

SACRED MUSIC

Winter 2002

Volume 129 No. 4





Cathedral and Campanile, Florence, Italy.

SACRED MUSIC

Volume 129, Number 4, Winter 2002

EDITORIAL	3
<i>Kneeling for Holy Communion</i>	
SIR RICHARD TERRY AND THE WESTMINSTER CATHEDRAL TRADITION	5
<i>Leonardo J. Gajardo</i>	
"ONE, HOLY, CATHOLIC AND APOSTOLIC?"	9
<i>Joseph H. Foegen, Ph.D.</i>	
NARROWING THE FACTUAL BASES OF THE <i>AD ORIENTEM</i> POSITION	13
<i>Fr. Timothy Johnson</i>	
KNEELING FOR COMMUNION IN AMERICA?—YES!	20
<i>Two letters from Rome</i>	
REVIEWS	22
OPEN FORUM	25
NEWS	25
CONTRIBUTORS	27
INDEX	28

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of Publication: 134 Christendom Drive, Front Royal, VA 22630-5103.
E-mail: kpoterack@hotmail.com

Editorial Assistant: Christine Collins

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

Membership, Circulation and Advertising: 5389 22nd Ave. SW, Naples, FL 34116

CHURCH MUSIC
ASSOCIATION
OF AMERICA

Officers and Board of Directors

<i>President</i>	Father Robert Skeris	
<i>Vice-President</i>	Father Robert Pasley	
<i>General Secretary</i>	Rosemary Reninger	
<i>Treasurer</i>	Ralph Stewart	
<i>Directors</i>	Rev. Ralph S. March, S.O. Cist.	Stephen Becker
	Father Robert Pasley	Kurt Poterack
	Rosemary Reninger	Paul F. Salumunovich
	Rev. Robert A. Skeris	Brian Franck
	Susan Treacy	Calvert Shenk
	Monsignor Richard Schuler	Ralph Stewart

Membership in the Church Music Association of America includes a subscription to SACRED MUSIC. Membership is \$20.00 annually; student membership is \$10.00 annually. Single copies are \$5.00. Send applications and changes of address to SACRED MUSIC, 5389 22nd Ave. SW, Naples, FL 34116. Make checks payable to the Church Music Association of America.

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

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

Cover: Basilica Shrine of the Immaculate Conception, Icon of Mary the Mother of God, Eastern Rite Chapel.

Copyright by Church Music Association of America. 2002.
ISSN: 0036-2255

SACRED MUSIC (ISSN 0036-2255) is published quarterly for \$20.00 per year by the Church Music Association of America, 134 Christendom Drive, Front Royal, VA 22530-5103. Periodicals postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 5389 22nd Ave. SW, Naples, FL 34116.

FROM THE EDITOR

Kneeling for Holy Communion

In response to the confusion caused by the “no-kneeling” American Adaptation to the GIRM, we have printed in this issue two letters of the Congregation for Divine Worship (CDW) which should help to clarify the matter. Although there has been outright refusal of communion in some cases to people who kneel, the more common tactic over the Summer and Fall has been to tell people that, while they will not be denied communion, they are really “dissenting from the mind of the Church” when they do so and thus, apparently, committing a sin—and who would want to commit sin (even a venial sin) in the process of receiving Holy Communion. Clever, very clever—the old guilt trip. But that interpretation seems not to be what the Vatican had in mind when it allowed this American Adaptation. When one reads the first of the two letters, the one to the bishop, it is very difficult to sustain this interpretation. If this is what the Vatican had in mind it would have said something like, “While it is certainly wrong to go against the lawfully established norm of the Bishop’s Conference on this matter, nonetheless priests should not compound that wrong with the even greater wrong of denying someone the Sacrament—and of creating a public scandal.” But that is not what they say. The CDW says that “[e]ven where the Congregation has approved legislation denoting standing as the posture for Holy Communion . . . communicants who *choose* to kneel are not to be denied Holy Communion In fact . . .” And then it goes on to issue a veritable paean to kneeling for communion as a “centuries old tradition” which is “completely appropriate.” (italics added)

As a matter of fact, one could venture the guess that the Vatican is interpreting the American Adaptation thus, “while the Bishops Conference may strongly request or recommend standing as the posture for Holy Communion, kneeling—being an *immemorial custom*—simply cannot be banned. Those who wish to avail themselves of it must be respected—not bullied or harassed—but respected.” The only problem is that both letters deal, in the main, with the issue of priests *refusing* communion to kneelers, not with the issue of priests (or bishops) laying guilt trips on people who wish to kneel. And the issue will be further complicated if the current English translation of the GIRM is granted the *recognitio* which has the American Adaptation say that while people “should not be denied Holy Communion because they kneel” they “should be addressed pastorally, by providing the faithful with the proper catechesis on the reasons for this norm.” (The “proper catechesis” in many cases being simply a guilt trip). Our modest proposal is to bombard the Congregation of Divine Worship with letters asking them to clarify this further and to insist that the American Adaptation be rewritten before the *recognitio* is granted so that it says something like, “while the norm for the reception of Holy Communion in the United States is standing, those who kneel are not to be denied since the practice of kneeling for Holy Communion has in its favor a centuries-old tradition, and it is a particularly expressive sign of adoration, completely appropriate in light of the true, real and substantial presence of Our Lord Jesus Christ under the consecrated species.”

Well, it is worth a try. Here is the address: Cardinal Francis Arinze, Prefect, Congregation for Divine Worship, Piazza Pio XII, 10, 00120 Vatican City, ITALY. Fax # 011 3906 6988 3499.

SACRED MUSIC



View from southeast. Cathedral, Canterbury, England.

SIR RICHARD TERRY AND THE WESTMINSTER CATHEDRAL TRADITION

Sir Richard Runciman Terry spent a quarter of a century working to achieve a music program that would be the model of sacred music not only for England, but also for the entire Catholic world. To this day the legacy of this dedicated choirmaster is maintained every time the solemn liturgy is celebrated at Westminster Cathedral.¹ As the end of the nineteenth century approached, Richard Terry would receive an opportunity to realize his vision for sacred music in a setting that would put him at the center of Catholic life in England.

Herbert Cardinal Vaughan, Archbishop of the Metropolitan See of Westminster from 1892 to 1903, had great ideas for his young diocese, including plans for a new cathedral, which would require a superb music program. Two factors made the cardinal particularly aware of the need for outstanding music at Westminster. The first was the renewal of Gregorian chant that was occurring at that time, particularly through the work of the Benedictine monks at Solesmes Abbey in France. The second was the long tradition of cathedral choirs in the Anglican church. The Catholic hierarchy had only been reestablished in England for fifty years and Cardinal Vaughan wanted his cathedral to be the focus of music in England for the young Church.

In 1899 the second man in the partnership would enter the scene when Cardinal Vaughan heard Richard Terry lead the choir of the Benedictine Abbey at Downside in a performance of William Byrd's *Mass for Five Voices*. It is reported that the cardinal exclaimed, "This is the music I want for my Cathedral."² Cardinal Vaughan asked Terry to direct the cathedral choir and teach the boys of the newly established cathedral choir school just as the opening of the cathedral was rapidly approaching.

Since it was first used for worship around 1900, Westminster Cathedral has enjoyed a superb music program. It is perhaps a sad irony that the first music of great impor-

SIR RICHARD

tance that Terry would perform at the cathedral was a Solemn Requiem for Cardinal Vaughan, who died in June, 1903. Their view of sacred music had been “exactly consonant,” and Sir Richard would dedicate the rest of his time at Westminster to promoting that common love for the music of the sacred liturgy.³ The work that Terry would set out to accomplish as he took leadership of the cathedral music program was influenced and supported by the *motu proprio* issued by Pope Pius X in 1903. Terry, already an established director of chant and sacred polyphony, completely embraced the *motu proprio* and would make it his work to set a model of its proper implementation in England. From the very beginning of his tenure at Westminster he would be among the leaders of the implementation of the reform of Pius X, as demonstrated by the fact that he was using the Solesmes style of chant with special permission even before it was recognized officially by the Vatican.⁴

Sir Richard was a keen promoter of sacred polyphony of the sixteenth century, and especially of the Tudor Church music dating from around the time of the English Reformation. He was a devoted admirer of the continental composers of polyphony, especially of Palestrina, whom Terry considered to be “my daily bread during a choir-mastership of some thirty years.”⁵ Yet he was also deeply committed to the rediscovery and performance of the early Church music tradition of England, much of which had not been performed since before the Reformation. Along with names like Palestrina and Victoria, Sir Richard would lead the Westminster choir in reintroducing the works of composers such as William Byrd, Thomas Tallis, Robert Fayrfax, John Taverner, and Christopher Tye into the sacred liturgy. Just as soon as he had introduced the Solesmes chant at Westminster, Terry was also working with his young choir to perform sacred polyphony.⁶

It is not hard to see why Terry thought, in light of the *motu proprio*, that sacred polyphony was extremely important for the solemn liturgy, especially the works of Palestrina and Byrd. Pope Pius had written that the “principal office [of sacred music] is to clothe with suitable melody the liturgical text,” thus better disposing the faithful to receive the fruits of the sacred mysteries. While indicating that Gregorian chant was the most appropriate model for liturgical music, Pope Pius also affirmed that polyphony of the sixteenth century possessed “in an excellent degree” the qualities of Gregorian chant.⁸ Sir Richard would echo this when he wrote years later concerning the music of Palestrina, “it was not something imported into the service from outside. It was not music which hampered the orderly progression of the ritual acts.”⁹ Sir Richard recognized that the excellence of Palestrina, as well as much of the English music he introduced, was due to the fact that it naturally sprang from the liturgy itself and was able to truly “clothe” the liturgical text.

