

# SACRED MUSIC

Winter 2003

Volume 130 No. 4





*View from Southwest. Cathedral, Canterbury  
Romanesque and Gothic. Begun 1070. Largely 1175-1452*

# SACRED MUSIC

## Volume 130, Number 4, Winter 2003

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View from Northwest. Cathedral, Winchester. Romanesque and Gothic. 1079—XV Cent.

## FROM THE EDITOR

With the Feast of St. Caecilia this year we mark the 100th anniversary of the promulgation of Pope St. Pius X's *motu proprio* on sacred music. As promised, *Sacred Music* is celebrating this with a series of articles on the *motu proprio* beginning with this issue. The first section of the *motu proprio* deals with the general principles of sacred music, and the article in this issue (*Sarto-Conservative Reformer*) by the CMAA president, Fr. Dr. Robert Skeris, deals with these general principles. So let us carefully attend to these general principles since they resemble "a great cluster of large grapes, close-set and ample, ripened and matured in God's warm sun, bending low under its own weight..." (Included is the actual text of this part of the *motu proprio*.)

Also in this issue is the first of three anonymous English Ferial Masses (Kyrie, Sanctus, Agnus Dei) which will be published in upcoming issues of *Sacred Music*. After the last one has been published readers will be asked to vote for their favorite one which will be performed at the next Church Music Colloquium which will be June 22-27, 2004 on the campus of The Catholic University of America. So be sure to save the next three issues.

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# SARTO, THE 'CONSERVATIVE REFORMER' - 100 YEARS OF THE MOTU PROPRIO OF POPE ST. PIUS X

Two days after the centennial of the papal election of the 4th of August 1903 which elevated Giuseppe Sarto to the Chair of Peter as Pope Pius X, Pope John Paul II reminded the participants in his weekly general audience at Castelgandolfo that the future Pope was born in 1835 at Riese, a small town in the pre-Alpine area of the Veneto region, which had remained deeply Christian amidst the secularising influences of the early XIXth century. Sarto spent more than three score years of his life within his native area. He was ordained priest in 1858 after studies at the Seminary of Padua where his superiors recognised his "passion for music." His first assignment was as assistant to an old invalid pastor at Tombolo. There he organised a Gregorian chant schola, and taught Mass chants to the faithful. Though Sarto was not a learned scholar, a doctor of canon law or theology, he was always a very good student who profited much from an excellent basic education in philosophy and theology.

In 1867 Sarto was named archpriest at Salzano, 1875 canon of the Cathedral at Treviso, vicar general of the diocese and spiritual director of the Seminary. Three years later he was elected Vicar Capitular at the death of Bishop Zanetti, and in 1882 as Vicar General of Treviso, Mons. Sarto personally participated in the Gregorian Congress at Arezzo, which passed resolutions affirming the problematic nature of the then papally privileged Regensburg Medicean edition of the chant, and calling for a revival of the traditional liturgical melodies along the lines which Dom Joseph Pothier, O.S.B. had sketched out in 1880.

Named Bishop of Mantua (which at that time was beset with many problems), Sarto began in 1884 to teach dogma courses in the Seminary, giving each student a personal copy of the *Summa Theologiae*. He also personally conducted chant rehearsals for the students, so that the Mass chants would be sung correctly. And in his ten years as bishop of Mantua, Sarto twice visited every parish in the diocese, where he himself regularly preached, heard confessions, distributed Holy Communion, confirmed, taught catechism classes and spoke with every one who wanted to see him. In 1893 Pope Leo XIII named Sarto Patriarch of Venice and Cardinal, and ten years later Sarto was elected Pope, ultimately receiving 55 of 60 votes. Pope John Paul II was not exaggerating when he told his listeners at the audience that as Pope, Pius X "played an important role in the history of the Church and of humanity at the beginning of the XXth century." The Holy Father recalled Sarto's canonisation on 29 May in the Marian Year 1954, citing the words of Pius XII on that occasion: Pius X was an "invincible champion of the Church and a providential saint of our times" whose work "resembled the struggle of a giant defending a priceless treasure – the inner unity of the Church in the deepest of her foundations: the faith." (AAS 46 [1954] 308.)

As pastor, Bishop and Cardinal, indeed also as Supreme Pontiff, Sarto's lifestyle always remained extremely modest, the style of a simple country pastor who arose daily at four o'clock and retired at eleven p.m. for a few hours' rest. In 1875, when the Bishop of Treviso appointed him a canon of the Cathedral and spiritual director of the diocesan Seminary, Sarto introduced himself to the students as "a poor country pastor." Everyone who knew Sarto as bishop – including non-Catholics – praised his untiring devotion to duty in his episcopal office, his energetic approach to work and his organisational talent, combined with great friendliness and graciousness. Even as Patriarch of Venice, Sarto was and remained the born parish priest and pastor of souls.

It is thus understandable that in view of the strongly diplomatic and political character of the preceding pontificate, many Cardinals in the conclave of 1903 sought a pope with roots in more exclusively religious and pastoral practise, hence also a pope who

came from outside the ranks of the Curia Romana. Very similar reasons led to the election fifty years later of another Patriarch of Venice as successor to Pius XII: Angelo Roncalli as John XXIII.

This personal orientation changed little when Cardinal Sarto donned the white cassock of the Sovereign Pontiff. His papal motto clearly indicated his chief goal: the deepening of religious life amongst priests and people. The new Pope's forty-five years of experience as a "poor country pastor" is the precondition for "restoring all things in Christ" through

- his reform of seminary education, Biblical studies, and the revision of the Vulgate Bible; and
- the decisive impetus he gave to the activity of the laity, particularly regarding social questions and the renewal of Christian culture in the modern world.

Here, we sense the basic intention behind the prescriptions for religious education, catechesis and preaching; the motivation for decrees on early and even daily Holy Communion, and the sponsorship of Eucharistic Congresses; the goal sought by preparatory work upon the reform of the Code of Canon Law, the modernisation of the papal Curia, the recasting of the Breviary and the Roman Missal, the restoration of Gregorian chant to achieve more effectively the purpose of the liturgical movement: living participation of the entire Christian people in the celebration of the Divine Liturgy.

