) used in the Ambrosian rite is approximately forty percent longer than the one used in the Roman rite, and it is said to date back in its present form to at least as early as the tenth century. Prior to the restoration of the Vigil service, the Blessing of the Fire, Lighting of the Paschal Candle, and singing of the *Exultet* occurred in the afternoon after the recitation of None. The Lighting of the New Fire normally took place in the sacristy. After the lights of the church were extinguished, a procession with the still-unlit paschal candle made its way from the sacristy to the sanctuary, a procession which included two deacons carrying unlighted candles. During the subsequent singing of the *Exultet*, a subdeacon would bring a lamp which had been lit from the new fire, from which the deacon would light the Paschal Candle and the two other candles. The singing of the *Exultet* then continued until another pause, at which time the deacon would insert the five grains of incense into the Paschal Candle. Once again the singing continued, finally providing the opportunity for the remainder of the church to be illuminated. Following the conclusion of the *Exultet*, the Paschal Candle was sprinkled with holy water and incensed. This entrance into the darkened church with an unlit paschal candle, and the lighting of the candle during the singing of the *Exultet*, was practical only because this ceremony took place during the afternoon when there was sufficient natural illumination in the church.⁹

Liturgy of the Word

The Ambrosian and Roman traditions share the same number of Scripture readings at the Vigil, there being a total of nine in each rite. However, whereas the Roman rite has seven lessons from the Old Testament plus an epistle and the Gospel, the Ambrosian rite has six lessons from the Old Testament plus two New Testament readings and the Gospel. The specific choice of readings differs somewhat, although both rites employ passages taken from Genesis 1 and 22, Exodus 14, and Isaiah 55. As in the Roman tradition, a psalm response or canticle, and a prayer follows each of the Old Testament readings. There is no *Gloria* at the Vigil, but the celebrant intones "Christ the Lord Has Risen" three times, to which the congregation responds, "Thanks be to God." The intonation takes place at the left side, center, and right side of the altar, each time at a higher pitch. The opening prayer of Mass and the New Testament readings follow this "announcement of the resurrection." There is a psalm response following the first reading, and the singing of the *Alleluia* prior to the Gospel. The choice of the Gospel text is particularly interesting, since it represents the end of a continuous reading from St. Matthew which began on the morning of Holy Thursday:

Matthew 26:14-16	Holy Thursday, Morning Scripture Service
Matthew 26:17-75	Holy Thursday, Evening Mass of the Lord's Supper
Matthew 27: 1-56	Good Friday, Solemn Afternoon Liturgy
Matthew 27:57-66	Holy Saturday, Morning Scripture Service
Matthew 28: 1-7	Holy Saturday, Easter Vigil

The Baptismal Liturgy

The celebration of Baptism in Milan is essentially identical to the Roman rite. When celebrated in connection with the Easter Vigil, however, there are a few differences. The main difference lies with the position and function of the Litany of the Saints. In the Roman rite Easter Vigil, the Litany of the Saints opens the baptismal liturgy, while in the Ambrosian rite, the Litany of the Saints follows the baptismal liturgy, replacing the prayers of the faithful. If no baptisms are performed during the Vigil, the litany is omitted.

Liturgy of the Eucharist

The eucharistic prayer for Holy Saturday in the Ambrosian liturgy has a history which is similar to that of the eucharistic prayer on Holy Thursday. Prior to the reform of the liturgy, the Ambrosian “canon” on Holy Saturday included the addition of an apparent *post-sanctus*, suggesting a Gallican origin or influence. The present missal offers a new eucharistic prayer, proper to Holy Saturday, but also appropriate for Masses of Christian initiation or Masses “for the baptized.”

THE EASTER SEASON

Having come to the end of the long preparation for Easter, the Church of Milan celebrates the Resurrection of the Lord with appropriate solemnity and splendor on Easter morning. The Ambrosian missal provides two Masses for Easter Sunday and for each weekday during Easter Week, the extra Mass being “for the baptized.” These are survivors of the ancient tradition when converted pagans were publicly baptized on the Vigils of Easter and Pentecost. Each of these additional Masses for the newly baptized is indicated in the missal as *Missa pro Baptizatis in Ecclesia Hyemali*. The reference to the *Ecclesia Hyemali* (“Winter Church”) refers to a time from the ninth to the middle of the fifteenth century when there were two Basilicas in Milan, Santa Tecla and Santa Maria Maggiore, which were integrated into the role of one Cathedral. The oldest of these, constructed during the fourth century, was Santa Tecla, a large and well-lit building known as the “Summer Basilica” or *Basilica Aestiva*. Santa Maria Maggiore, which was consecrated in the year 836 and known as the Winter Basilica or *Basilica Hyemali*, was a smaller building which was better protected during the cold winter months. The special Masses “for the baptized” were held in the smaller Winter Basilica, while the normal Easter liturgies were held in the larger Summer Basilica. Although Milan has not had a “dual cathedral” since the fifteenth century, the Ambrosian missal has continued to provide the extra Masses “for the baptized,” and the current missal suggests that they may be used for appropriate pastoral reasons.

The baptismal focus to the Easter Season comes to a fitting conclusion on Pentecost. There are four Masses provided in the missal for Pentecost, one for the Vigil, and three for Sunday. The Vigil Mass was formerly celebrated within the context of Vespers, and the ceremonies included the Blessing of the Baptismal Font similar to what had been done during the Easter Vigil. Although the current missal does not continue this tradition, the baptismal theme for Pentecost is maintained through the provision of two additional Masses “for the baptized” on Pentecost Sunday. The prominent baptismal focus in the Ambrosian rite — which can be seen in the preparation of candidates during the Lenten observances, in the catechetical services of Holy Thursday and Holy Saturday, in the baptismal rites of the Easter Vigil, and in the special Masses “for the baptized” — is a highly commendable feature of the Ambrosian liturgical tradition, a tradition which has been carefully preserved throughout the recent process of liturgical renewal.

VINCENT A. LENTI

NOTES

¹The Mozarabic rite also survives in Spain. In modern times its use was limited to a single chapel in the Cathedral of Toledo. However, the recent revision of the Mozarabic missal (*Missale Hispano-Mozarabicum*) and lectionary (*Liber Comicus*) has included permission for their use throughout Spain. The degree to which the rite is actually in use is probably very limited

²The newly revised *Missale Ambrosianum iuxta ritum Ecclesiae Mediolanensis* (Latin) was first published in 1976 along with the *Messale Ambrosiano* (Italian). The revised, five-volume *Liturgia Ambrosiana delle Ore* appeared in 1988.

³For pastoral reasons, the distribution of ashes may now take place on the First Sunday of Lent.

⁴At their baptism, the candidates were required to recite the Creed, thereby “returning it” (*reditio symboli*) to the bishop who was presiding over the sacramental rites.

⁵The color, called *morello* (“blackish”) in Italian, is darker than an ordinary violet.

⁶The Ambrosian liturgical books number the psalms according to the Septuagint rather than the Hebrew psalter. For easy reference, the Hebrew numbering is given here in parentheses.

⁷The Office of Matins during the Triduum was characterized by lengthy selections from the psalter. On Holy Thursday there were ten psalms now reduced to six in the new Office of Readings. The Office of Matins on Holy Saturday formerly consisted of a total of twenty-four psalms and no readings at all.