During the early years at Westminster, much of Terry’s work with his choir involved the well known music of the Italian School and a good amount of music of the Flemish School. This reflected both the vast amount of continental music that was known at the time and the very limited number of English compositions that were accessible for performance in the liturgy. Among the few works of English music that Terry had prepared were the three masses of Byrd, the *Mass for Four Voices* of Tallis, and about thirty motets. In comparison to the ninety-five masses and four hundred motets available from the compositions of Palestrina, the repertoire of Tudor music was very limited. But it is a testimony to the legacy of Sir Richard that by the time he left Westminster, the situation had been completely reversed. By that time, the music at Westminster Cathedral was so dominantly English that “musicians thronged to the Cathedral to hear, week after week, Tudor music.”¹⁰

One of the high points of the work of Sir Richard at Westminster, and a source of insight into the man himself, was his editing and performance of the two-volume *Gradualia* of Byrd. The *Gradualia* is a collection of the Proper of the Mass, other liturgical texts, and antiphons and hymns to the Blessed Virgin Mary. In this massive endeavor, Byrd was able to do what no other composer even attempted to do, to compose a “crys-

tallized presentation of this idea—the Mass the sun and centre; the Office of B.V.M. a constellation circling round it.”¹¹ Here we see how Terry understood so well the nature of the compositions he performed. He was able to see with the eyes of faith, which he shared with the composer, the “declaration of faith”¹² that Byrd wanted to make through the music. Terry recognized this when he pointed out that, while many English critics are able to analyze intelligently the works of Byrd, they are not able to comprehend the “significance” of those works because they have been “bred in a Protestant culture.”¹³ So for Sir Richard an understanding and love of the mysteries of the Mass was absolutely necessary for a comprehension of the work of the great composers of sacred polyphony.

The daily work of Terry involved several of the liturgical rites of the Church. The choir at Westminster sang every day at Mass, the Office of Vespers and Compline, which were combined, and at Benediction. In the early part of his time at Westminster, Terry usually had the choir sing the Ordinary of the Mass during weekdays. But as the choir improved in its capacity under his direction and as more polyphonic Mass settings were introduced into their repertoire, they gradually increased the amount of polyphony heard on a daily basis. At Vespers the *Magnificat* and the anthem to the Virgin Mary were sung in polyphony, while the psalms were sung in the plainsong chant. At Benediction it was the general practice to use plainsong, although Sir Richard performed many contemporary works that were appropriate for that rite.¹⁴

The high point of every year for the choir at Westminster was the observance of the services of Holy Week. The centerpiece of the week’s observance was the *Lamentations* of Tallis. Year after year Tallis’ masterpiece was performed, while the choir continually performed new Mass settings and other liturgical music of Holy Week.¹⁵

While Sir Richard’s influence on the music at Westminster Cathedral was immense, his impact was not limited to simply the cathedral. The work that he was doing was reported not only by the Catholic press in England, but also by the secular press. London newspapers like *The Times* and the *Telegraph* began to carry regular reviews of the music at Westminster. Every year at Holy Week, when the choir would present “the quintessence of the year’s work,” the press would publish detailed accounts of the music that was performed. The fame that came from the press coverage, as well as the publication of his book *Catholic Church Music*, resulted in an increase of interest on the part of many Catholic choir directors and organists throughout England. This led to a series of performances during Mass meant to help smaller choirs start to implement some of the reforms that Pope Pius had called for, and which Terry had already established at Westminster in a most exemplary way.¹⁶ As Andrews notes in her book, this work would prove to be “of great practical value in the reorganizing of Catholic music.”¹⁷

While the work of Sir Richard particularly emphasized the works of sacred polyphony of the sixteenth century, he also introduced some contemporary pieces of liturgical music that he recognized as being of excellent quality. Edward Elgar’s *O Salutaris* and *Ave Verum* were part of the standard repertoire of the choir. Sir Richard also gave the London premiere of Elgar’s work *Dream of Gerontius*, which used the text of a poem composed by John Henry Cardinal Newman.¹⁸ Perhaps the most famous contemporary composition that Terry introduced at Westminster was the *Mass in G minor* by Ralph Vaughan Williams. This great modern work of liturgical music was composed by Vaughan Williams specifically for performance by Sir Richard. It was first performed in March of 1923 and would be performed twice more by Sir Richard during Easter week of that year. The reason Sir Richard singled out some outstanding modern compositions of sacred music for the liturgy was that he recognized that they were written, not as concert pieces, but as the ‘adorned liturgy’ envisioned in the *motu proprio* of Pius X.

The work of Sir Richard Terry at Westminster Cathedral in the early part of the twentieth century is still an important factor in the music program at Westminster. Just as in the days of Sir Richard, the choir of Westminster Cathedral still sings at Solemn Mass throughout the week. Sung Vespers are still performed every day by the choir, and Solemn Vespers and Benediction are sung on Sundays. Through recordings of the reper-

toire and performances, both in England and abroad, the choir continues to serve as a model for Catholic music. But even today, it is the “daily singing of the liturgy in the cathedral”¹⁹ that is the central focus of the choir. It continues to draw “on the experience and traditions of the English [Anglican] cathedral foundations, yet follow[s] an entirely different musical and liturgical tradition,”²⁰ as it daily performs the music of the Catholic liturgy. The unique tradition of Westminster is still dependent on the outstanding model that Sir Richard established one hundred years ago.

Sir Richard Terry brought to his work two crucial and unique perspectives: his recognition that sacred music must flow naturally from the liturgy and his deep love for the liturgy which enabled him to comprehend the spiritual meaning of sacred polyphony. He had begun his work at Westminster with the encouragement of Cardinal Vaughan and the challenge of the *motu proprio* of Pius X to renew sacred music in the liturgy. His work in bringing about the performance of some of the greatest works of sacred polyphony of the sixteenth century, in the context of the solemn liturgy, would have earned Sir Richard a place of honor in the history, not only of the English Catholic Church, but also of Catholic music in general. Yet his work led to even more. He was a great devotee of the long-lost tradition of English sacred polyphony, which he helped to reintroduce to the entire world. When he finally left the choir of Westminster Cathedral in 1924, Sir Richard left behind a legacy of outstanding music that bears fruit, even to this day. The music of Westminster Cathedral experienced a unique high mark during the tenure of Sir Richard Terry, perhaps one that is impossible to match. Yet his vision and dedication serve as an inspiration today for the choir he helped to establish, and which considers its first Master of Music to be a “visionary”.²¹

LEONARDO J. GAJARDO

NOTES

¹ “Westminster Cathedral Choir School” [website] (Westminster Cathedral Website, 2000, accessed 19 February 2002); available from <http://www.westminster.org.uk/choir.html>; Internet.

² Hilda Andrews, *Westminster Retrospect: A Memoir of Sir Richard Terry* (London: Oxford University Press, 1948), 50.

³ *Ibid.*, 62.

⁴ *Ibid.*

⁵ A. L. Bacharach, ed., *The Music Masters*, vol. 1, *Giovanni Pierluigi Da Palestrina*, by Richard R. Terry (London: Penguin Books, 1957), 299.

⁶ Andrews, 83.

⁷ Pius X, Apostolic Letter (Motu Proprio) *Tra le Sollecitudini*, 22 November 1903, 1 [article on-line]; available from <http://www.omm.org/documents/inter-sollicitudines.html>; Internet; accessed 8 January 2002.

⁸ *Ibid.*, 4.

⁹ Terry, 300.

¹⁰ Andrews, 85.

¹¹ Terry, 97.

¹² *Ibid.*, 98.

¹³ *Ibid.*, 96.

¹⁴ Andrews, 72-74.

¹⁵ *Ibid.*, 73, 85, 93.

¹⁶ *Ibid.*, 93-95.

¹⁷ *Ibid.*, 96.

¹⁸ *Ibid.*

¹⁹ “Westminster Cathedral Choir School”.

²⁰ *Ibid.*

²¹ *Ibid.*



Nave, looking east. Cathedral, Sens, France.

“ONE, HOLY, CATHOLIC AND APOSTOLIC?”

Every time the Creed is said, traditional “marks of the Church” are affirmed once more: “one, holy, Catholic and Apostolic.” Because it is history, no questions arise about the last; it remains undeniably “Apostolic.” It began with Christ, and then the Apostles. However reluctantly though, concerned observers *can* challenge the degree to which the other three continue.

Holding out hope even to those disdainful of developments during recent decades and ongoing, the Church *does* retain considerable evidence of one-ness, holiness, and Catholicity. The Pope still sits in Rome, a *symbol* of unity and hopefully much more. John Paul II, in fact, has by his extended travels provided dramatic evidence of the Church’s basic, worldwide unity. At least a semblance of holiness also continues in its better-conducted rituals, and more orthodox and conscientious clergy. *Essentially*, the Mass remains, although critics see way too many “arbitrary” changes in historic rubrics. Regarding Catholicity, dogma and many long-held positions remain. Even the highly controversial encyclical “*Humanae Vitae*” re-asserted the Church’s long-held, if unpopular position on contraception.