Pope Pius X had an intuitive grasp of the supernatural which, together with his practical organisational talent, led him to a rediscovery of the liturgy, in particular the Eucharist as the deepest source of religious strength. Indeed, Sarto gave a lasting stimulus to the spiritual life of the faithful, and in so doing he laid the firm foundations of the modern "liturgical movement." As St. Peter's successor he was noteworthy for his apostolic spirit, his strength of character, the precision of his decisions and his unwavering pursuit of a clear and explicit programme. Pius X profoundly reformed the Church's interior life whilst favouring its missionary expansion. The most vivid examples of this "conservative reform" are the decrees on frequent Communion, and the reform of *Musica sacra*. In our present context, and for lack of space, we shall concentrate our attention upon the latter.

## II.

The pastoral preoccupations which plainly were a determining factor in the liturgical activity of Pius X, are the most convenient portal through which we may approach the basic problem linked to the celebration of the liturgy, to the dignity and fervour of the *canticum novum* which the Church – that great contemplative! – unceasingly sings to the Lord since that first Pentecost, and by which she can truly say: *laudamus Te, benedicimus Te, adoramus Te, glorificamus Te*.

Whenever musical culture in general, and *musica sacra* in particular, breaks new ground, the Church must take a stand, as she did in Avignon at the time of the *Ars Nova*, for example, in the *Docta sanctorum Patrum* of Pope John XXII (1324). The most systematic and comprehensive expression of the Church's age-old solicitude for the music of her worship, came at the beginning of the XXth century in the *Motu proprio* of Pope St. Pius X. This document evaluated the issues and antitheses of the XIXth century with strong emphasis upon the principle of artistic freedom as applied to composers and executants of church music. In contrast to most earlier papal pronouncements which aimed chiefly at the prohibition of secular trends, the 1903 *Motu proprio* also issued positive commands for the vital cultivation of *Musica sacra*. Thus Gregorian chant, said the Pope, occupies the first place in church music because without proscribing the characteristics peculiar to each country and race, *Cantus gregorianus* possesses in the highest degree the qualities of the worship of which it is an integral part: holiness, goodness of form or artistic value, and universality. And the judgment of Vatican II (SC 116)

makes clear that even today, one of the chief motive forces of the *Motu proprio* is this: to recall the Christian people to participation, by singing —particularly in Gregorian chant — in the prayer of the *Ecclesia orans*, the praying Church. This is one of the four reasons advanced by Pius X in the preamble of the document to justify its need and its timeliness. And the spirit of St. Pius X animates the entire Chapter VI of the Liturgy Constitution *Sacrosanctum Concilium* (SC).

The first of the two paragraphs which lay down general principles in the *Motu proprio*, is of an exceptional density from both the doctrinal and the pastoral points of view. It resembles a great cluster of large, close-set and ample, ripened and matured in God's warm sun, bending low under its own weight . . .

The best commentary on this passage can be found in the words of Sarto himself, for he reminded his priests "how external cult contributes to stimulate piety and devotion; and amongst the actions of cult a most powerful part is played by the chant, which according to St. Bernard 'in the Church it makes glad the minds of men, gives delight to the jaded, stimulates the sluggish, brings sinners to contrition; for no matter how hard may be the hearts of worldlings, they are drawn together to a love of devotion once they have heard the sweetness of the Psalms.' But if we are to perceive these salutary effects, it is necessary that the chant must be as the Church prescribes. Otherwise, just as the profane ornaments of the drawing-room are unbecoming the majesty of the temple, so too, and in a much greater degree, is triviality in chant or in music. Failure to observe this admonition might well provoke the chastisement inflicted on Aaron, Nadab and Abiu who, for using profane fire for the sacrifice, were consumed by a fire sent from heaven: "And fire coming from the Lord destroyed them, and they died before the Lord.' . . . let us not make ourselves guilty of this great sacrilege! "

The Pontiff's own clarification of the three qualities of sacred music which is so intimately united with the Divine Liturgy and the sacred text, is eloquent: "The Church has constantly condemned everything frivolous, vulgar, trivial and ridiculous in sacred music — everything profane and theatrical both in the form of the compositions and in the manner in which they are executed by the musicians: *Sancta sancte*, holy things in a holy manner!

The Church has at all times set a high value on the principles of true art for her music, and on this head has rendered a valuable service to civilisation and culture, for to the beneficent influence of the Church it has been due that the art of music has developed gradually during the course of centuries, and has been perfected in its various genres.

Finally, the Church has paid constant attention to the universal character of the music prescribed by her, in virtue of the traditional principle that as the law of belief is one, so also the form of prayer, and as far as possible the rule of chant, should be one."

We may conclude our reflections on the first part of the *Motu proprio* by recalling what is perhaps the keystone of the entire theology of worship and of its music: the principle that *Musica sacra* is *pars integrans*, an integral part of the solemn liturgy. In other words, sacred music is not merely a means to beautify, or to "carry out," or to "shape" and "form" the worship service. *Musica sacra* is itself worship, and it is related to worship like colour to sunset, like thought to the mind. Sacred music is not *like* prayer, it IS prayer. Sacred music raises the mind (hence intelligent listening as well as intelligent singing) and raises the heart (hence artistic music which will call up valid emotional response) to God (and not only to neighbour, for worship is directed to God).

There are voices heard today, echoing even from high places in the holy Church of God, which proclaim that since the Liturgy must be "democratised" (L. BEAUDOIN) in the name of *actuosa participatio populi*, as urged by the last Council, then congregational singing has a "role" to fulfill, and it is in terms of this function that *Musica sacra* must be judged. But the critical point here, is the correct understanding of "active participation of the people," and it has been clarified authoritatively in Art. 15 of the 1967 Instruction *Musicae sacram*, which says with great clarity and accuracy that *participatio actuosa* (in perfect harmony with Art. 11 and 30 of SC) must be primarily interior (*in primis interior*

SARTO



*sit oportet*). But it should also be exterior, i.e. a manifestation of the primary interior participation (*attamen etiam exterior esse debet, idest quae interiorem participationem manifestet*). *Participatio interior* is therefore the cause, and not the effect of *participatio etiam exterior*. Listening to the liturgical chanting of the ministers or the *Musica sacra* of the choir is a completely legitimate form of active participation: *Edoceantur quoque fideles ut, ea auscultantes, quae ministri aut schola cantant, mentem suam ad Deum extollere, per interiorem participationem, contendant*. The need of the hour is clear!