⁸At the Cathedral it is the Archbishop who traditionally proclaims the Gospel narrative of the Passion and Death of Christ.

⁹It should be recalled that in the Roman rite, prior to the restoration of the Easter Vigil in 1951, the paschal candle was also carried unlighted in the procession.

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AMBROSIAN/ROMAN



*Marriage of Our Lady and St. Joseph, Chapel of St. Joseph in St. Matthew's Cathedral
(Washington D.C.)*

THE MOZARABIC CHANT BOOKS OF CISNEROS

The four *Chant Books* that appeared at the beginning of the sixteenth century at the urging of Cardinal Cisneros, constitute one of the greatest document treasures that enrich the Hispano-Mozarabic liturgy today. Destined for use in the Mozarabic Chapel of Corpus Christi which he founded in the precincts of the Primatital Cathedral, they are yet conserved in it.

The arrival of Archbishop Fray Francisco Jimenez de Cisneros (1495-1517) to the Archdiocese of Toledo signified in a decisive way for the Hispano-Mozarabic Chapel, "the most priceless jewel and most valuable treasure of Toledo," the growing awareness of its immense value. It also marked the onset of a strong impulse toward renewal of the Rite. The Archbishop having been informed of the lack of liturgical books, of the poor economic state in which the Mozarabic parishes of the city found themselves, and of the presence in them of clerics who did not know the venerable Rite, a factor that had greatly resulted in its lack of vitality and the loss of knowledge of this liturgy, decided to confront this problem and find a solution to it. His solution was a thorough revision of the Rite, the publication of new books faithful to the liturgy which had been transmitted as a treasure down through the centuries, and the foundation of a chapel dedicated exclusively to the Hispano-Mozarabic Rite within the Cathedral.

With the introduction of this liturgy into the Cathedral itself, the creation of a chapel known since then as the Mozarabic or Corpus Christi Chapel,² destined for the daily celebration of the Divine Office and the Mass according to the ancient Rite, and with the revision and publication of key books³ (the missal published in 1500 and the Breviary in 1502), Cardinal Cisneros secured the survival of the Hispano-Mozarabic Rite in Toledo.

The person charged with the task of revision and publication of the new books was Doctor Alonso Ortiz, Canon of Toledo.⁴

In our days, Vatican Council II has been the moving force behind the spirit that has inspired the internal and institutional renewal of the Catholic Church. This renewal has also reached the Hispano-Mozarabic Liturgy. The intentions expressed in the conciliar texts, *Lumen Gentium* no.13 and *Sacrosanctum Concilium* no. 4, of revising and bringing up to date the ancient liturgies, returning them to their original purity and making it possible to continue praising the Lord through them, moved the Cardinal-Archbishop of Toledo, do Marcelo Gonzales Martin, to found in 1975 the Instituto de Estudios Visigotico-Mozarabes de San Eugenio in the precincts of the Estudio Teologico San Ildefonso of Toledo. He was also inspired to create a Commission comprised of experts and those knowledgeable in this liturgy in order to revive the Hispano-Mozarabic Rite and return it to its original and authentic Hispanic flavor. The fruits of this effort to date have been the approval and publication of the *Missal Hispano-Mozarabe* in two volumes and of the Lectionary or *Liber Commicus*, also in two volumes.⁵

The importance and validity of this Rite for the Spanish and the universal Church, and of the work done to date, was reaffirmed by Pope John Paul II in his Homily given during the celebration of a Hispano-Mozarabic Mass celebrated in Saint Peter's Basilica on May 28, 1992. On that occasion he indicated that "the Hispano-Mozarabic liturgy represents, in fact, an ecclesiastical as well as a cultural reality that cannot be regulated to what has been forgotten if one wants to understand deeply the roots of the Christian spirit in the Spanish people."⁵ He added further, "this liturgy will help revive the important traits of the Christian spirituality of your ancestors, a spirituality which indubitably has contributed toward forging the particularity of the Spanish people in terms of its spiritual, cultural, and social and political evolution."⁶

Nonetheless, this represents only the first step toward the renewal of the Hispano-Mozarabic liturgy. There is still much to learn, revise, and update in order to revitalize it and accomplish its proper use. Yet remaining to be done are the revision and publication of the Breviary, the Sacraments, and in a special way, the music. The restoration and upcoming publication in a facsimile edition of the *Mozarabic Chant Books of Cisneros*, a project of the Mozarabic Chapel of Corpus Christi of the Cathedral of Toledo and of the Estudio Teologico San Ian Ildefonso, thanks to a generous grant from the Provincial Assembly of Toledo, intends to make available to scholars of the music and liturgy, the wealth of the *Chant Books of Cisneros*. With these as a basis, one will be able to acquire greater knowledge of Mozarabic music. They also will provide a basis for further study, making it possible for us, once it is renewed and updated, to enter more deeply into the life of the Hispano-Mozarabic Rite.

The collection of liturgical melodies saved in these *Chant Books*, especially those corresponding to the Ordinary of the Mass and to the antiphons and hymns of Vespers, are an invaluable legacy of the ancient Spanish Church. They are simple melodies, sweet to the ear without distracting nor harming piety, easy to retain and to execute, some of great beauty. It seems logical then that they would have been transmitted orally until they were ordered transcribed onto parchment by Cardinal Cisneros. However, not all the pieces appearing in these four *Chant Books* are authentically Visigothic or Mozarabic. The musicians charged with the restoration of the Rite by Cardinal Cisneros, not knowing how to interpret the script of the ancient manuscripts, nor finding anyone who had conserved in memory all the pieces by tradition, were obliged to compose a number of melodies according to the tastes of the time and to incorporate others which were Gregorian in style. Study of the music found in these *Chant Books* by specialists will shed light on this topic and will permit us to distinguish clearly the distinct pieces from each other.

As for the history of this music, the lack of musical notation in the ancient manuscripts is noteworthy. The Muslims did not use it either since their music was orally transmitted. Nonetheless, since the end of the ninth century, and especially after the

end of the tenth and the eleventh centuries, the traditional texts appear with vertical and horizontal neumes. The musical notation that accompanies the chant of the Hispano-Mozarabic liturgy is neumatic *in campo aperto*. That is to say it is radically *adiastematic* and, as a result, does not give the precise intervals or distance between the notes. Rather, it only suggests the direction or the number of notes as indicated by each of the neumatic signs.

The vertical notation, used in the territories of Leon, Castile, and Navarre, is called "Norther" notation. Its primary witnesses are manuscripts originally found in Toledo including: Toledo 35-6 (10th-11th c.); Madrid, Biblioteca Nacional 100.001 (*olim* Toledo 35-1); Madrid, Biblioteca Nacional 13.060 (a copy by Palomares, made in the eighteenth century from the former Toledo, 33-2, now missing.)

In terms of the horizontal type or "Toledan" notation, it is conserved in thirteenth manuscripts and musical fragments belonging to the A and B liturgical traditions. It comes from the scriptoria of Toledo as indicated by strokes which tent toward horizontality and by thicker lines. We find examples of this in: Toledo 35-5 (13th c.); Toledo 33-3 (12th c.); Toledo 35-4 (12-13th c.); Toledo 35-7 (11-12th c.); Madrid, Biblioteca Nacional 10.110 (*olim* Toledo 35-2); *Museo de los Concilios* in Toledo; Madrid, Biblioteca Nacional 13.054 (copy made by Palomares).