Unfortunately, many of the Faithful see near-endless examples raising doubts about whether three of the traditional “marks of the Church” remain as “solid” and distinguishing as they have been historically. In the eyes of those still-friendly but

HOLY

much-worried, today's Church—in the United States, at least—shows evidence that it is less unified, holy, and even Catholic than it once was.

Concerning unity, who can argue seriously that the institutional Church is unified more than fractured severely? Evidence of the latter abounds. For instance, a well-organized minority still prefers the pre-Conciliar Missal of 1962 in the Mass, while the majority favor—or at least do not object to—the post-Conciliar Missal of 1970 used in the *Novus Ordo*. While John Paul II has instructed bishops at least twice that they should accommodate the former group, most ordinaries have ignored his words.

Out of the current “mainstream,” but very active, are such conservative groups as the Fraternal Society of St. Peter (FSSP), the Society of Saint Pius Tenth (SSPX), the Society of St. John, and the Institute of Christ the King Sovereign Priest. The FSSP has been especially successful; it has built the first seminary in a long time anywhere in this country, at Denton (Lincoln), Nebraska. Its major problem is lack of space rather than of vocations. Five new priests were ordained there by Bishop Fabian Bruskwewitz during June, 2002.¹

Among widely read publications, the *National Catholic Reporter* is usually considered liberal, the *New Oxford Review* conservative. Also of the latter persuasion are both *The Wanderer*, and *The Remnant*; even *these* two do not always agree.

Almost every current liturgy seems “different.” Variations reflect many “official” options allowed, and individual priestly preferences. Whatever the reason, unity is far less obvious than before the Council, when Mass was the same no matter the location. Then invariably in Latin, unity could almost be “felt,” no matter where said in this country or abroad.

Much documentation attests to the decided *lack* of unity in today's Church. As early as 1968, Pope Paul VI stated in *L'Osservatore Romano's* December 8 issue, “The Church is engaged in a process of self-destruction.” The President of Una Voce International has commented, “The reality of the Church in the Western world today is that it is disintegrating. To take Europe as an example, the Church there is facing extinction, as Cardinal Daneels expressed it, ‘This is not a matter of opinion, but of fact.’” And in his book, “The Decomposition of Catholicism,” (Chicago, 1970, p.1) Father Louis Bouyer observed, “Unless we are blind, we must even state bluntly that what we see looks less like the hoped-for regeneration of Catholicism than its accelerated decomposition.”²

An astute observer sees a lack of “one-ness” also, in the current “ecumenical spirit.” Thus motivated, many of today's Catholics participate in Bible studies with non-Catholic neighbors. In such sharing, the perceived core issue affecting Catholic use of Scripture is confrontation with styles of use not our own. Two Protestant movements are said to exist, one favoring mind, the other soul. Catholic tradition embraces both, as “priceless gifts from God . . . We don't have to stop thinking when we pray, or stop praying when we think.”

Even *within* the Church, he says “a rift has developed between the laity and the clergy in the post-Vatican II period . . . The Church, in losing its grip on the Catholic sense of Scripture, is in danger of losing its unity . . . If different groups of Catholics do not read Scripture the same way, eventually they will not believe the same things or share the same Sacraments. The loss of the shared Catholic sense of Scripture is the biggest single step toward destroying the unity of the Church.”³

Not only is today's U.S. Church much less characterized by “one-ness” than earlier, but it is also arguably less “holy.” One of many examples is the ongoing treatment of buildings earlier considered seriously as “Houses of God,” as little more than good-sized meeting halls. They usually still have pews, although in newer structures, even *they* have been replaced by rearrangeable folding chairs. Non-restricted, loud conversation is common, especially upon leaving. When is the last time you noticed or heard any subdued whispering in church? If no masking organ music graces the recessional, all is cacophony! Grade-school children run around freely, when present during school hours. Slides are shown on screens in sanctuaries no longer worthy of the

name. Recorded music of questionable appropriateness raises few eyebrows; aesthetic desensitizing seems rampant. Musical performances by groups both professional and amateur “prove” that today’s churches are in effect considered too often just concert halls, perhaps *favored* because of superior acoustics built in decades ago.

Illogically, some priests contribute to a perceived lack of holiness. Not uncommonly, they wear casual “civilian” clothing in public, rather than the traditional cassock, or black suit and Roman collar. In season, some have been observed jogging in shorts! Informal address is routine; it’s “Father Mike,” or just “Mike,” instead of the more respectful “Father Jones.” Pedophile scandals surfacing during 2002 did nothing for respect. They made cover stories in national magazines, and front-page headlines in newspapers.

Not only can the descriptive “one” and “holy” be challenged, but also “Catholic.” Much evidence exists that outwardly at least, the Church has become thoroughly “Protestantized.” With notable exceptions, little or no Latin is heard any more. For centuries, that “universal language” was a distinguishing feature. Today, the language is almost always English, the so-called “vernacular,” as in Protestant services.

Another way to tell Catholic from Protestant during earlier times was whether a certain phrase was included or excluded at the end of the Lord’s Prayer. Protestants added, “For Thine is the kingdom and the power and the glory,” while Catholics did not. Today, Catholics use those words also.

A similar situation exists concerning hymns. “Amazing Grace” was *never* sung during Catholic Masses; more typical was the venerable “Ave Maria.” Actually, the “Protestant factor” need not even be cited, when considering today’s most-often-heard hymns. Earlier, one sung often at Communion was, “Oh Lord, I am not worthy.” Today, much more likely is the bland—and presumptuous, arguably!—“Here I am, Lord.”

Ambiance at Mass has become much more that of a community meal than an “unbloody sacrifice.” This of course reflects the Protestant belief that “Communion” is only a symbolic remembrance of the Last Supper, rather than a sacred act involving the Real Presence.

Physical appointments have likewise been “Protestantized.” In some former “sanctuaries,” a bare chair is seen where a real altar and Tabernacle once were. Since many consider it illogical to genuflect to an empty chair, traditionally Catholic “knee bending” has become rare. The focus today at Mass is on the celebrant, often called the “presider”, rather than on worship. Significantly, the priest now *faces* the people, rather than with the people, toward the altar.

Architecture has become more stark, both in new construction and “renovation” of older buildings. Statues are seen rarely. The traditional Communion rail is long gone. If stained-glass windows remain, they are more likely to be in solid colors, rather than in instructive Biblical scenes. Buildings are more likely to be of the squat, “cracker-box” variety, contrasting sharply with reverence-inspiring, ornate-Gothic spires of old.

Collectively, all of these “watered-down” hallmarks of Catholicism evoke sadness, even bitterness, among those who can remember “what the *real* Church used to be.”

Nevertheless, “hope springs eternal,” and for believing Catholics, that is much more than wishful thinking. A detailed time-line chart, recently surfacing again after three decades,⁴ contrasts the two-millennium history of the Catholic Church with a host of other denominations, most dating from around 1500, or more recently. The text notes tellingly, that Christ established ONE Church. “Thou art Peter, and upon this rock I will build my church” (Matthew 16,18). He promised to be with THAT Church until the end of time. “Behold I am with you all days, even to the consummation of the world” (Matthew, 28, 20). And again, “The gates of hell shall not prevail against it.” (Matthew, 16, 18)

Even while accepting Christ's strong, credible promises, however, many believers become impatient, hoping for a visible, early turnaround in the "negative" trends flagged here, within their lifetimes at least.

JOSEPH H. FOEGEN, PH.D.

END NOTES

1. Personal letter, dated March 26, 2002, from Father Paul J. Carr, FSSP, District Superior.
2. All three of these observations appeared in "Michael Davies Replies" (to an address by Monsignor Arthur Calkins of the Pontifical Commission Ecclesia Dei, to the Latin Liturgy Association in Chicago, Summer, 2001), Latin Mass, Winter, 2002, 29-33.
3. Poneasa, Fr. Joseph, S.S.D., "Preserving the Catholic Sense of Scripture," Latin Mass, Winter, 2002-36-37.
4. Contact: Emerick Fund, 430 West Street Road, Feasterville PA 19047.



Second Annual Gregorian Chant Workshop (October 11 - 13), Clear Creek, Oklahoma

NARROWING THE FACTUAL BASES OF THE *AD ORIENTEM* POSITION

As one who follows the continuing and unraveling saga in Roman Catholic Liturgy revolving around the legal status of the *ad orientem* position of the Priest at the Altar during the celebration of the Mass of the current Roman Rite of Pope Paul VI, I wish to comment upon the following quote from the April 2000 edition of "The Catholic World Report" *Follow Up* article, pg. 29, that stated:

Regarding the *ad orientem* celebration [of the Mass], Cardinal Medina observed that the Roman Missal assumes that the priest is facing the people, "leaving open the possibility of his celebrating toward the apse."

Cardinal Medina, in spite of all of the good work he has done in his work to "clean-up" ICEL's act, so to speak, seems to have himself fallen victim to its unfortunate and inaccurate translation of the *General Instruction of the Roman Missal 2000* into English.

Through my own personal study of the matter, I came up with some interesting findings when I compared the Latin typical edition of the *GIRM 2000* with the "official" English translation on the points concerning the direction the Priest is assumed to be facing at certain times during the celebration of Mass. Perhaps the same kinds of errors are present in the Italian and/or Spanish versions of the *GIRM 2000*, as well. It only seems to me that, whatever edition of the *GIRM 2000* Cardinal Medina was basing his comment upon, it would not seem to have been derived from the official Latin source.