When today, a century after the promulgation of the *Motu proprio*, we observe the reactions which follow any statement of truths like these, we can perhaps appreciate what at that time was a bold statement by Pius X, a statement as categorical as it was courageous, and certainly providential. Historians, after all, have documented the discomfiture of many friends of the previously so common theatrical and profane styles of "church music" in Italy, exhibited after the Roman decree of 8 January 1904 making the *Motu proprio* obligatory on all Catholic churches. For instance, they complained about the "abomination of desolation" in the churches of Rome, and indeed, some called Pius X a "second Savonarola." In these parlous times, when the competent Kapellmeister and the legitimate liturgist encounter similar reactions, he can console himself with the wise words of a zealous Benedictine monk and teacher, Dom Ermin Vitry, written more than half a century ago: "That the ideals of the *Motu proprio* have so often remained unheeded should be deplored as one of the great tragedies of Christendom in our time. The supreme wisdom of the law of spiritual beauty has remained unfulfilled. Such neglect has not only broken the harmonious organism of Catholic worship; it has caused us to possess no articulate vitality in the whole field of sacred music. We may regret still more the loss of the spiritual benefits which the revival of true liturgical music would have bestowed upon Christendom, and which according to the providential economy of divine grace, could not be gained in another way . . . Pius X promoted at the same time the reconstruction of the musical text of the chant greatly mutilated, along with reviving the true function of *Musica sacra* in the Church. The *Motu proprio* thus united into a single view the technical and the spiritual aspects of sacred music. So deep is this union that the reform of *Musica sacra* is an integral part also of the restoration of all things in Christ. Are we not still lamentably lagging behind the promise which this vision held for the Christian world?" *Quis respondebit?*

ROBERT A. SKERIS

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# 1903 MOTU PROPRIO - *TRA LE SOLLECITUDINI* (INTRODUCTION, GENERAL PRINCIPLES)

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable dispositions of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise.

Today Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise -- the beauty and sumptuousness of the temple, the splendor and the accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs.

It is with real satisfaction that We acknowledge the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honor in all their churches and chapels. Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that have reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme summit of the Roman Pontificate, We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices. Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before anything else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable font, which is the active participation in the most holy mysteries and in the

public and solemn prayer of the Church. And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do therefore publish, *motu proprio* and with certain knowledge, Our present Instruction to which, as to a juridical code of sacred music (*quasi a codice giuridice della musica sacra*), We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

### **I. General principles**

1. Sacred music, being an integral part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.
2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

POPE ST. PIUS X

# Ferial Mass in the Fourth Mode

Composer A

Lento

## Kyrie eleison

mp Lord, have mer - cy. Lord, have mer - cy.

mp Lord, have mer - cy. Lord, have mer - cy.

mp Lord, have mer - cy. Lord, have mer - cy.

mp Lord, have mer - cy.

Lento

mp Lord, have mer - cy.

(for rehearsal only)

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the text 'Lord, have mercy'. The piano part provides harmonic support. The tempo is marked 'Lento'.

mf Christ, have mer - cy. Christ, have mer - cy.

mf Christ, have mer - cy, have mer - cy.

mf Christ, have mer - cy. Christ, have mer - cy.

mf Christ, have mer - cy. Christ, have mer - cy. mp Lord,

Detailed description: This system continues the vocal and piano parts. The vocal parts enter with 'Christ, have mercy'. The piano part continues with accompaniment. The tempo remains 'Lento'.

The image shows a musical score for a vocal piece. It consists of five systems of staves. The first four systems are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The fifth system is the piano accompaniment, shown in grand staff notation (treble and bass clefs). The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: "Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy." The dynamic marking *mp* (mezzo-piano) is present at the beginning of each vocal line. The score concludes with a double bar line and repeat dots.

# Sanctus

Moderato

*mf* Ho - ly, ho - ly, Lord God of pow'r and might.  
*mf* Ho - ly, ho - ly, Lord God of pow'r and  
*mf* Ho - ly, ho - ly, Lord God of  
*mf* Ho - ly, ho - ly Lord

Moderato  
(for rehearsal only)

*f* Lord God of pow'r and might.  
might. *f* Lord God of pow'r and might. Heav'n and  
pow'r and might, *f* Lord God of pow'r and might.  
God of pow'r and might, *f* Lord God of pow'r and might. Heav'n and earth are

Heav'n and earth are full of your glo - ry. Ho - san - na in the -  
 earth are full of your glo - ry. Ho - san - na in the -  
 Heav'n and earth are full of your glo - ry. Ho - san - na in the  
 full of your glo - ry, full of your glo - ry. Ho - san - na, ho - san - na in the -

high - est. *mp* Bles - sed is he who comes in the -  
 high - est. *mp* Bles - sed is he who comes,  
 high - est.  
 high - est.



Score for a vocal ensemble and piano accompaniment. The music is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: Name of the Lord. Ho-san-na in the high-est. in the Name of the Lord. Ho-san-na, ho-san-na in the high-est. Ho-san-na in the high-est. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand. Dynamics include *f* (forte).

# Agnus Dei

Andante

*mp* You take a-way the sins of the world; have mer-cy on  
*mp* Lamb of God, you take a-way the sins of the world; have mer-cy on  
*mp* You take a-way the sins of the world; have mer-cy on  
*mp* You take a-way the sins of the world; have mer-cy on

Andante  
(for rehearsal only)

us. *mf* You take a-way the sins of the world; have  
us. *mf* You take a-way the sins of the world; have  
us. *mf* Lamb of God, you take a-way the sins of the world; have  
us. *mf* You take a-way the sins of the world; have

mer-cy on us. *f* Lamb of God, you take a-way the sins of the

mer-cy on us. *f* You take a-way the sins of the

mer-cy on us. *f* You take a-way the sins of the

mer-cy on us. *f* You take a-way the sins of the

world; *mp* grant us peace, *p* grant us peace. *rit.*

world; *mp* grant us peace, *p* grant us peace. *rit.*

world; *mp* grant us peace, *p* grant us peace. *rit.*

world; *mp* grant us peace, *p* grant us peace. *rit.*



*Our Lady of the Atonement Angelican Use Catholic Church  
(San Antonio, Texas)*

## Corrections to:

# "NARROWING THE FACTUAL BASES OF THE *AD ORIENTEM* POSITION"

by Fr. Timothy D. Johnson

This article appeared in Winter 2002, Volume 129 No.4 of SACRED MUSIC, pages 13 through 19. Corrections are given below by page number, by paragraph number, and by sentence number:

### **Pg. 18, Par. 2.**

299. The main altar is to be constructed disjoined and separate from any wall which is desirable *wherever* it is possible, so that it can be **walked** around easily and celebration *facing the people* may be carried out at it. . .