The *Mozarabic Chant Books of Cisneros*^s gathered together the ancient Hispano-Mozarabic textual sources, including the same formal structure of the chanted texts, and with their repetitions indicated in the same manner. Surprisingly, however, the melodies do not reflect the expected logical connection to the Hispano-Mozarabic source noted from the tenth to the eleventh centuries. In fact, it appears that they depart from the tradition transmitted by means of neumes and orally. Nevertheless, upon analysis we find them in a group of pieces which are most certainly Mozarabic in origin, another group compromised of more or less contaminated Gregorian melodies, and a third group of works composed in the style of the times, perhaps by a member of the Cisnerian Commission itself.

The forthcoming facsimile edition which we are preparing will make it possible for scholars of this field to conveniently access the four *Mozarabic Chant Books* conserved in the Archives of the Mozarabic Chapel of Corpus Christi of the Cathedral of Toledo. They are the only sources that have come down to us with musical staves, having been destined for the solemn celebration of the Hispano-Mozarabic liturgy.

The *Mozarabic Chant Books* I and II are two manuscripts on parchment, dating from the beginning of the sixteenth century. Volume I is comprised of 190 folios and Volume II of 117 folios. They measure 580 x 340 mm (350 x 240 mm).

These two *Chant Books* appear to be the fruit of the work given by Cardinal Cisneros to the copyist and cleric of Toledo, Luis de Aguado. They were intended for daily use in the liturgical celebrations of the Mozarabic Chapel once they were completed. Both *Chant Books* have the same format. They are bound with pasteboard covers, sheathed in dark brown leather; they also have elegant metal hardware in the shape of stars in round medallions. The staves are in black ink; paragraph marks and rubrics are in red. The notes or musical signs found in them are double squares, simple squares, rhomboid diamonds, and diamonds with stems and dots.

Chant Book I contains the office for the liturgical year beginning with the first of the six Sundays of Advent up to the Office of the feast of the Kalends of November. At the back, in a type of appendix, are the melodies for the *Gloria*, *Credo*, and *Pacem meam do vobis*. On folio 101 to 104 the heading corresponds to the liturgical season and the musical staves appear, but not the notation.

Chant Book II has two parts. The first, folio 1-36, contains the Common Office of the Saints: martyrs, confessors, bishops, and virgins, according to their solemnity be it category six, category four, or nine readings. The second part, folios 36ff., contains the Sanctoral or Proper of Saints. Chants, such as the *Gustate et videte*, or those referring to

the sign of peace, the Gloria, the Sanctus, the antiphons for the fraction rite, or the concluding acclamations, appear in various places.

Chant Book III or "*Liber Offerentium*," is a manuscript on parchment dating from the first half of the sixteenth century. It is bound in wool covered in brown leather, now in a bad state of conservation, with metal hardware and closures. The volume is comprised of thirty-nine folios. It measures 289 x 210 mm (230 x 160 mm); the ink is black with paragraph markings, rubrics, and staves in red. In the Mozarabic liturgy, the "*Oferencio*" is analogous to the book used for the Ordinary of the Mass, in which are found the fixed parts of it and the sung parts with their corresponding music. Normally the individual chaplains would have it copied for their personal use. The title found at the front of the volume reveals its content: "*Cannon Missae Muzarabes*," although commonly called "*Oferencio*."

This manuscript, due to the character of its script and composition as well as to its illustrations, dates back to the era of the foundation of the Mozarabic Chapel by Cardinal Cisneros. Although no author is given, we can affirm that it emerges from the same scriptorium as *Chant Book IV* or "*Agenda Mortuorum*." The *Oferencio* is one of the most frequently used liturgical books. Its state of conservation certifies clearly the passage of time and the numerous chaplains who have used it. Its frequent use, both in the Corpus Christi Chapel as well as in the Mozarabic parishes for the purpose of recopying, and the personal ownership of it by some of the chaplains, is attested to by the simple inscription on the backside of the first folio: "If this little notebook is lost, as is often the case, I beg that whoever finds it, bring it back to me."

Chant Book IV, known as the "*Agenda Mortuorum*" or "*Libro de Lauda*," is a manuscript on parchment dating from the first half of the sixteenth century. The volume consists of fifty-two folios. It measures 410 x 289 mm (280 x 190 mm). It is bound in wood covered with brown leather, now in a very poor state of conservation, with metal hardware and closures, black ink, and with paragraph markers, rubrics, and staff in red.

It contains the Office of the Dead. Its regular and frequent use is certified by the fact that the chaplains had to satisfy the obligations inherent to the Mozarabic benefices they enjoyed by offering prayers for the repose of the soul of the founder of the Chapel and of his family members. They were also asked to celebrate Masses for the dead both in the Chapel and in the parishes.

The *Chant Book* is divided into two parts. The first, from folio 1 to 30, contains the Office of the Dead. The second, from folio 31 to 52, the Proper Office for the Titular Saints of the Mozarabic parishes of the city: San Lucas, Santa Eulalia, San Sebastian, San Marcos, San Torcuato, and Santus Justa y Ruffina. Due to its content, the Office of the Dead and the hymns and antiphons of the titular saints of the Mozarabic parishes, it was a book used both in the Corpus Christi Chapel as well as in the Parishes. And, its frequently sung melodies would have been well known among the faithful as a result. The "*Agenda Mortuorum*" has the added value of being intimately connected to the Mozarabic Breviary, published by Cardinal Cisneros in 1502. The latter contains regular cross-references to the former, corresponding exactly to the cited folios and texts.

The melodies found in these four *Chant Books* written by experts in mensural notation according to the custom of the times, will, happily, soon be available in a facsimile edition to scholars and lovers of the Hispanic-Mozarabic liturgy. Along with the facsimile edition there will be diverse studies by experts in musicology. God willing, it will serve to revitalize the liturgy and to help penetrate the depths of its Christian and Hispanic character.

DR. ANGEL FERNANDEZ COLLADO
TRANSLATED BY FR. RAUL R. GOMEZ, Ph.D.

NOTES

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²M. Arellano Gracia, *La Capilla Mozarabe o del Chorpus Christi*, Toledo 1980; J. Meseguer, "El Cardinal Jimenez de Cisneros, fundador de Capilla Mozarabe," in *Historia Mozarabe, Actes del I Congreso Internacional de Estudios Mozarabes*, Toledo 1987, 149-245; R. Gonzalez Ruiz, "La persistencia del rito hispanico o mozarabe en Toledo despues del año 1080," *Anales Toledanos* 27 (1990) 9-33; A. Fernandez Collado, "La Capilla Mozarabe del Corpus Christi," in *Piedras Vivas. La Cathedral de Toled 1942*, Catalogo de la Exposicion, Toledo 1992, 63-68, 152-153.

³*Missale mixtum secundum regulam beati Isidori, dictum mozarabes*, ed. Pedro de Hagenbacch, Cathedral of Toledo, Capilla Mozarabe, Toledo 1500, 470 ff.; *Breviarium secundum regulam beati Isidori*, ed Pedro de Hagenbacch, Cathedral of Toledo, Capilla Mozarabe, Toledo 1502, 432ff.; Brou, "Etudes sur le missel et le breviere mozarabes imprimes," *Hispania Sacra* 11 (1958) 349-398; J.M. Martin Patino, "El Breviarium mozarabe de Ortiz," *Micellanea Comillas* 40 (1963) 205-279.