Through this article I wish in no way to show any kind of disrespect for Cardinal Medina, a Prelate of the Holy Catholic Church, nor for any other Catholic Bishop. This article must be seen as an honest attempt to get at the truth underlying the whole *ad orientem/versus populum* controversy which, if looked into more closely, may be able to be brought to a forthright resolution rooted in the *true facts* of the situation. If my research is faulty, or my observations faulty, then I certainly would welcome any kind of demonstration of the actual truth of the matter so that I can remain true to the Church and her disciplinary decrees concerning the celebration of the Sacraments.

After several thorough readings of the *GIRM 2000* in both the Latin and the English editions, in spite of how much anyone may wish it to be otherwise, I found absolutely no expressed directive or assumption that the Priest celebrating at the Altar (or even at the Chair) is facing the people (toward the nave) at all, except where he is directed to turn toward them and face them. The norms expressed in the *GIRM 2000* merely direct at certain times that the priest “*having turned around toward the people,*” or “*having then turned back around again and standing facing the people*” he carries out some action or dialogue with the people. The assumption would seem to be that the Priest would have been, prior to any instruction to *turn around toward the people*, celebrating in the *ad orientem* position at the Altar (i.e. toward the apse, “with his back to the people”), or standing at the Chair facing sideways along the side of the Sanctuary, until directed to turn around toward the people for some reason. At any rate, up until the Priest has been directed to *have turned around toward the people*, it would seem to be assumed that he had not been facing toward them up until that time. The following are quotes from the Latin typical edition *GIRM 2000, Chapter 4, I. MASS WITH A CONGREGATION, A. MASS WITHOUT A DEACON*. Beneath each Latin quote, I have included the “official” ICEL translation and my own “literal” translation of the same text. The comparisons are stunning and, as will be pointed out, revolve around the translation into English of the Latin phrases *versus ad populum* and *versus populum*. The italicized emphases in the quotes are my own.

The Opening Greeting at the INTRODUCTORY RITES (*GIRM 2000*):

124. (*Latin*) . . . Deinde, *versus a populum* et manus extendens, sacerdos eum salutatur, una adhibita e formulis propositis . . .

124. (*ICEL*) . . . Then, *facing the people* and extending his hands, the priest greets all present, using one of the formulas indicated . . .

124. (*Fr. Johnson*) . . . Then, *having turned around toward the people* and extending his hands, the priest greets the people by employing one of the proposed formulae . . .

Directly before the Prayer Over the Gifts (*GIRM 2000*):

146. (*Latin*) *Ad medium altaris deinde reversus, sacerdos, stans versus populum, extendens et iungens manus, populum ad orandum invitat, dicens: “Orate, fratres, etc. . .”*

146. (*ICEL*) The priest *returns to the middle of the altar* and, *facing the people* and first extending and then joining his hands, he invites the people to pray: “Pray, brothers and sisters.”

146. (*Fr. Johnson*) At the middle of the altar *having then turned back around*, the priest, *standing facing the people*, extending and joining his hands, invites the people to pray, saying: “Pray, brethren, etc.” . . .

Directly before giving the Sign of Peace (*GIRM 2000*):

154. (*Latin*) Deinde sacerdos, manibus extensis, clara voce dicit orationem “Domine Iesu Christe, qui dixisti;” eaque conclusa, extendens et iungens manus, pacem annuntiat, *versus ad populum*, dicens: “Pax Domini sit semper vobiscum . . .”

154. (*ICEL*) Then the priest, with his hands extended, says aloud: “Lord Jesus Christ, you said, . . .” After this prayer is concluded, extending and then joining his hands, he gives

the greeting of peace *while facing the people* and says: "The peace of the Lord be with you always . . ."

154. (*Fr. Johnson*) Then the priest, with his hands extended, says out loud the prayer "Lord Jesus Christ, who have said . . ." [A]nd having concluded the prayer, extending and joining his hands, announces the peace, *having turned around toward the people*, saying: "The peace of the Lord be always with you . . ."

At the Invitation of the People to Holy Communion (GIRM 2000):

157. (*Latin*) Oratione conclusa, sacerdos genuflectit, acceptit hostiam, eamque aliquantulum elevatam super patenam vel super calicem tenens, *versus ad populum*, dicit: "Ecce Agnus Dei, . . ."

157. (*ICEL*) At the conclusion of the prayer, the priest genuflects, takes the Eucharistic bread, and, holding it slightly above the paten or above the chalice, *while facing the people*, says: "This is the Lamb of God . . ."

157. (*Fr. Johnson*) Having concluded the prayer, the priest genuflects and takes up the host, and holding it elevated a little bit above the paten or above the chalice, *having turned around toward the people*, says: "Behold the Lamb of God . . ."

At the Communion of the Priest (GIRM 2000):

158. (*Latin*) Postea, *stans ad altare conversus*, sacerdos secreto dicit: "Corpus Christi custodiat me in vitam aeternam," et reverenter sumit Corpus Christi . . .

158. (*ICEL*) Next, *facing the altar*, the priest says inaudibly: "May the body of Christ bring me to everlasting life," and reverently consumes the body of Christ . . .

158. (*Fr. Johnson*) Next, *standing while having turned back around toward the altar*, the priest says silently: "May the Body of Christ preserve me for eternal life," and reverently consumes the Body of Christ . . .

At the Prayer after Communion (GIRM 2000):

165. (*Latin*) Deinde, *stans ad altare vel ad sedem*, sacerdos, *versus ad populum*, dicit, manibus junctis: "Oremus" et, *extensis manibus*, orationem post Communionem recitat . . .

165. (*ICEL*) Then, standing at the altar or the chair, and *facing the people*, the priest says: "Let us pray." . . . With hands outstretched, he recites the Prayer after Communion . . .

165. (*Fr. Johnson*) Then, standing at the altar or at the chair, the priest, *having turned around toward the people*, says, with hands joined: "Let us pray" and, with hands extended, recites the prayer after Communion . . ."

Two significant facts come to light by the comparison among one another of the Latin typical text of the *General Instruction of the Roman Missal*, and the ICEL translation, and my own more-or-less literal translation of the same document. The first is that ICEL never fails to translate the phrase *versus ad populum* as simply *facing the people*, as if it were the mere prepositional phrase *versus populum* without the "ad." The second is that there is no express direction given in the official documents of Vatican II, nor in the implementation of the post-Vatican II liturgical reform, that *absolutely requires* the priest to

celebrate Mass facing the people, toward the nave, for the entire duration of the prayers at the Altar. In fact, in a further comparative study of the actual implementation of Vatican II liturgical reforms, I have come across evidence that would seem to support the actual “thrust” in the implementation of the reforms towards the *ad orientem* celebration of the Mass without express provision for any kind of *versus populum* (facing the people) celebration at all. For this comparison, I turn to a brief review of a now obscure document called the *Ritus Servandus (Observing the Ritual)* that used to govern the rites and ceremonies used in the celebration of the Mass, and used to appear (only in Latin) among the introductory pages of the Roman Missal until replaced by the *General Instruction of the Roman Missal* of the current Missal of Paul VI.

The *Constitution of the Sacred Liturgy* of Vatican II was promulgated in 1963, and its purpose was to lay down the principles that were to govern the subsequent reform of the Latin Rite liturgy in the years to follow. In 1964, an official Roman Missal was promulgated which continued to print the *Ritus Servandus* in Latin among its introductory pages, along with permission for the use of the vernacular, etc., put into force in a great amount of the text of the Mass Ordinary in its pages. The 1964 version of the *Ritus Servandus* had not been revised from its Pre-Vatican II, Tridentine form, and carried over in two places within its text, the following rubrics:

V. De Oratione, Par. 3:

Si altare sit ad orientem, versus populum, celebrans versa facie ad populum, non vertit humeros ad altare, cum dicturus est “Dominus vobiscum,” “Orate, fratres,” “Ite, missa est,” vel daturus benedictionem; sed osculato altari in medio, ibi expansis et junctis manibus, ut supra, salutatur populum, et dat benedictionem.

If the altar is oriented facing the people, the celebrant with his face toward the people, he does not turn his shoulders (his back) to the altar, when there is to be said “The Lord be with you,” “Pray brethren,” “Go, the mass is ended,” or when a blessing is to be given; but rather having kissed the altar at the center, there with his hands spread out and joined, as above, he greets the people, and gives the blessing.

XII. De Benedictione in fine Missae, Par. 2:

Si celebrans in altari vertit faciem ad populum, non vertit se, sed stans ut erat, benedicit populo, ut supra, in medio altaris . . .

If the celebrant at the altar turns his face toward the people, he does not turn himself around, but standing as he was, he blesses the people at the middle of the altar, as above . . .

By 1966, the Roman Rite Altar Missal (called for the first time in English the *Sacramentary*) printed in its introductory pages a revised version of the *Ritus Servandus* that had been compiled in 1965. The experts had spent a lot of time and effort carrying out very significant revisions of the *Ritus Servandus* that touched upon and implemented many ritual aspects of the liturgical reform called for by Vatican II. Of particular significance in the revised *Ritus Servandus* was the complete omission of any reference to, or any kind of express provision for celebrating Mass at an Altar facing the people, as had existed prior to Vatican II since at least the time of the Council of Trent.

The *Ritus Servandus* of the 1966 Roman Missal was never revised in accord with the *Ordo Missae of Pope Paul VI of 1969*, but was essentially abandoned and replaced by the *General Instruction of the Roman Missal*. Nevertheless, the omission of any kind of express provision for celebrating Mass facing the people carried over into the *GIRM*, as well. In

fact the use of the phrase *versus ad populum* (having turned around toward the people) in the *GIRM* took over the phrase *conversus ad populum* (while having turned around toward the people) of the *Ritus Servandus*, 1965. Both phrases in their root form mean essentially the same thing, i.e. “having turned around as upon an axis,” stemming from the Latin verb: *verto, vertere, verti, versum*.