### **Pg. 18, Par. 3, sentences 6, 7, & 9.**

As it is, the usual meaning in English of the Latin word *ubicumque* is "wherever." In this situation the regular meaning "wherever" would certainly be an apt description qualifying the place and manner of construction of the Altar. . . The use of *quod* (neuter **singular**) to qualify **two** actions that may be carried out at the Altar (walking easily around it and celebrating facing the people), would break the standard rules of grammar.

### **Pg. 19, Final Paragraph, Final 2 Sentences.**

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 toward the Altar. **Any priest with the knowledge and** experience as to how to celebrate the Mass at the Altar *ad orientem* should not have to fear sanctions and the repercussions of punishment by Ecclesiastical Authorities . .

CORRECTIONS

## REVIEWS

### Choral Music Reviews

*If I Have Washed Your Feet* by Brian Luckner. SATB, a cappella. MF 2123. \$1.20. Mark Foster Music Company. PO Box 4012, Champaign, IL 61824-4012

Brian Luckner specifies this anthem as “Music for the Ritual Washing of Feet at the Evening Mass of the Lord’s Supper on Holy Thursday,” and, indeed, it is one of the antiphons appointed to be sung during the foot washing ritual. The lyrics, from John 13: 14, are used four times, the third and fourth occurrences of the scripture verses containing repetitions of phrases which expand the musical phrases. Each phrase of the anthem begins with some imitation but then settles into homophonic texture. With a key signature of three sharps it is clearly tonal, but the F-sharp minor tonality is spiced with some dissonances. This would be a lovely and reverent piece of accessible contemporary music for any Holy Thursday liturgy, but would need a fairly accomplished choir to sing it. It would be very helpful if a piano reduction were included in the score.

Susan Treacy

*Easter Vigil Gospel Processional* by J. William Greene. Celebrant (Cantor), Congregation, organ, with B-flat trumpet. # 3145. \$1.40. CanticaNOVA Publications, PO Box 291, Oakmont, PA 15139-0291. www.canticanova.com

This effective work makes use of the Mode VI *Alleluia* that is given as an alternative to the Communion Antiphon for the Easter Vigil, and that has been appropriated for everyday use by so many parishes. After a festive organ and trumpet introduction in F major, the Deacon announces to the Celebrant the “message of great joy, the message of ‘Alleluia.’” The *Alleluia* is chanted by the Celebrant, then repeated by the Congregation (doubled by the trumpet), first in F, then in G, and finally in A major. The organ score does not indicate where the congregation enters, though the trumpet part does. Upon reaching the key of A major, the psalm verses from Psalm 117 are intoned to the appropriate Tone VI by the Cantor. All in all, Greene’s *Easter Vigil Gospel Processional* would make a splendid addition to any parish celebration of the Easter Vigil.

S.T.

*Lumen Christi: Music for the Paschal Candle Processional* by Richard J. Clark. SATB, Deacon, congregation, a cappella. #3140. \$1.85. CanticaNOVA Publications, PO Box 291, Oakmont, PA 15139-0291. www.canticanova.com

*Lumen Christi* is a functional work that includes participation by Deacon, congregation, and choir. Intended for use in the paschal candle procession of the Easter, it contains the prescribed liturgical elements of the *Lumen Christi* acclamation (in Latin and English) sung three times, each time at a higher pitch level. After the Deacon and congregation chant their responses, the choir elaborates on the responses with brief imitative passages set to the Latin liturgical text. This reviewer found occasional moments of awkward voice leading, but all in all, this is a useful and accessible contribution to the repertoire of liturgical music.

S.T.

*Tantum ergo: A Processional for Entrance or Communion* by Gary D. Penkala. SATB, congregation. # 3085. \$1.50. CanticaNOVA Publications, PO Box 291, Oakmont, PA 15139-0291. www.canticanova.com

Gary Penkala has taken the familiar setting of *Tantum ergo*, set to the *Saint Thomas* hymn tune, and used the first phrase of it as a congregational response in conjunction with the chanting of Psalm 145, set to Tone II. At the end of the psalm, the entire hymn is sung as a final response. The composer has provided a variant harmonization to the traditional one, and he suggests (on the *Cantica Nova* website) that this version of *Tantum ergo* would be especially appropriate for Holy Thursday liturgies.

S.T.

*Crux triumphans* by Loyset Compère, ed. Ralph W. Buxton. SATB, a cappella. Notre Dame Choir Editions, No. 2. \$4.95. NDC Editions, Inc. New York. Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016.

The text of this motet by a Josquin contemporary is devotional, rather than liturgical, but it might work very well either for Good Friday or the Feast of the Exaltation of the Cross. The texture is not exceedingly imitative, so the motet would not be beyond the reach of many church choirs. As with much Renaissance choral music, the alto and tenor parts cover mostly the same vocal range.

S.T.

*Vidi aquam* by Tomás Luis de Victoria, ed. Ralph W. Buxton. SATB, *a cappella*. Notre Dame Choir Editions, No. 17. \$2.95. NDC Editions, Inc. New York. Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016.

Blessed is the parish that includes the Rite of Sprinkling before Mass, especially during Eastertide, and has a choir that can sing Victoria's setting of the *Vidi aquam*. A tenor begins with the chant incipit, to which the choir responds with Victoria's flowing polyphony. The verse, *Confitemini Domino*, and the Gloria are chanted, followed by polyphonic responses. The choral parts are of medium difficulty, and any choir's efforts would be well repaid for attempting this gem by Victoria.

S.T.

*Hæc dies* by Giovanni Pierluigi da Palestrina, ed. Ralph W. Buxton. SSATTB, *a cappella*. Notre Dame Choir Editions, No. 12. \$3.95. NDC Editions, Inc. New York. Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016.

This exultant setting of the Vespers Antiphon for Easter Sunday is full of musical rejoicing. A central section in a dancelike, triple meter—to the lyrics “let us exult and rejoice in it”—is framed by “This is the day that the Lord hath made” and a chorus of Alleluias, both in lively *alla breve* polyphony. Palestrina masterfully manages the six voices so that, by using different combinations of high and low voices, they sound at times like *cori spezzati*. This motet is somewhat challenging for the average church choir, but it is so joyful and beautiful that choirs would probably willingly work hard to perfect it.

S.T.

*Regina cæli lætare* by Heinrich Isaac, ed. Ralph W. Buxton. SSATB, *a cappella*. Notre Dame Choir Editions, No. 12. \$5.95. NDC Editions, Inc. New York. Sole Agents: C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016.