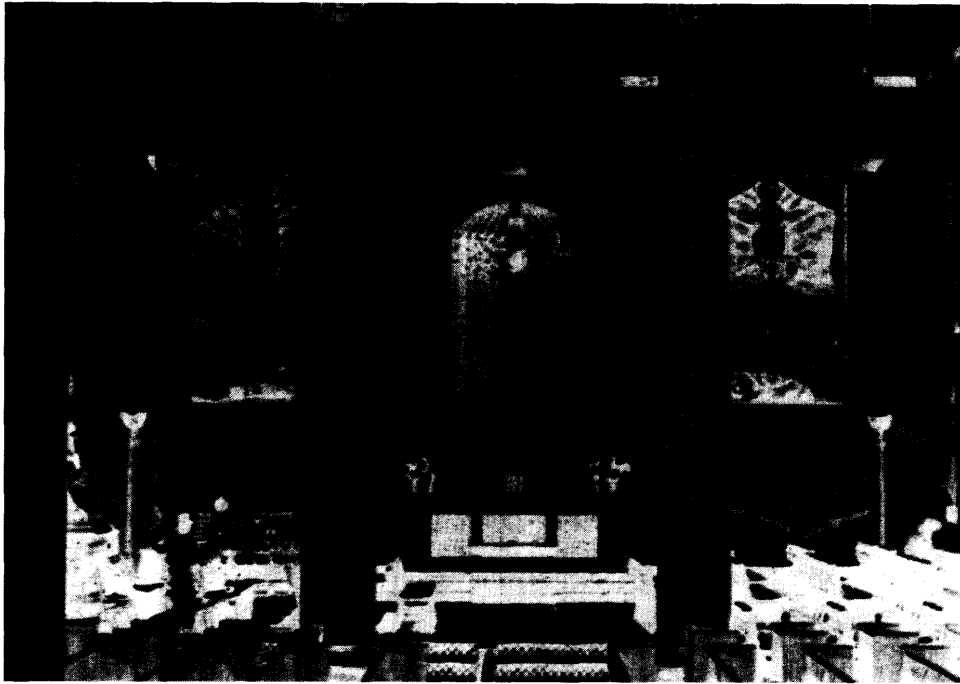
⁴The nine manuscripts used as the foundation for the work of the commission of Canon Alonso Ortiz for the preparation of the Missal and the Breviary, and for the musicalation of the texts that appear in the *Chant Books* were the following: Toledo 35-1, Toledo 35-3, Toledo 35-4, Toledo 35-7 (all from the parish of Santa Eulalia), Toledo 35-2, Toledo 35-5 (all from the parish of Santas Justa y Rufina), Toledo 33-2, Toledo 35-6, and Toledo 35-8 (from various origins).

⁵*Missale Hispano-Mozarabicum I* (Prenotandos, Ordo Missae, Propio del Tiempo, Advitiento, Curesma, Pascua, Cotidiano), Conferencia Episcopal Espanola-Archobispado de Toledo, Barcelona 1991; *Missale Hispano-Mozarabicum II* (Prenotandos, Ordo Missae, Propio de los Santos, Comun de los Santos, Comun de Difuntos, Varias necesidades), Conferencia Episcopal Espanola-Arzbispado de Toledo, Barcelona 1994; *Missale Hispano Mozarabicum: Liber Commicus I*, Conferencia Episcopal Espanola-Arzbispado de Toledo, Barcelona 1991; *Missale Hispano-mozarabicum: Liber Commicus II*, Conferencia Episcopal Espanola-Arzbispado de Toledo, Barcelona 1996.

⁶"Homilia de s. s. Juan Palbo II en la Basilica de San Pedro durante la Misa en Rite Hispano-Mozarabe," *Boletin Oficial del Arzbispado de Toledo*, julio-agosto (1992) 275-279. Trans. of: "La liturgia hispano-mozarabe representa pues una realidad eclesial, y tambien cultural, que no puede ser relegada al olvido si quieren comprender en profundidad las raices del espiritu cristiano del pueblo espanol."

⁷Ibid. Trans of: "Esta liturgia ayudara a revivir rasgos importantes de la espiritualidad cristiana de vuestros antepasados, espiritualidad que indubablemente ha contribuido a forjar la idiosincrasia del pueblo espanol en su evolucion religiosa, cultural, social y politica."

⁸C. Rojo and G. Prado, *El canto mozarabe*; E. Carrillo Morales, *Musica y Capellanes Mozarabes*, Estudio Teologico San Ildefonso, Toledo 1991; H. Gonzalez Barriouevu, "La musica liturgical de los mozarabes," in *Los mozarabes. Una minoria olvidada*, Fundacion El Monte, Seville 1998, 151-200; J.C. Asensio Palacios, "El canto en la antigua Iglesia de Espana," in *Actes del I Congreso Nacional de Cultura Mozarabe*, Publicaciones Cajasur, Cordoba 1996, 127-150; M.C. Penas Garcia, "Los Sacrificios del Cantoral I de Cisneros," in *Actes del I Congreso Nacional de Cultura Mozarabe*, Publicaciones Cajasur, Cordoba 1996, 207-216.



Altar of St. John Baptist, Cathedral of St. Matthew (Washington D.C.)

REFLECTIONS ON THE LITURGICAL REFORM

This talk was given at the July 22-24, 2001 "Fontgombault Liturgical Days" held at Fontgombault Abbey in France.

My speech, as you can well imagine, will not be that of a liturgist or of a theologian, but that of a man of culture, of an historian, of a lay Catholic who attempts to situate the problems of the Church from within the horizon of his own times. From this perspective, I propose to develop certain reflections on the historical and cultural roots of the post-conciliar liturgical reform. I am, in fact, convinced that the clearer the picture that emerges, the easier will be the comprehension and the solution of the complex problems before us. Any problem, and the liturgy is no exception, to be grasped in its essence, must in fact be situated within a broader context. Anyone who would study Gothic architecture, for example, must not neglect its connection with medieval Scholasticism, so well illustrated by Edwin Panofski, just as in seeking to understand the figurative art of the nineteenth and twentieth centuries it would be necessary to resort to the studies of Hans Sedlmayr, which grasp its profound ideological dimension.

Thus, just as a discourse on art must go beyond art, a technical-esthetic judgment being insufficient, so a discourse on the liturgy must go beyond the liturgy itself, in attempting to find its ultimate meaning. The liturgy, what's more, is not solely the collection of laws which regulate the rites. These rites, in their variety, refer to the unity of a faith. Without the content, the Christian cult would be an exterior act, empty, deprived of value, an action not sacred but "magical," typical of certain gnostic or pantheistic con-

LITURGICAL REFORM

ceptions of the world. In this sense, it has been said, "the cult, understood in all its plenitude and profundity, goes well beyond the liturgical action."

In its forms, in its rites, in its symbols, Catholic liturgy must reflect dogma. Dogma, it has been said, is for liturgy what the soul is for the body, what thought is for speech. So it is necessary to make the intimate and profound connection between the liturgy and the faith, which has traditionally been expressed in the phrase *lex orandi, lex credendi*. In this axiom we are able to find a key to interpreting the contemporary crisis.