The Latin perfect participle *versus* is from the verb *verto, vertere* as its 4th principle part. I looked up the verb *vertere* in several very large, voluminous Latin dictionaries, among them, the *Oxford Dictionary of Latin*. The meanings given for *verto, vertere* are many; but among the examples given are: 1) to twirl or spin around, as in a dance, 2) to turn around, 3) to turn back around and change direction as at the end of a row when plowing a field. The participle form and meaning of *versus* seems to be demanded or necessitated by the use of the Latin preposition *ad*, as in the context of the phrase *versus ad populum* that means “having turned around toward the people” or “having turned around to face the people.” The use of the Latin word *versus* alone without the preposition *ad* makes *versus orientem* (facing east), *versus populum* (facing the people, as in *GIRM 2000*, par. 146), or *versus altare* (facing the altar).

Consequently, by a careful study of the actual original language used by the Church for expressing ritual actions, or rubrics of the Mass, both before and after Vatican II, we are brought full circle, back to the opening considerations of this article. Cardinal Medina and many others seem to have seriously flawed translations of the *GIRM 2000* upon which they are basing their observations concerning ritual actions in the celebration of the Mass, or they are relying upon experts who are not accurately conveying the actual literal meaning of the Latin typical edition. (I am assuming that the authors of the *GIRM 2000* have adequate knowledge of the Latin language to convey the meaning of what they actually intend the rubrics to direct.) No matter how much any of us might wish to preserve peace and the *status quo* of the post-Vatican II liturgical *fait accompli* of priests celebrating the Mass “facing the people,” we are forced to conclude that Mass celebrated facing the people for the entire duration of the prayers at the Altar is nothing more than a virtually universal concession and *innovation*, and that it is not in accord with the express rubrics and descriptions (at the historical and linguistic level, at least) for the celebration of the Mass found in force in the current Latin Typical Edition of the *General Instruction of the Roman Missal (GIRM 2000)*.

Hence it would seem that, at the same historical and linguistic level, the facts of the matter demonstrate the antithesis of Cardinal Medina’s assumption that “the Roman Missal assumes that the priest is facing the people, leaving open the possibility of his celebrating toward the apse.” Namely, based upon the above-presented wording of the rubrics in the Latin Typical Edition and in the literal English translations of the same rubrics of the *GIRM 2000*, it would be more accurate perhaps to say: “the Roman Missal assumes that the priest is not always facing the people, leaving open the possibility of his celebrating toward the nave.” *This is to say, the current Roman Missal of Pope Paul VI assumes that the Priest at the Altar will not always be facing the people throughout the entire celebration of the Mass, except where directed to turn around toward them to face them; and this fact is so presumed that it is not even envisioned, addressed, or expressed that the Priest at the Altar would ever celebrate toward the nave, that is, while facing toward the people throughout the entire Mass.* Nevertheless, the astute observer might point to the new paragraph 299 of the *GIRM 2000* in order to demonstrate that there is, in fact, a new provision for the Priest to celebrate while facing toward the people throughout the entire Mass. Paragraph 299 is set forth below in Latin, ICEL, and literal English:

299. (*Latin*) Altare maius exstruatur a pariete seiunctum, ut facile circumiri et in eo celebratio *versus populum* peragi possit, quod expedit ubicumque possibile sit. Altare eum autem occupet locum, ut revera centrum sit ad quod totius congregationis fidelium attentio sponte convertatur. De more sit fixum et dedicatum.

299. (ICEL) In every church there should ordinarily be a fixed, dedicated altar, which should be freestanding to allow the ministers to walk around it easily and Mass to be celebrated facing the people, which is desirable whenever possible. The altar should occupy its place so that it is truly the center on which the attention of the whole congregation of the faithful naturally focuses. As a rule, the altar is fixed and dedicated.

299. (Fr. Johnson) The main altar is to be constructed disjoined and separate from any wall, which is desirable whenever it is possible, so that it can be walked around easily and celebration *facing the people* may be carried out at it. Moreover this altar shall occupy a place that it is in reality the center to which the attention of the whole congregation of the faithful will be turned toward unaided and on its own accord. By regular practice the altar is to be fixed and dedicated.

Central to the literal sense of the original language of paragraph 299 of the *GIRM 2000* is the fact that Latin is highly inflected and does not rely upon *syntax* (word order) as much as English does. The phrase ICEL puts great emphasis upon, and does not actually translate very accurately is *quod expedit ubicumque possibile sit*. They emphasize its syntactical position, coming right after the description of being able to walk around the altar and to have Mass celebrated at it facing the people, and they translate *ubicumque* as “whenever.” But this Latin subordinate clause begins with *quod*, which is a neuter singular demonstrative modifying *Altare*, the Latin noun for Altar, which is neuter singular. If the phrase were qualifying the actions of being able to walk around the Altar and being able to celebrate Mass at it facing the people (*ut facile circumiri et in eo celebratio versus populum peragi possit*), two things not one; then this same clause would begin with the Latin word *quae* (neuter plural), not *quod*, and this clause would end with the plural form of the verb, namely, *possint*. Moreover if the authors intended to convey the meaning “whenever,” then it seems that one of the usual Latin words for “whenever,” e.g. *quandoquaque*, *utcumque*, or *quoriescumque*, ought to have been employed. As it is, the usual meaning in English of the Latin word *ubicumque* is “whenever.” In this situation the regular meaning “whenever” would certainly be an apt description qualifying the place and manner of construction of the Altar. Taking other senses of these words seems to be stretching their usual meanings and uses in the Latin language. The use of *quod* (neuter singular) for the same two things, would break the standard rules of grammar. Thus we approach ever nearer the issues at the heart of the *versus populum* habit of the post-Vatican II, contemporary Catholic Liturgy of the Eucharist.

The whole controversy draws my mind and imagination to the days of St. Athanasius where just *one-iota* (*i*) of the Greek Alphabet made the difference in the Theology that split the Church along doctrinal lines between the Arians and the Orthodox Catholics. Was the Incarnate Word of God Jesus Christ *homoousios* (of the same substance) of the Father, or was he merely *homo-i-ousios* (similar in substance) to the Father? Now we live in a day when the translation of the Latin word *ad*, or rather the ignoring of the word *ad*, as present in the description of the Sacred Rites and Ceremonies in the Roman Missal, is splitting the Liturgical Discipline of the Church into two camps. In popular Catholic worship at the Holy Sacrifice of the Mass is the Priest to celebrate at the Altar, facing in the same direction as the people, leading them in offering the transcendent Sacrifice of Jesus Christ to the Father, in the Holy Spirit; or is the Priest to be required at all cost, no matter what the history or circumstances involved, to lead all prayers at the Mass always and at all times facing toward the congregation? Where is our modern day St. Athanasius who will find himself waking up in a liturgically upside-down and backwards world?

I point out again that I believe Cardinal Medina has made great strides in his dealings with ICEL, calling the organization to higher standards of intellectual honesty and scholarly integrity. Anything he can do to straighten out ICEL will help in the controversy of

the *ad orientem* posture of the Priest at Mass, as both the problems of translation into the vernacular and the problems of its ritual celebration are interrelated. Most Bishops in the United States of America, such as Bishop Foley of Birmingham, Alabama continue to hold on to the idea that the celebration of the Mass *facing the people at the altar* is part-and-parcel of Vatican II. Bishop Foley, for example, has expressed his keen awareness that it is his "absolute duty to protect [the liturgy] from innovation or sacrilege;" yet he does not seem to realize that the Priest at the Altar celebrating Mass facing the people is the innovation. Furthermore, any implication that celebrating the Mass *ad orientem* could even suggest a case of "sacrilege" is beyond my ability to comprehend. The originators of division were those who "forced" priests to celebrate Mass facing the people under the pretext of "law" in the first place, allowing in real practice (though perhaps conceding in theoretical possibility) no toleration for any priest to dare celebrate the Mass at the altar in the *ad orientem* direction along with the people for any part of the Mass, at all. It certainly seems just, fair, and reasonable that the celebration of Mass ought to be freely allowed where both priest and people together face the same direction at the altar, experience as to how to celebrate the Mass at the altar *ad orientem* should have to fear sanctions and the repercussions of punishment by Ecclesiastical Authorities for simply following this immemorial custom of the Catholic Church, expressed by the language of the *GIRM 2000*.

REV. TIMOTHY D. JOHNSON

Kneeling for Communion in America?—Yes! (Two letters from Rome)

The following responses to questions were published in the November-December 2002 edition of Notitiae, the official publication of the Congregation for Divine Worship and Discipline of the Sacraments. These responses represent the view of the Holy See on the questions of kneeling to receive Holy Communion and the right of Catholics to address concerns to the Holy See.

Congregation de Cultu Divino et Disciplina Sacramentorum
Prot. n. 1322/02/L
Rome, 1 July 2002

Your Excellency,

This Congregation for Divine Worship and the Discipline of the Sacraments has recently received reports of members of the faithful in your Diocese being refused Holy Communion unless while standing to receive, as opposed to kneeling. The reports state that such a policy has been announced to parishioners. There were possible indications that such a phenomenon might be somewhat more widespread in the Diocese, but the Congregation is unable to verify whether such is the case. This Dicastery is confident that Your Excellency will be in a position to make a more reliable determination of the matter, and these complaints in any event provide an occasion for the Congregation to communicate the manner in which it habitually addresses this matter, with a request that you make this position known to any priests who may be in need of being thus informed.