Isaac, another contemporary of Josquin, based his setting of the Marian antiphon for Eastertide on the Gregorian chant *Regina cæli*. The chant is first heard, in long notes, in the tenor, and then the bass parts, and then fragments of the tune are tossed from voice to voice while the surrounding voices weave polyphonic elaborations around it. This is not for the typical parish choir, but it is also not excessively difficult.

S.T.

## Organ Music Review

Tim Knight: *The Hambleton Suite for Organ* (Manuals only); Tim Knight: *The Solemn Organ*; John Reese: *Pentecost Toccata for Organ*. André Campra: *Chaconne in G for Violin or Flute & Continuo* (realization & arrangement by Gary Penkala)

CanticaNOVA Publications, P.O. Box 291, Oakmont, PA 15139-0291

Some new, generally refreshing music for medium-level organists here. Tim Knight writes in a characteristically British style, reminiscent of works by such composers as Francis Jackson or John Cook. The Hambleton Suite is a very accessible, useful work for manuals only, with a Processional, a Meditation, an Elegy, and a Finale. The pieces could be played on virtually any organ, large or small.

“The Solemn Organ”, as its title implies, is a collection of three of Knight's works in a reflective, sober mood: a Solemn Prelude, a Meditation: Reflection, and a movement titled “Prelude for the Fallen”, dedicated to the victims of 9/11/01. A bit more challenging than the Hambleton Suite, these movements are still quite playable by organists of less than virtuosic skills. I found the Meditation: Reflection especially gratifying.

Reese's Pentecost Toccata is a splashy piece, not nearly so difficult as it may sound. Continuous 16th note figuration plays against detached chords and, later on, a fairly rollicking 8th note melody. The gigue-like 6/8 rhythm needs to be maintained quite strictly. Colorful harmonic changes enhance the festal character of this admirable work.

Finally, Gary Penkala's effective arrangement of Campra's stately Chaconne provides a very usable vehicle for solo instrument and organ or harpsichord. A flutist or violinist of average competence could very well play this engaging work as a prelude piece or at some other appropriate point in the liturgy.

CanticaNOVA continues to produce classy, well-edited music, both “ancient and modern,” successfully exemplifying the publisher's motto “Traditional Music for the Contemporary Church.” If you haven't gone to their website ([canticanova.com](http://canticanova.com)), you should: there are many delights in store in the “Musical Musings” section, including some articles reprinted from this journal.

Calvert Shenk

REVIEWS

## CD Reviews

*Dignus est Agnus: Sacred Music from Holy Week & Eastertide*; St. Gabriel Latemont Schola Cantorum. St. John Mary Vianney Latin Mass Choir; University of Kansas Collegium Musicum; Directed by Jeff Ostrowski (Available from <http://jeff.ostrowski,cc/CD.htm>)

Here are fresh, young voices singing a variety of chants and motets for Holy Week and Eastertide. Here is also proof that small parishes and chapels can have genuine *musica sacra* on a regular basis, if only there is good will, sufficient energy, and a modicum of creative imagination. Most of the forces on this recording are involved in liturgical music-making at the St. John Vianney Latin Mass chapel in Maple Hill, Kansas, an outpost of the Fraternity of St. Peter. Jeff Ostrowski, the director of music there, is a senior at the University of Kansas.

This artfully selected, tastefully performed sampling of Renaissance polyphony and Gregorian chant includes a complete votive Mass for the Kingship of Christ in Paschaltide, as well as several well-played organ pieces by Bach and Mendelssohn. Mr. Ostrowski's own compositional work, especially his "Paschal Gloria" in a consciously 16th century style, is quite impressive.

One would hardly expect professional standards on this CD, but the performance level is consistently high, and the musicianship is quite speckless. This is an endearing recording, giving one renewed hope for the future of liturgical music.

Calvert Shenk

Paul Paray: The Oratorios. *Pastorale de Noël* (1904). *Jeanne d'Arc* (1913); The Assumption Grotto Choir & Orchestra, various soloists; Eduard Perrone, conductor. (Available from Grotto Productions, 13770 Gratiot Avenue, Detroit, MI 48205.)

Fr. Perrone and his Grotto forces have embarked on a most ambitious and worthy project: recording the complete works of the eminent French conductor and composer Paul Paray. Having already released a recording of the great Mass for the 500th Anniversary of the Death of Joan of Arc, as well as the complete solo songs, they now turn their attention to the two oratorios.

The Christmas Pastorale is a beguiling early work, quintessentially French. Originally written for soloists, unison chorus, and piano, it has been admirably arranged by Fr. Perrone for mixed choir and full orchestra. The orchestration is particularly colorful and idiomatic, full of deft touches and effective sonorities. Particularly outstanding among the expert soloists is tenor David Troiano, who brings a most appropriate Gallic lyricism to the extensive narrative sections. The French text is projected quite efficiently by the soloists and the well-trained choir. Altogether, this reading of a virtually unknown work is genuinely enchanting.

The oratorio on the life of Jeanne d'Arc is considerably more dramatic, and presents a challenge to any choir. The Assumption Grotto singers and players acquit themselves well here, and Fr. Perrone's readings of the music of Paray are always assured and convincing. Again, the soloists are invariably accomplished, and the effect of the entire work is consistently moving.

A special word should be said about the dedicated, technically sophisticated recording engineering of "tonmeister" Edward Wolfrum, who preserves the sound of the forces in the room with rare fidelity.

Plaudits to Fr. Perrone and his musicians for bringing to life the music of this much-neglected twentieth century composer. Long may the project flourish!

Calvert Shenk

## Book Review

### New Book and CD: A Gregorian Chant Master Class

by Dr. Theodore Marier

The story behind *A Gregorian Chant Master Class* by Dr. Theodore Marier recently published by the Abbey of Regina Laudis in Bethlehem, Connecticut, begins a half century ago in the ancient Benedictine monastery of Notre Dame de Jouarre, in France, where a young American nun, Mother Benedict Duss, lived through the harrowing ordeal of World War II. Having received a medical degree from the Sorbonne before she en-

tered the monastery, Mother Benedict's presence as a surgeon and an American, put her and her monastery in great peril of being discovered by the Nazis, who had occupied the town as well as the monastery itself. She endured the war years in hiding and oppression.

Then on August 27, 1944 Mother Benedict saw from the Abbey bell tower a convoy of battle-weary, but determined troops, black with dirt and sweat, driving into the town of Jouarre. Who were they? Enemy or liberator? Suddenly, she saw the American flag unfurl and realized with overflowing-joy that it was the Allies. A great desire welled up within her to express her gratitude. She told one of the sisters to go down to the garden for a rose, give it to the first soldier she met and tell him it was from an American nun. The soldier received the freshly cut yellow rose and kissed it. Only later, did Mother Benedict learn that the troops she had seen were those of Gen. George S. Patton, Jr.