The axiom *lex orandi, lex credendi* in the theology of the twentieth century

At the beginning of the twentieth century, modernist theologians reinterpreted the axiom, *lex orandi, lex credendi*, according to the categories of their thought which, under the influence of the ideologies then dominant, fed on a kind of evolutionism in a mold simultaneously positivist and irrationalist.

George Tyrrell, in particular, considered by Ernesto Buonaiuti as the person "the most firmly impregnated with faith and enthusiasm for the modernist cause," identified revelation with vital experience (religious experience), which is realized in the consciousness of everyone. So it is the *lex orandi* which must dictate the norms for the *lex credendi* and not the reverse, seeing that "the credo is contained implicitly in prayer and must be drawn from it with a great deal of difficulty; and that any formulation must be put to the test and explained by the concrete religion which it expresses." The history of modernism after its condemnation is still to be written; but it is certain that several of these authorities penetrated to the interior of the "liturgical movement," to such an extent that Pius XII felt himself constrained to intervene with his important encyclical *Mediator Dei* of 20 November 1947, in order to correct the deviations.

The Pope condemned, in particular, "the error and fallacious reasoning of those who have claimed that the Sacred Liturgy is a kind of proving ground for the truths to be held of faith," basing itself upon an erroneous reading of the adage *lex orandi, lex credendi*. "But this is not" - affirmed Pius XII - "what the Church teaches and enjoins; if one desires to differentiate and describe the relationship between faith and the sacred liturgy in absolute and general terms, it is perfectly correct to say, . . . let the rule of belief determine the rule of prayer."

So Pius XII reaffirmed the primacy of the objectivity of the faith over the liturgy understood as subjective "religious experience," contrary to those who seem to indicate in "liturgical praxis" the new norm of the Catholic Faith. After the constitution *Sacrosanctum Concilium* of 4 December 1963, the liturgical reform, undertaken by Paul VI in applying the conciliar decrees and which ended in the apostolic constitution *Missale Romanum* of 3 April 1969, again updated the connection between *lex orandi* and *lex credendi*.

The first and most influential critics of the liturgical reform, Cardinals Ottaviani et Bacci, in presenting Paul VI a brief critical examination of the *Novus Ordo Missae*, defined the new rite as "a striking departure from the Catholic theology of the Mass as it was formulated in Session 22 of the Council of Trent." It should be recalled that this session had defined the Mass as a truly propitiatory Sacrifice in which "Jesus Christ Himself is contained and immolated in an unbloody manner." The criticisms of Cardinals Ottaviani and Bacci and of other authors which followed, underlined how the new *lex orandi* of Paul VI did not reflect on this point, in an adequate fashion, the traditional *lex credendi* of the Church. A discussion then opened, which has not yet ended, that led to moral dilemmas and fractures within the Church. The *Novus Ordo Missae*, born also in order to effect a form of liturgical encounter with non-Catholics, ended by producing, on the contrary, a phase of liturgical disunion among Catholics.

The basic thesis that I will attempt to present synthetically is this: the connection *lex credendi-lex orandi*, implicit in the liturgical reform, must be read in the light of the new theology which prepared Vatican Council II and which above all wanted to direct its de-

velopments. The *lex orandi* expressed by the *Novus Ordo* appears in this sense the revision of the Catholic Faith by the anthropological and secularist "turn" of the new theology; a theology, it must be stressed, which does not limit itself to re-proposing modernist themes, but makes them its own according Marxist ideas, that is to say, according to a thought which presents itself as a radical and definitive "philosophy of praxis."

This means that an overall judgment of the reform, especially thirty years after, cannot limit itself to a theoretical analysis of the New Rite promulgated by Paul VI, but must necessarily extend to the "liturgical praxis" which followed its institution. The liturgical reform today can no longer be considered statically, in the documents which it founded, but must be seen in its dynamic aspect, paying attention to a multiplicity of elements which, although not foreseen by the *Novus Ordo*, has become a whole part of what can be defined as contemporary liturgical praxis.

The secularization of the liturgy

The Mass, which is the sacred action par excellence, has always been regulated by a rite, which is to say, its *ordo*, according to the words of Saint Augustine: "*totum agendi ordinem, quem universa per orbem servat Ecclesia.*" With the liturgical reform, the essence of the Sacrament which remains valid and retains its efficacy, did not change, but, according to the expression of Cardinal Ratzinger, a new rite was "fabricated" *ex novo*.

The rite, of which the classic definition goes back to Servio (*Mos institutus religiosi caeremoniis consecratus*), is not in fact the sacred action but the norm which guides the unfolding of this action. It can be defined as the whole of the formulas and practical norms which must be observed in order to accomplish a specific liturgical function, even if the term sometimes has a broader meaning and designates a family of rites (Roman, Greek, Ambrosian). It is for that reason that if the sacraments, in their essence, are immutable, the rites themselves can vary according to peoples and times.

In theory, the *Novus Ordo* of Paul VI established a collection of norms and prayers which regulated the celebration of the Holy Sacrifice of the Mass in place of the ancient Roman Rite; in fact, the liturgical praxis revealed that one found oneself with a new protean rite. In the course of the reform a whole series of novelties and variations were progressively introduced, a certain number of which were foreseen neither by the Council nor by the constitution *Missale Romanum* of Paul VI.

The *quid novum* would not know how to limit itself to the substitution of the vulgar languages for Latin. It consists equally in the will to conceive the altar as a "table," in order to underline the aspect of the banquet in place of the sacrifice; in the *celebratio versus populum*, substituted for *versus Deum*, with, as a consequence, the abandonment of the celebration toward the East, which is to say toward Christ symbolized by the rising sun; in the absence of silence and of recollection during the ceremony and in the theatricality of the celebration accompanied often by songs which tend to desacralize a Mass in which the priest is often reduced to the role of "president of the assembly"; in the hypertrophy of the liturgy of the Word in comparison to the Eucharistic liturgy; in the "sign" of peace which replaces the genuflections of the priest and the faithful, as a symbolic action of the passage in the liturgical action from the vertical dimension to the horizontal; in Holy Communion received by the faithful standing and in the hand; in the access of women to the altar; in concelebration, tending to the "collectivization" of the rite. It consists above all and finally in the change and substitution of the prayers of the Offertory and of the Canon. The elimination in particular of the words *Mysterium Fidei* from the Eucharistic formula, can be considered, as Cardinal Stickler observed, as a symbol of the demystification and so the humanization of the central core of Holy Mass.

The main theme of these innovations can be expressed in the thesis according to which, if we want to render faith in Christ accessible to the man of today, we must live and present this faith to the interior of contemporary thinking and mentality. The tradi-

tional liturgy, by its incapacity to adapt itself to the contemporary mentality, distances man from God and renders itself guilty of the loss of God in our society. The reform proposed to adapt the Rite, break down the essence of the Sacrament, in order to permit the Christian community this "participation in the sacred" which cannot be grasped through the traditional liturgy.

Thanks to the principle of *participatio actuosa*, the entire community becomes subject and bearer of the liturgical action. "The phrase 'active participation,' apparently so modest, complete and conscious, is an indication of an unlooked-for background," observes Fr. Angelus Häussling, in stressing the connection between the *participatio actuosa* of the liturgical reform and that which, in the school of Karl Rahner, has been called the "anthropological turn" (*anthropologische Wende*) of theology.