The Congregation in fact is concerned at the number of similar complaints that it has received in recent months from various places, and considers any refusal of Holy Communion to a member of the faithful on the basis of his or her kneeling posture to be a grave violation of one of the most basic rights of the Christian faithful, namely that of being assisted by their Pastors by means of the Sacraments (*Codex Iuris Canonici*, canon 213). In view of the law that “sacred ministers may not deny the sacraments to those who opportunely ask for them, are properly disposed and are not prohibited by law from receiving them” (canon 843 Par. 1), there should be no such refusal to any Catholic who presents himself for Holy Communion at Mass, except in cases presenting a danger of grave scandal to other believers arising out of the person’s unrepented public sin or obstinate heresy or schism, publicly professed or declared. Even where the Congregation has approved of legislation denoting standing as the posture for Holy Communion, in accordance with the adaptations permitted to the Conferences of Bishops by the Institution Generalis Missalis Romani n. 160, paragraph 2, it has done so with the stipulation that communicants who choose to kneel are not to be denied Holy Communion on these grounds.

In fact, as His Eminence, Cardinal Joseph Ratzinger has recently emphasized, the practice of kneeling for Holy Communion has in its favor a centuries-old tradition, and it is a particularly expressive sign of adoration, completely appropriate in light of the true, real and substantial presence of Our Lord Jesus Christ under the consecrated species.

Given the importance of this matter, the Congregation would request that Your Excellency inquire specifically whether this priest in fact has a regular practice of refusing Holy Communion to any member of the faithful in the circumstances described above and—if the complaint is verified—that you also firmly instruct him and any other priests who may have had such a practice to refrain from acting thus in the future. Priests should understand that the Congregation will regard future complaints of this

nature with great seriousness, and if they are verified, it intends to seek disciplinary action consonant with the gravity of the pastoral abuse.

Thanking Your Excellency for your attention to this matter and relying on your kind collaboration in its regard,

Sincerely yours in Christ,
Jorge A. Cardinal Medina Estevez, Prefect

+Francesco Pio Tamburrino
Archbishop Secretary



Congregation de Cultu Divino et Disciplina Sacramentorum
Prot. n. 1322/02/L
Rome, 1 July 2002

Dear Sir,

This Congregation for Divine Worship gratefully acknowledges receipt of your letter, regarding an announced policy of denial of Holy Communion to those who kneel to receive it at a certain church.

It is troubling that you seem to express some reservations about both the propriety and the usefulness of addressing the Holy See regarding this matter. Canon 212 Par. 2 of the Code of Canon Law states that “Christ’s faithful are totally free to make known their needs, especially their spiritual ones, and their desire: to the Pastor of the Church.” The canon then continues in Par. 3: “According to their own knowledge competence and position, they have the right, and indeed sometimes the duty, to present to the sacred Pastor; their opinions regarding those things that pertain to the good of the Church” . . . Accordingly, in consideration of the nature of the problem and the relative likelihood that it might or might not be resolved on the local level, every member of the faithful has the right of recourse to the Roman Pontiff either personally or by means of the Dicasteries or Tribunals of the Roman Curia.

Another fundamental right of the faithful, as noted in canon 213, is “the right to receive assistance by the sacred Pastors from the spiritual goods of the Church, especially the word of God and the Sacraments.” In view of the law that “sacred” ministers may not deny the sacraments to those who opportunely ask for them, are properly disposed and are not prohibited by law from receiving them” (canon 843 Par. 1), there should be no such refusal to any Catholic who presents himself for Holy Communion at Mass, except in cases presenting a danger of grave scandal to other believers arising out of the person’s unrepented public sin or obstinate heresy or schism, publicly professed or declared. Even where the Congregation has approved of legislation denoting standing as the posture for Holy Communion, in accordance with the adaptations permitted to the Conferences of Bishops by the *Institution Generalis Missalis Romani* n. 160, paragraph 2, it has done so with the stipulation that communicants who choose to kneel are not to be denied Holy Communion on these grounds.

Please be assured that the Congregation takes this matter very seriously, and is making the necessary contacts in its regard. At the same time, this Dicastery continues to be ready to be of assistance if you should need to contact it again in the future.

Thanking you for your interest, and with every prayerful good wish, I am

Sincerely yours in Christ,
Monsignor Mario Marini, Undersecretary

REVIEWS

BOOKS

Missale Plenum, c. 13th century. Verdun 759, Biblioteca Municipale. Codices Gregoriani II, Padua, 1994.

This is a facsimile edition of a 13th century manuscript, a full missal, *missale plenum*. For the celebration of the liturgy of the Mass Verdun 759 it contains the priest's prayers and chants of the Sacramentary, the biblical readings, epistles, lections and gospels of the Lectionary and the proper and ordinary Gregorian chants of the Gradual.

The manuscript, a complete missal, *Missalis plenarius*, includes all that was necessary for the celebration of the Holy Eucharist in thirteenth century northeast France.

The following is the order of service for the Mass of the first Sunday of Advent, ff.1,v1,2. (A modern foliation in Arabic numbers is provided for the 300 pages of the facsimile).

Verdun 759 begins with the Introit chant, "*Ad te levavi*" for the first Sunday of Advent; the Collect, "*Excita quaesumus*," follows. There is then the rubric for the Lesson of the Apostle Paul to the Romans, "*Fratres scientes quia hora*." The response, "R", is the gradual-response chant "Universi." The Alleluia chant, "*Ostende nobis*," follows the gradual chant immediately since at this time there were only the two biblical readings. Next, the manuscript provides a choice of two gospel texts: the Prologue of Mark, 1,1-8 and, for this Advent Sunday, the familiar gospel of the end of time, Luke 21, 25-33. The Offertory chant is "*Ad te Domine levavi*." The Oratio super oblata, Secreta, is "*Haec sacra nos*." The Communion chant is "*Dominus dabit*." The final entry for Advent I is the Postcommunion Prayer, "*Suscipimus Domine*."

Some parts of the Mass not included above are found elsewhere in the manuscript. The psalm at the foot of the altar, Ps. 13, with its antiphon and response, "*Introibo ad altare Dei*", is on folio 126 of the manuscript. The Kyriale chants are recorded on ff.266v-268v. The Credo chants are not in the Kyriale but appear on ff.188-218. The chanting of the Credo may sometimes have been of choice because of the rubric, "*Non dicitur Credo*." The "*Non*" is occasionally crossed out. The Preface chants begin on f.127v and conclude on f.133. The Canon of the Mass, "*Te igitur*," is on f.133v. It is without music as it was prayed silently. The Lord's Prayer,

Oratio Dominica, with its chanted introduction is on f.135v-136. It is followed by the Embolism, "*Libera nos*," without notation.

Dom Daniel Saulnier, Benedictine monk of St. Peter's Abbey, Solesmes, provides the liturgical, codicological and paleographic study of the manuscript. He also furnishes the analytical, chant and epistle and gospel indexes. The commentary, in rather small print, is included in the facsimile, pp.vii-xvi, and is arranged in two parallel columns in the French and Italian languages. (The facsimile is an Italian publication of the *Associazione Internazionale Studi di Canto Gregoriano* under the direction of Nino Albarosa and Alberto Turco).

Dom Saulnier had the advantage of an on sight study of the manuscript, which was lent by the Biblioteca Nazionale of Verdun to the Biblioteca Nazionale of Sable near Solesmes.

The date of the manuscript, 13th century, is attested by comparison of this plenary missal with other manuscripts of the same period in the northeast of France as to their text and musical scripts, as well as to their decoration.

The manuscript originated in the Abbey of Saint-Vanne of Verdun, where it remained until the time of the French Revolution. In 1792 the Benedictines were evicted from their abbey, and in their absence the monastery was destroyed. Internal manuscript evidence supports the provenance of Saint-Vanne because of the liturgical prominence of Saint-Vanne in the manuscript. His feast day is celebrated with an octave.

In this manuscript the sanctorale is not included with the temporale, but is preserved in a separate section of the codex. The calendar of saints' days is missing from Verdun 759, but another Saint-Vanne missal, Verdun 758, gives October 30 as the anniversary of the consecration of the Verdun abbey church which was dedicated to Saint-Vanne.

Verdun 759 is beautifully decorated with one color only—red. The facsimile edition successfully reproduces the manuscript decoration. The large and small initials, the rubrics and the titles of the lessons are colored in red by a decorator contemporaneous with the principle scribe, the one hand, who is alone responsible for the text of the prayers, the lessons, and the chants, which are copied in black ink. Occasionally, some of the letters of the text as well as some of the notes of the chant neumes are colored in red.

The text employs many abbreviations. Three punctuation signs are used: two signs to indicate the major and minor divisions of the text, and the sign of interrogation, reminiscent of the ancient question mark that gave rise to the quilisma neume. The end of the line of text is shown by a hyphen.

The four lines of the staff are carefully traced in brown ink. The clef signs: C, F, rarely G, and the neumes are written in dense black ink.