Soon after the war, Mother Benedict requested permission from her Abbess and Pope Pius XII to bring Benedictine Contemplative monastic life for women to the United States, in order to express her lasting gratitude for the liberation of France and all of Europe. In 1946, with little in her pocket besides faith and a vision, she was ready. On September 1st of that year, two young nuns boarded a recently converted army transport ship, the S.S. Argentina, bound for the United States. Mother Benedict's companion was Mother Mary Aline Trilles de Warren, a Parisian aristocrat, who out of her deep respect for and devotion to Mother Benedict, had voluntarily answered a summons issued by the Gestapo for the American nun during the war. Mother Mary Aline reported to the Gestapo head-quarters, and in a daring and dangerous encounter, successfully convinced the interrogating officer that Mother Benedict had indeed returned to the States. After the war, there was no question in Mother Mary Aline's mind and heart that she would join Mother Benedict in making the new Benedictine Foundation in America.

Boarding the same ship that day was Dom Germain Cozien, Abbot of St. Pierre de Solesmes, the Benedictine monastery for men in Solesmes, France, which had become famous for its restoration of Gregorian chant. Dom Cozien asked Mother Benedict if he might take his meals on the steamer with the two nuns. During the journey

across the sea, a lasting relationship based on a mutual love of Benedictine monasticism and Gregorian Chant was forged between the fledgling foundation and Solesmes Abbey.

Mother Benedict was well-acquainted with the chant at Solesmes, as she frequently attended Mass and the Divine Office there before she entered Notre Dame de Jouarre. For her, the chanting of the full Divine Office in Latin seven times during the day and once in the night at Matins, and the singing of the ordinary and proper chants for Mass on a daily basis, as done at Solesmes, would be integral to the life of the new foundation. The name chosen for the monastery would be Regina Laudis (Queen of Praise) and its shield would bear the image of David's harp with the motto, *Non recedat laus* (Let praise never cease!). As soon as they arrived, Mother Benedict and Mother Mary Aline began to sing the chant.

Vocations came, and with them the need to teach newcomers how to sing the chant. Mother Benedict had been taught at Jouarre by Dom Joseph Gajard, choirmaster at Solesmes. Dom Gajard (1885-1972) taught the chant according to "The Solesmes Method" as the restoration of the chant at Solesmes came to be called. It was the cellist and scholar, Dom Andre Mocquereau (1849-1850) who led the restoration efforts at Solesmes. Calling in chant manuscripts from all over Europe, Dom Mocquereau compared and analyzed them for many years, and eventually produced chant books for the Divine Office and Mass on the basis of his work. Dom Mocquereau's brilliant work espoused a highly nuanced approach to the singing of Gregorian chant. But it was under Dom Gajard's equally brilliant conducting that the singing of the monks of Solesmes according to the Solesmes Method became well-known throughout the world.

Mother Benedict was convinced of the efficacy of this method because it provided a rendering of the chant that she felt was truly musical, truly prayerful and in its simple clarity, ideal for teaching the chant to new postulants and novices. She asked the Abbot of Solesmes if he would be willing to send Dom Gajard to Regina Laudis from time to time to give the nuns in the new foundation lessons in Gregorian Chant.

The last time Dom Gajard came to Regina Laudis for one of these teaching sessions was in 1970. In his eighties, he was driven from Boston



to Bethlehem, Connecticut by Dr. Theodore Marier, founder of the Boston Archdiocesan Choir School and director of music at St. Paul's in Cambridge, Massachusetts. Dr. Marier, himself, became acquainted with the chant when he was a student at Harvard in the 1940's, where he happened to hear a 78 rpm recording of Gregorian Chant made by Dom Gajard with the monks of Solesmes. Awestruck by the prayerfulness of the singing which was supported by the highest order of musicianship, Dr. Marier asked himself, "What is this music?"

This was a turning point in Dr. Marier's life as a musician. He went to Solesmes to team Gregorian Chant where he met and studied with Dom Gajard, and a warm friendship soon developed between them. After falling under the spell of Solesmes and Gajard, Dr. Marier began to place a special emphasis on Gregorian chant at St. Paul's and when he founded the Choir School, chant took a major role alongside polyphonic music. Dr. Marier continued his relationship with Solesmes Abbey until his death in 2001.

Dr. Marier's love affair with Gregorian chant and 16th century polyphony earned him the affectionate name "Mr. Palestrina" among his colleagues in Cambridge and Boston, and his teaching and conducting of Gregorian chant became well known. Over his 52-year tenure as St. Paul's' musician, he worked as organ recitalist; editor of McLaughlin & Really Co.; publisher of his own hymnal, *Hymns, Psalm and Spiritual Canticles*; writer of Ward Method books; Chairman of the Dom Mocquereau Foundation; constant lecturer and conductor of choral music and Gregorian chant in the U.S. and Europe; and most of all, promoter of what he called "the true music of the Church - Gregorian chant".

After the very successful reception of his college-level book *Gregorian Chant Practicum* (1990, The Catholic University of America Press), Dr. Marier realized that a more immediate introduction to the chant was needed for the many people contacting him from churches and religious organizations all over the world. Dr. Marier was as convinced as ever that the Solesmes Method, which had already been proven by the magnificent singing of the monks of Solesmes Abbey, should continue and flourish in the United States. Now in his mid-eighties, he sketched out what he felt was a response to the fresh interest in

Gregorian chant: a new practical application of the Solesmes Method.

Thus was born the book and CD, *A Gregorian Chant Master Class*, now published by his beloved Abbey of Regina Laudis. When he died, the manuscript was discovered to bear the copyright "Abbey of Regina Laudis." Whether the Abbey wanted it or not — it was theirs! Although he died before he was able to bring the book and CD to completion, this work which is truly his legacy, was taken up and finished by two of his long-time assistants: Mother Anne Ruction, O.S.B. and Scott Turkington.

Dr. Marier wrote *A Gregorian Chant Master Class* for parish music directors and their choirs, college and university choirs, music students and by any individuals or groups who want to learn to sing Gregorian Chant. The book includes a companion CD, produced by Travis Pomposello of New York City, which is narrated by Dr. Marier, who had made an initial tape of the text shortly before his death, and by Scott Turkington, who subsequently recorded supplementary material and examples.