It does not seem excessive to affirm that the *participatio actuosa* of the community appears to be the ultimate criterion of the liturgical reform from the perspective of a radical secularization of the liturgy. Such a secularization consists of the extinction of the Sacrifice, the sacred action par excellence, which will be replaced by the profane action of the community that glories in itself, or, according to the words of Urs von Balthasar, aims to respond to the praise of the Grace of God with a "counter-glory" purely human.

It is not truly the priest, *in persona Christi*, that is to say God Himself, who acts, but the community of the faithful, *in persona hominis*, in order to represent the exigencies of this modern world which a disciple of Rahner defines "as holy and sanctified in its profane state, that is to say holy under the form of anonymity." Opposed to a "divine, sacred, and plurisecular Word" which has as a consequence "a liturgy regarded as sacred and separated from life," is a Word of God which "is not pure revelation, but also action: it realizes that which it manifests"; it is "the absolute self-realization of the Church."

The distinction, proposed by Rahner, between the "secularization" which must be positively admitted as an inevitable phenomenon, and the anti-Christian "secularism," which would only be a form deviating from secularization, is captious. In fact, the word "secularization", while having a number of different senses, is commonly understood to be the same as secularism, as an irreversible process of "mundanization" of a reality which is progressively liberated from all its transcendent and metaphysical aspects.

This secularization presents itself in fact not only as a *de facto* acceptance of the continuing secularization of the present-day world, but also as the idea of a process that is irreversible, and, insofar as it is irreversible, true. This secularization is "true" because the truth is in every way immanent in history; the sacred is "false" because of its illusion of transcending history and of affirming a qualitative distinction between the faith and the world, between transcendent and transcendental. Faith in the power of history thus takes the place of faith in Providence and in the power of God. This philosophy of history is founded on the myth, proper to illuminism, of the world become "adult" which must liberate itself from the values of the past, recovering from the childhood of humanity, in order to attain to a level of life entirely rational. Such a vision has found a rigorous expression in Protestant thought, especially in the thesis of Bonhoeffer on the so-called "maturity of the world." (*Mündigkeit der Welt*), a maturity which one attains with the elimination of the sacred from life, in all its dimensions. This maturity has been carried to its ultimate coherence by Gramscian Marxism, which represented the development in the twentieth century of the philosophy of the Enlightenment and secularism's point of arrival as radical immanentism. Progressive theology, especially after the Council, wanted to replace traditional philosophy with "modern" philosophy, in subordinating itself inevitably to Marxism. The latter represented for Catholic progressivism the first philosophy that had succeeded in transporting its criterion of truth into praxis and which, in the success of this praxis, seemed to demonstrate the truth of its thought.

The affinity between the theological vision of Tyrrell, founded on the primacy of *lex orandi* over *lex credendi*, and the concept of the "self-realization" of the Church in the pastoral and in the liturgy of Karl Rahner, has been remarked. However, the authorities of the first modernism were developed by progressive theology from within the perspec-

tive of thought which is no longer simply positivist but Marxist, a perspective of thought that puts the finishing touches to a process judged necessary, which sinks its roots into the philosophy of the Enlightenment and into Protestantism, and further still, into the intellectual movement that put an end to medieval society. "The philosophy of praxis," according to Gramsci, "is the crowning achievement of all this movement of intellectual and moral reform ... it corresponds to the link Protestant + French Revolution."

The philosophy of Gramscian praxis, retranscribed theologically, leads to the necessity of a new *praxis orandi*. The liturgical reform presents itself then as the Word of the new theology which takes flesh, that is to say praxis, in "self-realizing" the Church by the new secularized liturgy.

New liturgy and post-modernity

As we have been able to observe, the problem goes well beyond the liturgy itself: it touches upon all of the decisions concerning the relations between the Church and modern civilization; it refers to the necessity of a theology of history. Above all it cannot be resolved in abstract fashion but must take into account what has occurred in the Church in the course of these last thirty years. Throughout the liturgical reform, secularist theology has sought in praxis the proof of its own truth. But then the truth which results from this praxis has not been a rapprochement between the Church and the world but on the contrary an extraneous thing ever enlarging between the Church and the world, and which attained its current dimensions in the crisis of faith since admitted to by everyone.

The new theology sought an encounter with the modern world exactly on the eve of the collapse of this world. Indeed, in 1989, with the so-called "real socialism," all the myths of modernity and of the irreversibility of history which represented the postulations of secularism and of the "anthropological turn," collapsed. The paradigm of modernity is replaced today by that of post-modern "chaos," or of "complexity," the foundation of which is the negation of the principle of identity-causality in all aspects of the real. In subordinating itself to this cultural project, the new progressivist theology proposes the "deconstruction" of all that it has "fabricated" in the course of these last thirty years, beginning with the liturgical reform that it now considers constructed according to an abstract and "bureaucratic" model. Thus, to the schema "monocultural modern" of the new *Ordo Missae*, is opposed the postmodern "inculturation" of the liturgy which is left to the "creativity" of the local churches.

The distancing from the Roman liturgy is described by Anscar J. Chupungo according to the phrases "acculturation" and "inculturation" and of "liturgical creativity," through a dynamic process which from the *terminus a quo* in the traditional Roman rite is able to end up, as *terminus ad quem*, with the "values, rituals and traditions" proper to the local churches. Within this perspective of "liturgical tribalism," one can foresee the creation of a traditionalist "ghetto" recognized canonically and considered as a "local church" for those who want to remain "inculturated" in the past. However, this post-modern "multiritualism" has nothing to do with the plurality of rites traditionally recognized by the Church, which have but one unity of faith and one *lex credendi* of which the different rites are the expression. Today the fragmentation of rites risks an opening out into a fragmentation of theological and ecclesiological visions destined to enter into conflict. This liturgical chaos presents itself as a reflection of the institutionalized disorder that they would want to introduce into the Church in order to transform her divine Constitution.

How can I not share with you these words of Cardinal Ratzinger? "That which previously we knew only theoretically, became a concrete experience: the Church lives and falls with the liturgy. When adoration of the Divine Trinity disappears, when in the liturgy of the Church the faith does not manifest itself in its fullness, when the words, thoughts, intentions of man stifle it, then the Faith will have lost its place of expression

and its domicile. It is then for that reason that the true celebration of the Holy Liturgy is the center of any renewal of the Church."

Proposal of solutions

In line with these considerations, one can deduce practical conclusions which I will permit myself to set forth in the spirit of love for the Church and the Truth.

1) From the point of view of Catholics faithful to the Tradition, priests and lay persons, the solution of the whole problem, in the short term must be sought, in my opinion, within two "invariables": on the one hand, it is necessary that the "traditional" faithful recognize, not only in theory but also in all its practical consequences, the fullness of the jurisdiction which belongs to legitimate ecclesiastical authority. On the other hand, it is clear that ecclesiastical authority cannot legitimately demand that priests and faithful do positively whatever it might be that goes against their own conscience. Cardinal Ratzinger wrote several acute pages on the inviolability of the conscience which has its foundation in the right to believe and to live as faithful Christians. "The fundamental right of the Christian," he wrote, "is the right to the uncorrupted faith" and, we can add, an uncorrupted liturgy. It will not be difficult to deduce the canonical and moral consequences of these clear principles.