On page XV Dom Saulnier provides a table of the principle neumes of Verdun 759, including the design of the frequently used liquescent neumes. The special or so-called ornamental neumes do not appear in Verdun 759. There is no quilisma and the oriscus so important for the neumatization of the pes quassus, virga strata, pes stratus and pressus is not found in Verdun 759. The custos, the guide at the end of the staff, is not present. The notation does not have epistemata. By the 13th century, what was gained in the intervallic precision of the notation was lost in comparison with the expressive qualities of the early staffless neumatization. The Verdun 759 notation exhibits the so-called German "dialect": the tendency of D to ascend to F rather than to E, and the A to C rather than to B: Cf. the Introit, "Dominus dixit," Filius, a-c, f.10v, and also the Introit, "Ecce advenit," D-F, f.20v. Dom Saulnier points out that this melodic procedure is also characteristic of some late manuscripts of eastern French notation.

The 13th century manuscript Verdun 759 is included in the Solesmes critical edition of the Roman Gradual as being the earliest intervallic representation of the French northeast, Lorraine, neumatic liturgical chant tradition. It contributes a 13th century solmisation of the famous 10th century non-intervallic witness to the chant tradition of northeast France, namely, the Codex Laon, Bibliothèque Municipale 239.

In the center of the manuscript there is inserted an *Ordo Missae* which dates from the XV century. The notation employed here is the quadratic staff notation of the period. The original decoration style of the manuscript is limited in the insertion. Following the *Ordo Missae* there is a collection of sequences and late Masses without notation. These additions are not treated in the Commentary.

The history of the plenary missal dates as early as the 10th century in Italy and France. There is extant a full missal of the 10th century originating in

north-east France. (Paris Bibliothèque Nationale, lat. 17305). By the 13th century, the plenary missals had practically replaced the sacramentaries. The existence of the plenary missal, such as Verdun 759, reflects the requirement, beginning as early as the 9th century, that the priest celebrant recite privately all the texts of the Mass, including the chant texts sung by the choir. This practice is contrary to the liturgical diversity of roles now fortunately observed in the celebration of the Holy Eucharist.

Verdun, Bibliothèque Municipale 759, *Missale*, published in facsimile in 1994, is the second in the series *Codices Gregoriani*. The first facsimile edition in the series was the Codex Bibliotheca Capitulare 40 della Cattedrale di Benevento, which appeared in 1991. (Reviewed in *Sacred Music*, Winter 1994, vol.2, #4).

The editors of Verdun 759, Nino Albarosa and Alberto Turca, are to be congratulated for the publication of this facsimile. Also to be congratulated is Dom Daniel Daulnier for his valuable study of the manuscript.

+GERARD FARELL, O.S.B

(This review was written shortly before
Fr. Farrell died in January of 2000.)

The English Plainchant Revival. By Bennet Zon. New York: Oxford University Press. 1999. Pp. xxii, 410. \$95.00.

Of the many forms of church music that the author could have singled out for the kind of scholarly assessment that is found in this present volume, the author chose one of the simplest as well as one of the most ancient and widely-used forms in the history of church music, namely plainchant. In Roman Catholic church music history, this music is also known as Gregorian Chant, thereby identifying it with the name of Pope Saint Gregory the Great (d. 604), a name that has been traditionally associated with the Latin liturgy of the early Roman Catholic Church.

The musical style of plainchant in its pristine state is characterized by a somewhat elevated declamation of a prayer text, support by a melody of limited tonal range. It is also distinguished by being unaccompanied by other instruments such as the organ, and only sparsely adorned with simple melodic designs.

As this simplest of musical forms, plainchant has served the musical needs of the Church from

earliest times. That it should figure in England during the post-Reformation period, a time of extreme political unrest and turmoil, attests to its commonality of acceptance and function prior to and following the Reformation and the Council of Trent in the sixteenth century.

As told here, the story of the role played by plainchant in a tumultuous time-segment of church music history in England is the central theme of the book. Furthermore, the author devotes two of the three main divisions of his history to the plainchant in the history of the Roman Catholic Church. For example, Part I is devoted to "The Plainchant Revival in the Eighteenth-Century Roman Catholic Church in England," Part II sets forth "The Plainchant Revival in the Nineteenth-Century Roman Catholic Church in England," and in Part III, the author writes about "The Revival of Plainchant in the Nineteenth-Century Anglican Church." For each segment of church music history singled out for mention, the author provides a wide-ranging commentary as a background to the topic at hand.

In the scope and sequence of Zon's exposition, he exhibits early on in the narrative his secure grasp of the elements of his topic. His arrangement of the interconnecting events, authors, music, and publications is meticulously supported by cogent reference to authoritative sources. The book is valuable as a compendium of important information, presented with unique insights into the lives and contributions of many known and unknown musicians of the period.

But there is more.

As the reader follows the route of the author's investigation, he will be dismayed by the episodes and grim conflicts that meet his eye. For example, in penal times the celebration of Mass was prohibited everywhere except in the foreign embassy chapels, where Roman Catholics could worship freely. The embassy chapels also served as focal points for the delivery of printed prayer books, handwritten and printed collections of plainchants, Graduals, and other necessary accessories of Catholic worship. The recipients of these publications could not always be sure of the delivery of these items, for if the bearers of them were apprehended, the items would be destroyed and the bearers subject to severe punishment and even death.

Out of this troubled environment, there appeared on center stage the person of John Francis

Wade (1711-1786), a convert to Roman Catholicism, known in music history simply as the composer of the Christmas hymn "Adeste Fideles." Biographical data on Wade are surprisingly nonexistent. His value to the revival rests mainly on his extraordinary contributions to the underground movement through his expertise as a printer, calligrapher of music notation, a Psalter, a Gradual, and a Confraternity Handbook, among other precious and useful items all distributed through the underground church. The voluminous evidence of his presence and contribution to the cause of plainchant leads the historian Zon to attribute the very beginning of the plainchant revival in England to Wade in 1737.

Most of the Penal Laws were eventually repealed by the second Catholic Relief Act of 1791 and the Catholic Emancipation Act of 1829. Following this historic event, many names emerge as leaders and contributors to the expansion and use of plainchant. Their names can be recognized at this distance for their support of the plainchant cause. Among the names listed is that of Vincent Novello (1781-1861), also a convert to Roman Catholicism, who served the cause through numerous printed publications, which were quickly absorbed by a public feeling themselves unburdened by the shackles of the Code.

The list of contributors reads like a litany of saints. These, too, receive the author's full attention as he presents them with sympathetic and precise commentary.

As a summary opinion, the author asserts that the revival of plainchant in the Anglican Church in England followed along one hundred years after that of the Roman Catholic Church. He says that it might not have come about at all were it not for the enthusiastic acceptance by individuals rather than by a sudden appreciation of musical liturgical aesthetics on the part of the Anglican Church.

The history ends with a projection and estimation of the future of plainchant. Of special interest are his views on the adoption of plainchant in the quasi-religious music outside the confines of the Church.

Reprinted from *The Catholic Historical Review* 86/3 (July 2000) 517/9 through the courtesy of Mons. Robert Trisco, editor. This is the last piece written by

+THEODORE N. MARIER

OPEN FORUM

Hootenannies, Mariachis and Polkas in the Great Southwest!

Dear Dr. Poterack,

A note in response to the Shenk interview in the Spring 2002 issue of *Sacred Music*.

At one point in the interview you ask Mr. Shenk about the origins of the so-called "Hootenanny" or "Guitar Mass" and he responded with information about "The Church Light Music Group" in London. Lutherans, too, were into the same style of presentation especially on college and university campuses in the early 1960's. These types of services followed on Sunday morning often in the same room where the night before a "coffee house" complete with a variety of folk singers had taken place. This is the same time that visual artists were into "happenings" as "art." I witnessed both types of activities in the early 60's in Columbus, Ohio near the campus of Ohio State University.

The television show called "Hootenanny" I believe first aired in the 1962 or '63 season and was really a spin-off of campus coffee houses. This type of activity continued through the decade but began to fade in the 70's. The first "Hootenanny" Mass in Phoenix was held at the Newman center on the Arizona State University campus in 1965. Though thankfully I was not there I've spoken with someone who actually performed in it.

In the next question you ask for a comment on the thesis that guitar, polka, mariachi, etc. Masses "resulted from a trickling down to the popular level of the blurring of distinction between grace and nature which you would find expressed in certain theologies such as the theology of secularization." Mr. Shenk replies with an argument from Harvey Cox's *The Secular City*. While I suspect that from the theological point of view you are both correct, I think you give too much credence for theological knowledge to the "man in the pew" and not enough to the calculating influence of second generation post-conciliar reformists-liturgists (I believe that the first generation were actually active during and before the council). These folks jumped on the in-

fluence of "popular culture" and the vernacularization of the Mass to produce the resultant divisive, idio-culturalization of the Mass for specific cultures (Hispanic, Polish, etc.) AND later specific "groups" of people (life teen, children's Masses, etc.).

The first "mariachi Mass" was the *misa Panamericana* which was developed in Morelia, Mexico using compositions from composers of various Latin American countries. While considered by most a folk Mass (that is of origin from within the people and without "composers") that is absolutely not true as each and every song can be credited to composers chiefly from Mexico and Chile. The "mariachi-ization" of the music relates to the styles in which the individual pieces are performed, e.g., the *Senor ten piedad* is a *ranchera*, the *Credo a huapango*, and the *Cordero de Dios a cumbia*, all typical mariachi genres.