*A Gregorian Chant Master Class* and CD consists of ten instructions covering topics such as legato, uniform ensemble sound, scales and solfege, singing in tune, rhythm, Gregorian Chant notation, style, nuance and expressivity. Each topic addressed in the text is accompanied by a sung demonstration on the CD. To meet Dr. Marier's desire to provide examples for both men's and women's voices, the examples are sung by the men's Stamford Schola Gregoriana and the nuns of the choir of the Abbey of Regina Laudis under the direction of Scott Turkington.

The CD also includes an example of each of the eight psalm tones, and a repertory of chants especially suitable for a parish or college setting. Copies of *A Gregorian Chant Master Class* by Dr. Theodore Marier (book and CD at \$29.95 plus \$4.00 shipping) can be purchased by check or money order from the Abbey of Regina Laudis, Bethlehem CT 06751; or from [www.abbeyofreginalaudis.com](http://www.abbeyofreginalaudis.com). Also available from the Abbey of Regina Laudis are two CD's of Gregorian chants conducted by Theodore Marier: *Women in Chant: the Virgin Martyrs* produced in 1997 and nominated for a Grammy award, and *Women in Chant II* produced in 2000.

Mother Anne Ruction, O.S.B.  
Scott Turkington

## NEWS

The Choir and *Schola Gregoriana* of St. Mary Help of Christians continue singing the Masses for the Tridentine Community of the Archdiocese of Milwaukee under the baton of The Reverend Doctor Robert A. Skeris. The polyphonic Masses and motets for the 2003-2004 liturgical year include specimens from the Renaissance (Victoria, Palestrina), Romantic (Bruckner) and Modern eras (Pranschke, Peeters).

†

The Twin Cities Catholic Chorale began its 30th year this September at St. Agnes Parish in St. Paul, Minnesota under the batons of Msgr. Richard Schuler and his associate Maestro Robert Peterson. The Chorale continues its practice of singing Viennese Orchestral Masses within the context of a *Novus Ordo* Latin Mass celebrated *ad orientem* in the lovely Austro-Hungarian style Church of St. Agnes. Some of the Masses include Haydn's *Schoepfungs Messe*, Beethoven's *Mass in C*, and Mozart's *Coronation Mass*, but some nineteenth century Masses are also included such as Dvorak's *Mass in D*, and Gounod's *St. Cecilia Mass*.

†

On the Solemnity of the Most Holy Rosary the *Missa Mater Ecclesiae* of Dr. Kurt Poterack was premiered at the 7:30 PM Mass at *Mater Ecclesiae* Old Roman Rite mission in Berlin, New Jersey. The Mass was composed for SSAATTBB and organ and was conducted by Dr. Tim McDonnell of the Philadelphia based International Institute for Culture. The pastor of the parish is our association's vice president, Fr. Robert Pasley.

†

*Mater Ecclesiae* mission also sponsored, for the third year in a row on the Feast of the Assumption, a Solemn High Tridentine Mass in the Cathedral of the Immaculate Conception (Camden, NJ). A choir and orchestra under the direction of Dr. Tim McDonnell performed Mozart's *Missa brevis in C (Orgelsolo-messe)* K. 259 and a schola sang the propers. Anyone interested in purchasing a video of the Mass should go to the parish's website ([www.materecclesiae.org](http://www.materecclesiae.org)) for further information.

†

A Booklet commemorating the 50th Anniversary of Pope St. Pius X's *Motu Proprio* by

the Guild of Catholic Choirmasters and Organists of the Diocese of St. Paul was sent to the editorial offices by Msgr. Richard Schuler. Published in 1954 (the actual commemoration, of course having taken place in 1953) it contains articles and concert programs related to the 1903 *Motu Proprio*. This commemoration, of course, had the official sponsorship of the Archdiocese of St. Paul. How many dioceses, pray tell, will celebrate the 100th Anniversary of the *Motu Proprio*?

†

Why most dioceses will probably not commemorate the *Motu Proprio* is to be found in the attitude of most liturgical apparatchiks. The website "Catholic Light" (not "Lite") has a "Liturgist's Dictionary" which gives a series of deliberately humorous (but nonetheless accurate) 'definitions' which reveal the outlook of many of the *liturgisti* class. (**Lent** – the period beginning with "Ashes" and ending with the washing of women's feet; **Marty Haugen** – the Palestrina of the post-Vatican II era; **Ratzinger, Josef Cardinal** – evil man and enemy, dares to write about liturgical matters even though he didn't get a Masters in Liturgical Studies at Notre Dame; **Liturgical Dance** – the proper function of nuns over 50 who took a semester of Modern Dance at a local community college; to be effective it must contain the element of surprise, that is – when the liturgical dance begins, at least 73% of the congregation must be dumbstruck at the spectacle; **Kyrie eleison** – isn't that Latin? Get it out of here now; **Sanctuary** – a place generally around the altar that is meant for small children, dogs, gerbils, banners, flowers, and dancing nuns; **Organ** – something to donate when you die.) You get the idea. Funny stuff.

†

Bad news for those hoping for the imminent granting of a Universal Indult for the Tridentine Mass. In the November issue of *Inside the Vatican*, editor Robert Moynihan admits that his May 24th on-line assertion that Cardinal Arinze was signaling a soon to be granted extension of the Indult for the Old Roman Rite was due to a misunderstanding. Apparently during the interview whenever Cardinal Arinze referred to his hope for a more frequent celebration of the Mass "in the Latin language, the ancient language of the Latin rite," Mr. Moynihan thought he was referring to the Old Roman Rite when, in fact, he was referring to the 1970 Missal. According to Cardinal

Arinze, any such initiative as an extension of the Indult for the Old rite would come from the Pontifical Commission *Ecclesia Dei* and would not be a part of the forth-coming juridical norms for the liturgy soon to be issued by the Congregation for Divine Worship.

‡

As this issue goes to press, the document on juridical norms remains a mystery as to its final content. However, a general sense of the document may, perhaps, be gleaned from the December 4th day of reflection on the liturgy in Rome sponsored by the Congregation for Divine Worship. Those invited included Cardinals Francis George of Chicago, Joachim Meisner of Cologne; Dom Phillipe Dupont, Abbot of Solesmes; and Msgr. Giuseppe Liberto, the music director of the pontifical chapel. To be sure some of the "old guard," such as Fr. Matias Auge, were invited too. Fr Auge had been part of the infamous Consilium Study Group 18B which between 1965-69 'implemented' Vatican II by giving the axe to 64% of the priest's orations from the traditional Missal and altering another 19% of them to make them more acceptable to 'modern man' (including some of the oldest ones going back at least as far as the 6th century Leonine Sacramentary). At least some of Fr. Auge's recommendations, as reported by John Allen in the Dec. 5th edition of *The National Catholic Reporter*, sounded very much like the typical screed of any bureaucrat whose program has failed. Such people almost universally recommend in such situations: 1) better education, and 2) continued implementation of their program. (It is inconceivable that their program was the problem.)