2) In regarding things, not from the point of view of Catholics faithful to the Tradition, but *sub specie Ecclesiae*, it seems to me that the only way ecclesiastical authorities can reasonably go in the meantime, is that indicated by the formula "reform of the reform." This way arouses among certain "traditionalists" perplexity and skepticism, for the "reform of the reform" does not constitute a true and just "restoration" of the traditional rite. But if it is true, as the traditionalists themselves maintain, that the liturgical reform succeeded in carrying out a true "Revolution," at the very moment it affirmed its continuity with Tradition, how can we deny to a reform of a contrary spirit, the possibility of arriving, even gradually, at a return to Tradition? On the other hand, it must be clear that the "reform of the reform" would not make any sense if it "offered," or better, imposed on "traditionalists," the demand that they abandon a rite to which, in conscience, they do not want to renounce; it makes sense, on the contrary, if it is proposed to the universal Church in order to rectify, at least in part, the current liturgical deviations. The "reform of the reform" makes sense as "transition" to Tradition and not as a pretext to abandon it.

3) These measures, though necessary, cannot solve the basic problem. In a phase that some would consider too long but which, in reality, is only urgent, for it admits of no shortcuts, it is necessary to renew with a theological, ecclesiological and social vision, founded on the sacred dimension, that is to say, on a project of resacralization, a society diametrically opposed to it in its project of secularization and of de-Christianization, of which we suffer the dramatic consequences. That means that one cannot imagine a liturgical reform or restoration that disregards the difficulties of a reform or restoration considered theologically, ecclesiological, and culturally. Action on the plane of *lex orandi* will have to parallel action on the plane of *lex credendi* in order to reconquer the fundamental principles of Catholic theology, beginning with a theologically exact conception of the Holy Sacrifice of the Mass.

Today secularism is in crisis. However, the new forms of the sacred, whether it be New Age religiosity, or that of Islam prospering in the West, eliminate the Sacrifice of Jesus Christ and with it the idea that man can be saved solely by the gratuitous Love of God, by His Sacrifice, and that to such a gift, man must respond by also embracing the Cross of redemption. So one must approach with love of the sublime mystery of the Cross and of the idea of sacrifice that follows from it. The sacrifice, of which the model is martyrdom and of which the expression is Christian combat, is before all the renunciation of a legitimate good in the name of a higher good. Sacrifice supposes a mortification of the intelligence which must bend itself to the Truth, on a line exactly con-

trary to that of the self-glorification of the human thought that characterizes the last centuries.

But how are we to imagine a reconquest of the idea of sacrifice, which is at the heart of the Catholic vision of history and of society, without this idea being lived? It is necessary, it seems to me, that the idea of sacrifice impregnate society in the form, today extremely abandoned, of the spirit of sacrifice and penitence. This, and no other, is the "experience of the sacred" of which our society has an urgent need.

To the principle of hedonism and self-celebration of the "I" which constitutes the core of the plurisecular revolutionary process that attacks our society, it is necessary to oppose the lived principle of sacrifice. A Catholic reconquest of society is impossible without a spirit of penitence and of sacrifice, and without this reconquest of Christian principles and institutions, it is difficult to imagine a return to the authentic liturgy and to its heart: the adoration due to the one true God.

The call to penitence, and above all an example of penitence, can be worth much more than numerous theories. It may be for that reason that at Fatima the Holy Virgin indicates the road of penitence as the only one by which the contemporary world can be saved. The triple call to penitence by the Angel in the Third Secret of Fatima, is a manifesto of doctrine and of life which shows us the way to full restoration, even liturgical.

PROFESSOR ROBERTO DE MATTEI

REVIEWS

Choral Music

Veni Redemptor gentium. Jakob Handl (Gallus). Motet for mixed voices (SATTB), unaccompanied. Paraclete Press, No. PPM00123.

At least to me, this is an unknown motet, but it is also a veritable gem. If one has the vocal resources to manage a motet with two tenor lines, this is a perfect work for Advent, edited with exemplary discretion and skill. Handl was an especially prolific 16th-century master, so it would be good to see performing editions of more of his over 400 motets. If they all flow like this one, they will provide additional ammunition to restore the polyphony of the "golden age."

CALVERT SHENK

A Prayer of Charles de Foucault. Paul M. French. Anthem for mixed voices (SATB) and organ. Paraclete Press, No. PPM00125.

The well-known "Prayer of Abandonment" has been set in a poignant, neo-romantic style in this anthem, well-crafted and comparatively easy to sing. There should be an appreciative public for this highly accessible piece, which certainly reflects the ardent spirituality of the text. It would be good to see more choral works by Mr. French, William Ferris's successor at Our Lady of Mount Carmel in Chicago.

C.S.

Magnificat and Nunc Dimittis (Centennial Canticles). Bruce Neswick. For mixed voices (SATB) and organ. Paraclete Press, No. PPM00128.

These settings of the evening canticles use the traditional Anglican Book of Common Prayer text, and seem to represent a kind of "English cathedral style," spiced up with rather more dissonant harmony than is usually associated with that *milieu*. Expansive, and not particularly easy to sing or play, these may be of only limited usefulness to the Catholic choirmaster.

C.S.

OPEN FORUM

Pained in Florida

Dear Dr. Poterack,

As I read sections of *Liturgiam Authenticam* (*Sacred Music*, Vol. 128, No. 2), I am still wondering why you printed it in its entirety for us, your readers? I realize it is an important document, especially for the hierarchy--Bishops, and then the pastors and all those persons in charge of Liturgical ceremonies, perhaps I stand alone with this viewpoint, but unless there is a clear, detailed, explicit explanation and follow-up of what can and should be done, it is a "voice calling in the wilderness."

In fact, I wonder what can be done about this situation. The clergy do not appear to care nor are they trained in sacred music as they formerly were. Many Catholic Church musicians who are well-trained organists are playing in the Protestant churches.

What we have in Florida is "cocktail lounge pianists" as "ministers of music." I just wonder how these "church musicians" get away with what they are doing? At some of the churches there is applause after a choir member sings a solo during Mass. And our "cocktail lounge pianist" is the music instructor at the local Carmelite monastery!

I have attended Mass in many of the churches in this area. The music is not what Church musicians would refer to as "music for The Church." Of course, from my point of view, the piano should be outlawed, as should the "cocktail lounge pianists" who frequent the sanctuaries. I realize, however, that the majority of people like to be entertained and that I am in the minority down here in Florida as well as back in Massachusetts.

This morning in church, the music sounded like music at a revival meeting. The choir is amplified much too loudly, the music is trite, and the visiting priest praised the choir highly! He obviously has no background in sacred music. I should have taped the music. They sing Glo-ri-a (clap clap clap) Glo-ri-a (clap clap clap) in excelsis Deo (then repeat it) etc.

What has happened to the state of Church music? It is in a total state of collapse. My question to you is why are the priests allowing such poorly composed music to be performed during

Mass? Do you think they will read this document? When I attend Mass at home--in Holyoke, Massachusetts, instead of the organ music that used to be performed, we hear an um-pa-pa type of accompaniment for all of the hymns.

I know you know that the Vatican II documents were quite clear in reference to Church music. Even the *Catechism of the Catholic Church* states "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art." (CCC #1156) Is having decent church music a lost cause? Can anything be done about the state of music in the Catholic Church? Are any of the hierarchy interested in this subject?