While one would hope that in the true spirit of Vatican II all of these types of Masses would be on the decline, unfortunately in my Diocese (Phoenix) one can attend guitar, mariachi, and polka Masses every Sunday, though nary a Mass in Latin nor the sound of Gregorian Chant. May we all continue to pray especially to our Blessed Mother and to Saint Caecilia that the next generation of liturgists fully understand the graces of the "sacred" and that music truly worthy of the worship of Our Lord be restored to His Church.

Sincerely yours,
J. Richard Haefer
Associate Professor of Musicology,
School of Music
Arizona State University
P.O. Box 870405

NEWS

The Second Annual Gregorian Chant Workshop Weekend was held at Our Lady of the Annunciation Priory at Clear Creek (OK) from Friday October 11th through Sunday the 13th. It was organized by the monks of Clear Creek under the direction of Father Philip Anderson, O.S.B. Prior. Father Prior lead the group in preparing to sing Compline according to the Roman tradition not the monastic tradition which the monks sing Friday and Saturday nights. He also prepared the group to sing with the monks at the Conventual Masses of Saturday and Sunday.

Honored guest for the weekend was Father Robert A. Skeris, President of this organization and Chaplain of Saint Mary, Help of Christians Parish (Tridentine Indult Mass) in the Archdiocese of Milwaukee. Father Skeris presented two lectures on the basics of singing chant and the development of the Ward Method. (Father Skeris is now head of the Ward Method Institute at Catholic University in Washington, D.C. in addition to his other duties.)

Father Mark Bachman priory organist and assistant choirmaster, presided over the "children's classes" which were taught this year by Miss Lauren Lantier, a young teenager who has been studying the Ward Method with Father Bachmann. On Saturday afternoon the adult group divided into multiple sessions taught by the three priests and Professor J. Richard Haefler, Associate Professor of Musicology at Arizona State University.

About seventy people were registered for the weekend including over a half dozen children. Teenagers from junior high through college attended the sessions with the adults. Ladies outnumbered the gentlemen by far and it is hoped that next year there will be more men to sing the Psalms of Compline antiphonally with the ladies.

Lodging was arranged by Father Francis Bethel, guestmaster, in the priory, the guest house and at several nearby cabins and motels through some people brought their campers and tents. Participants came from Oklahoma and all of the surrounding states: Texas, Arkansas, Missouri, and Kansas. Mr. and Mrs. Steve and Lisa Lantier graciously offered use of their cabin adjacent to the monastery grounds for all of the practice sessions and for the closing picnic. An educational and fun time was had by all and all look forward to the Third Annual Gregorian Chant Workshop Weekend to be held next year.

For more information you can contact Brother Philip Anderson, Prior, Clear Creek Monastery, 58404 West monastery Road, Hulbert, OK 74441 or Fax 918 722-1044.

According to the November 2002 *Opera News* published by the Metropolitan Opera Guild, the Choir of Benedictine nuns at the Abbey of Regina Laudis in Bethlehem, CT. will issue its third CD of Gregorian chant in December 2002. Titled *A Gregorian Chant Master Class*, the new release contains a textbook and an accompanying CD with in-

structions in the fundamentals of teaching and singing Gregorian chant. All of the Choir's CD's, which include *Women in Chant* (1997) and *Recordare* (2000) are available by calling 203-266-5286 or through the Abbey's website, www.Abbeyofreginalaudis.com. The *Gregorian Chant Master Class* will also be available through the Centre for Ward Method Studies at The Catholic University of America, distributed by CUA Press.

The Boston Archdiocesan Choir School began its fortieth year this Fall. A number of special events are planned such as a piano recital, the premier of a Mass written in memory of the choir school founder Dr. Theodore Marier, a Founder's day celebration, a Spring Concert featuring the Mozart *Requiem* and the Verdi *Te Deum* and a fortieth anniversary retrospective recording. For more information call 617 868-8658.

Father Pierre Blet, SJ, Professor of Church History at the Gregorian University, celebrated for his defence of Pope Pius XII against the charge of anti-Semitism, has given an interview in which he made some interesting comments apropos relations between Rome and the Society of Saint Pius X and the attitude of Rome to the Traditional Mass. This interview was published in the July-August 2002 issue of the journal of *Una Voce France*. Father Blet considers that there are at present indications that an entente may be reached. Father Blet noted that members of the Society had been very warmly received during the Holy Year, but that things have slowed down a little since then due principally to the question of accepting Vatican II. He added that "this was not an impediment given that the Council had not promulgated any binding dogmatic definition. Everyone therefore has the right to examine what he feels able to accept . . ."

Where the problem of the Mass is concerned, certain cardinals of the Curia, and not the least among them, would be willing to accept the Mass of St. Pius V. Some of them have celebrated it publicly. Father Blet then made public some information that has remain confidential until now: "The Pope himself celebrated this Mass during his recent vacation." He also reported the suggestion of a cardinal who remarked that in a town in the Middle-East where he had been a missionary the Mass is celebrated in a dozen different rites. "Under these circumstances, he asked, why could

there not be two rites in the West?" Father Blet added: "The Curia is ready to make concessions in this matter."

‡

A sad form letter sent out October 29th by Mr. Dean Applegate: "As you may have already heard, *Cantores in Ecclesia* is no longer in residence at St. Patrick's Church in Northwest Portland. The decision to leave was made in response to memoranda from the pastor, Fr. James Mayo, on the 7th of October. One memo contained his ultimatum regarding the replacement of Gregorian Introids and Graduals with opening hymns and responsorial psalms at the Saturday evening Latin Mass. In this memo he also gave deadlines for these changes to be implemented: Saturday, October 12 for the Introit and Saturday, October 19 for the Gradual. The other memo from Fr. Mayo forbade the use of the choir room for music lessons, effective Monday, October 21.

On the 15th of October, I received an additional memo from Fr. Mayo, 'Just double checking to make sure we are both on the same page about music this coming weekend. It is my expectation that there will be an Entrance/Gathering Hymn and some kind of Responsorial Psalm. This is predicated, based on your memo of last week, on your continuing here at St. Patrick's. Thank you for your cooperation.

After much soul searching and consultation with members of the choir and board of directors, I decided that Fr. Mayo's restrictions regarding the liturgy and the choir's use of facilities were not acceptable. I notified him about this decision in a let-

ter of October 17. At that time I also requested that the choir be permitted to sing through the month of October because services had already been advertised in our monthly newsletter. On the same day I got a further memo from Fr. Mayo informing me that the choir would be permitted to sing on Saturday, October 19, but that this would be our last Mass at St. Patrick's.

The Saturday evening Mass on the 19th was a most gratifying and poignant experience for *Cantores in Ecclesia*. The sadness of the occasion was underlined by Fr. Mayo's announcement at the end of the service that he was cancelling the Latin Mass . . . "

If you wish to give your support or just find out if *Cantores in Ecclesia* has found a new home you can call Mr. Applegate at 503 295-2811 or check out the website www.cantoresinecclesia.org

‡

CONTRIBUTORS

Fr. Timothy Johnson is Associate Pastor at St. Joseph's Catholic Church in Devil's Lake, ND.

Leonardo J. Gajardo, a native of Chile, is a seminarian for the Diocese of Gary, Indiana. He received his B.A. in philosophy (*summa cum laude*) from Sacred Heart Major Seminary, Detroit, in 2002, and is currently pursuing theological studies at Catholic University in Washington D.C.

Joseph H. Foegen is Professor of Business at Winona State University (MN) and has published in *Sacred Music* before.

INDEX TO VOLUME 129

ARTICLES

- Music for All Seasons: The Byrd Gradualia Revisited* No. 1
By Kerry McCarthy
- Interview: Calvert Shenk* No. 1
By Kurt Poterack
- Papal Address on the Liturgy* No. 1
By Pope John Paul II
- A Bishop Cannot Force Female Altar Servers on His Priests* No. 1
By Pope John Paul II
- Papal Address to Participants in the International Congress of Sacred Music* No. 1
By the Congregation for Divine Worship
- Faithful Servant of the Kingdom: A Hymn to St. Thomas More* No. 1
By Benjamin Smedberg
- A Reform of the Reform* No. 2
By Father John Parsons
- Monsignor Johannes Overath (1913-2002)* No. 2
By Monsignor Richard Schuler
- The "Reform of the Reform" and the Old Roman Rite* No. 3
By Dr. Robert Spaemann
- A Victory for the Mass of Saint Pius V* No. 3
By Father Paul Aulangier
- Sir Richard Terry and the Westminster Cathedral Tradition* No. 4
By Leonardo J. Gajardo
- "One, Holy, Catholic and Apostolic?"* No. 4
By Joseph H. Foegen, Ph.D.
- Narrowing the Factual Bases of the Ad Orientem Position* No. 4
By Fr. Timothy Johnson

FROM THE EDITORS

- Job Openings* No. 1
By Paul Brentwood
- La question liturgique* No. 2
By Kurt Poterack
- Fifth International Church Music Congress* No. 3
By Msgr. Richard Schuler
- Kneeling for Holy Communion* No. 4

BOOKS REVIEWED

- Missale Plenum*, c. 13th century.
Verdun 759, Biblioteque Municipale.
Codices Gregoriani II, Padua, 1994.
(reviewed by G. Farrell) No. 4
- The English Plainchant Revival.*
By Bennet Zon. (reviewed by Theodore Marier) No. 4

CHORAL MUSIC REVIEWED

- Calvert Shenk, Reviewer No. 1

RECORDINGS REVIEWED

- Calvert Shenk, Reviewer No. 2, 3

NEWS

No. 1, 2, 3, 4

OPEN FORUM

No. 2, 4