Cardinal George's address, on the other hand, seems to have been a breath of fresh air. According to John Allen, Cardinal George talked "in terms of questions about the anthropological and philosophical underpinnings of liturgical reform," saying that "[i]n the post-conciliar period a limited understanding of the People of God has often led to a limited, horizontal concept of the subject of the liturgy. [Instead the primary actors are the Father, Son, and Holy Spirit, followed by] the heavenly powers, all creation, Biblical saints, the martyrs, the all-holy Mother of God and the great multitude of the elect. [Only then comes] the local celebrating assembly, ordered hierarchically

in such a way that each person has his proper role."

‡

Cardinal George also made the stunning admission that "the Liturgical reform was treated too much as a program and a movement for change, without enough thought being given to what happens to a community when its symbol system is disrupted." Sad to say this is still very much with us. As reports have come in from across the country on the implementation of the new GIRM, it has become clear that an undue emphasis has been placed on 'discontinuity'—the implementation of changes which are either trivial or significant and disturbing.

Whether these changes are actually required, or mistakenly thought to be required (e.g. standing only for communion), or tacked-on in a grossly illicit fashion (e.g. having everyone stand until all have received communion), does not matter. What we have here is a repetition, on a smaller scale, of what happened 35-40 years ago—change for change's sake with all of its attendant disruptions and spiritual agonies. Few true abuses have been ended and some truly pious practices have been unnecessarily (and sometimes ruthlessly) terminated. The ostensibly "conservative" pastor who berates someone for kneeling to receive Holy Communion, chirping about "obedience," while continuing to habitually use lay eucharistic distributors (clearly forbidden since 1997) has been a common enough experience in the past two years. It is not only liberals which one needs to fear, but also the useful conservative "twit" who has no liturgical sense or suppresses any misgivings with superficial (and confused) calls to obedience—an obedience, as it turns out, to the liberal liturgical agenda.

In our opinion the new GIRM (especially with the accompanying American Adaptations) was a tactical mistake. It was premature, not well thought out, and ended up being hijacked (at least in some key ways) as a strategic victory for the radical *liturgisti*. One hopes that this will not happen again with the new liturgical juridical norms. One prays that they have been preceded by candor, careful thought and are the fruit of experience and of what Cardinal George called for—"a renewed theoretical study [of the liturgy]."

‡

According to an October 14th Catholic World News story, Cardinal Francis George of Chicago has given clear support for the Traditional Roman Rite. "In a preface written for a collection produced by the International Committee for Liturgical Studies (CIEL), Cardinal George has referred to the Missal of St. Pius V as 'a precious source of liturgical understanding for all other rites,' and that the pre-conciliar liturgy should be 'better accepted.' . . . A broader use of the old liturgy, the Chicago archbishop continued, should be more than a 'nostalgic revival.' The authorized use of the Tridentine rite, he explained, should be encouraged because the old liturgy 'belongs to the entire Church' as part of the patrimony of the faith." The article also mentions that Cardinal Jorge Medina Estevez, the former prefect of the Congregation for Divine Worship will be celebrating the Tridentine Mass on November 22, Feast of St. Cecilia, in Paris' St. Cecilia parish.

‡

George Weigel wrote an article in his syndicated column entitled "Hymns and Us" which appeared in many diocesan newspapers in August. It was basically a rehash of certain ideas from Thomas Day's *Why Catholics Can't Sing*. Still, all in all, it was good to see some good ideas about problems with contemporary Catholic hymnody getting more exposure. The article provoked some truly ridiculous letters to the editor from the *Glory and Praise* partisans. It just goes to show that criticizing sappy music is like trying to take a security blanket from a toddler. Such music inspires very elemental emotions in some people which are impervious to reason.

‡

In an on-line article published in the October 4th issue of *L'espresso* Fr. Valentino Miserachs Grau, dean of the Pontifical Institute of Sacred Music and director of music at the Basilica of St. Mary Major, is interviewed and calls for a new reform of sacred music. "It seems evident to me," Fr. Grau says, "that a reform is necessary that will inspire a commitment of faithfulness to the council. This question must be taken seriously beginning with formation. Priests of a certain age will recall how much importance was accorded musical formation in the seminaries. In the current 'Ratio Studiorum' music is not even mentioned . . . What is the use of having beautiful churches, precious vestments, excellent translations of the liturgical texts, if the music is fright-

ful? . . . We must get used to the idea that it is necessary to set aside funds for musical expenses; volunteerism is very praiseworthy, but we must insure that those who work in this field be prepared musically and liturgically. If this is hard to accomplish, we must turn to expert professionals, guaranteeing them decent remuneration . . . We must insist in every way possible that schools of sacred music be created . . . Let's put aside all of the objections against Gregorian chant and Latin . . . In essence, I believe the time is right to initiate a reform in the sense I have tried to illustrate, a reform adapted to the historical moment in which we are living . . . Let us make all possible efforts to restore or establish good music in our churches, taking our inspiration from the motto which illuminated the pontificate of St. Pius X, and which constitutes the program that should stimulate us...[that is]... *'Instaurare omnia in Christo,'* to renew all things in Christ."

‡

In the September 1-2, 2003 edition of *L'Osservatore Romano* the orchestral conductor Colin Davis said that "[f]or me, sacred music is a source of great meditation. Who can not love the 'Requiem' by Mozart, for example? But I don't like to hear this sacred music outside of religious services. This music is, for me, sacred only when performed during a liturgy: the 'Requiem,' for example, during a church funeral." The interviewer attempted to take him off-point by asking if he thought sacred music is a bridge between the divine and the human. Maestro Davis, however, was not to be dissuaded and answered thus, "Yes, but this bridge must be crossed through the Church. All the Church must unite in singing at the great liturgical events, and sacred music must flow through its 'riverbed'."

In other words, the entire Church can 'sing' at the liturgy through the great choral liturgical masterpieces in which only some physically sing. But the others actively participate through their prayerful meditation on the music and text. Amen.

‡

## CONTRIBUTORS

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