I used to work for the Gregorian Institute of America and visited organists and choir directors around the country and managed and directed summer sessions for church musicians (1947-1949). That was my first job after graduate school--New England Representative for the Gregorian Institute--training organists and choir directors in various dioceses around the United States. Between college and graduate school, I had a one-year full room-and-board scholarship to the Pius X School of Liturgical Music of Manhattanville College in New York City. I had been playing the organ in church since I was thirteen years of age. My dissertation at the Catholic University of America was on Sistine Chapel Manuscripts. My studies took me to the Vatican Library, to the Benedictine Abbey of Solesmes in France where I studied with Dom Gajard, O.S.B. and where we had Dom Desroquettes teach at one of the summer sessions I managed.

This was a major part of my life. Now I realize that I am in the minority in my views on many activities including Church music. Is there any hope for better church music?

Sincerely yours,

Dr. Catherine A. Dower Gold
Professor Emerita,
Westfield State College (Massachusetts)
Boca Raton Florida

NEWS

On January 18, 2002 the schismatic Fraternity of Saint John Marie Vianney of Campos, Brazil was reintegrated back into the Church by Pope John Paul II and given an Apostolic Administration, the same canonical solution proposed originally for healing the schism with the Society of Saint Pius X (SSPX). The Lord Bishop Monsignor Licinio Rangel, the Fraternity's leader, was named its administrator. He is answerable directly to the Pope. It seems the Campos priests had to agree only to four things: 1) recognition of "the Holy Father . . . with all his powers and prerogatives," 2) recognition of "the Second Vatican Council as one of the Ecumenical Councils of the Church, accepting it under the light of Holy Tradition," 3) recognition of "the validity of the *Novus Ordo Missae* . . . everytime it is correctly celebrated and with the intention of offering the true Sacrifice of the Holy Mass," and 4) promising to "strive to reach deeper in all questions that are still open, considering canon 212, with a sincere spirit of humility and brotherly charity towards all others." The Fraternity is allowed to continue celebrating according to the 1962 liturgical books. It is thought that aside from healing the Campos traditionalist schism this is meant by the Holy See as a demonstration to the skitish SSPX of how such an arrangement would in reality work. A knowledgeable Churchman commented to the editor of this journal that Rome may also eventually want all Tridentine groups in such an arrangement, in that Bishops' Conferences have consistently vetoed allowing all Roman Rite priests the option of saying the Traditional Mass if they wish. Putting traditionalist groups directly under the Pope would circumvent this problem in a way less threatening to Bishops' Conferences and allow for a "wider and more generous" celebration of the Traditional Mass.

‡

The Twelfth Annual Summer Music Colloquium sponsored by Christendom College in collaboration with the Church Music Association of America will be held in Front Royal, VA from June 18-23. There will be daily working sessions in chant, polyphony, pastoral liturgy and the theology of worship and its music, as well as a choral clinic, a membership meeting of the Church Music Association of America, a public lecture and an organ master class. The

Colloquium will conclude with a *Missa Cantata* (Gregorian chant and sacred polyphony) on Sunday, June 23rd. Daily liturgical services will range from simple Sung Masses in Latin and English to Morning and Evening Prayer, from Benediction hymns to a parish High Mass. For further details, contact Dr. Kurt Poterack, Executive Director of the Colloquium (kpoterack@cs.com) or call the Christendom Music Office at (540) 636-2900 x274, fax (540) 636-1655.

†

The nuns of Regina Laudis Abbey wish to announce the publication in the near future of *A Gregorian Chant Master Class* by the late Dr. Theodore Marier. Consisting of a textbook and compact disc, this publication will represent the ten points of style that Dr. Marier believed establish the necessary foundation for the rendering of Gregorian chant. For further information contact: Abbey of Regina Laudis, attn. *A Gregorian Master Class*, 273 Flanders Road, Bethlehem, CT 06751.

†

Thanks to the praiseworthy initiative of our member Dan Bradley, the Gregorian Institute of Guam, in collaboration with the Church Music Association of America and the Centre for Ward

Method Studies in the Benjamin T. Rome School of Music at The Catholic University of America has prepared a 2-disk CD album *in memoriam* Dr. Theodore Marier KCSG, entitled "Music in Catholic Worship: An Explanation and Demonstration."

Narrated and in part conducted by Theodore Marier, the album originated as a series of four Sunday NBC Radio broadcasts produced by the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart in Purchase, NY during September 1957. The broadcasts were later released as LP recordings, and have now been transferred to CD for the inspiration and encouragement of a new generation of listeners.

The four programs are entitled "An Introduction to Sacred Music," "The What and Why of Gregorian Chant," "Polyphony Old and New," and "Good Hymns for Better Worship." The special friendship price to CMAA members is \$10.95 post paid; orders can be sent to rskeris@excel.net. Copies will also be available during Colloquium XII in June at Christendom College.

INDEX TO VOLUME 127

ARTICLES

- Hymnody: A Development of the Middle Ages* No.1
By Larry Rootes
Roman Missal 2000: The General Instruction No. 1
By Fr. Robert Skeris
Liturgical Revolution: Towards an Understanding No. 1
By Kurt Poterack
Sacred Music Is an Integral Part of the Liturgy No. 1
By Pope John Paul II
Papal Address to Participants in the International Congress of Sacred Music No. 1
By Pope John Paul II
Liturgiam Authenticam No. 2
Issued by The Congregation for Divine Worship and the Sacraments
Theodore N. Marier No. 3
By Fr. Robert Skeris
Ordo Antiquus: The "Tridentine" Movement and "Reform of the Reform" No. 3
By Professor Laszlo Dobszay
The Easter Triduum in Milan No. 4
By Vincent Lenti
The Mozarabic Chant Books of Cisneros No. 4
By Dr. Angel Fernandez Collado
Reflections on the Liturgical Reform No. 4
By Professor Roberto de Mattei

FROM THE EDITORS

- Meet the Millennials!* No. 1
By Kurt Poterack
Liturgiam Authenticam No. 2
By Kurt Poterack
Theodore Marier, R.I.P No. 3
By Kurt Poterack
Kultursmog No. 4
By Kurt Poterack

BOOKS REVIEWED

- James McKinnon,
The Advent Project: The later Seventh-Century
Creation of the Roman Mass Proper (reviewed by K. Poterack) No. 1

Douglass Seaton (Editor),
The Mendelssohn Companion (reviewed by K. Poterack)

CHORAL MUSIC REVIEWED

- Calvert Shenk, Reviewer Nos. 3, 4

RECORDINGS REVIEWED

- Calvert Shenk, Reviewer No. 4

NEWS

No. 1, 3, 4

OPEN FORUM

No. 1, 3, 4

CONTRIBUTORS

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

Dr. Fernandez Collado of Toledo, Spain, is a Mozarabic Rite Chaplain and Cathedral Canon, Associate Archivist of the Archives and Library of the Cathedral of Toledo, Professor of History at

the Estudio Teologico San Ildefonso (Archdiocese of Toledo's School of Theology), and the Faculty of Humanities of the University of Castilla-La Mancha at Toledo.

Fr. Raul Gomez, Ph.D. is a professor and Acting Academic Dean at the Sacred Heart School of Theology, Hales Corners, WI.

Professor Roberto de Mattei holds the Chair of Modern History and is on the Faculty of Letters and Philosophy of the University of Cassino.

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