

SACRED MUSIC

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Painting, Basilica of St. Cecilia, Rome. *Baptism of Valerian. Apparition of the Angel.*

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Painting. Basilica of St. Cecilia, Rome. Cecilia preaches to her guards. The beheading of Cecilia.

FROM THE EDITORS

Cardinal Ratzinger

The much publicized interview of Cardinal Ratzinger, prefect of the Sacred Congregation of the Doctrine of the Faith, with an Italian journalist, Vittorio Messori, has appeared in English translation (Ignatius Press, San Francisco. \$9.95). A variety of subjects concerning the Church in our day are discussed openly by the Cardinal, including the implementing of the Second Vatican Council, the role of women in today's Church, the priesthood and the obligations of bishops, morality, and not least, the liturgical reforms introduced since the council.

The entire interview is well worth the reading and time given to studying what the German cardinal-theologian says, not simply because of his position so close to the Holy Father, but for the wisdom that he speaks in his own right. He has been a teaching theologian in German universities, archbishop of a great German diocese (Munich-Freising), and now the head of the important congregation charged with the protection of the truths of the Faith in all their integrity. The Cardinal bases himself solidly on the documents of the council. His remarks indicate how far removed from the council's intentions many things today have come to be. Aberrations exist that have even been introduced in the name of the council. Others have led to results totally at odds with the conciliar intentions. "We must be far more resolute than heretofore in opposing rationalistic relativism, confusing claptrap and pastoral infantilism. These things degrade the liturgy to the level of a parish tea party and the intelligibility of the popular newspaper." "One shudders at the lackluster face of the post-conciliar liturgy as it has become, or one is simply bored with its hankering after banality and its lack of artistic standards" (p. 121).

"The liturgy is not a show, a spectacle, requiring brilliant producers and talented actors. The life of the liturgy does not consist in 'pleasant' surprises and attractive 'ideas' but in solemn repetitions. It cannot be an expression of what is current and transitory, for it expresses the mystery of the Holy. Many people have felt and said

FROM THE EDITORS

that liturgy must be 'made' by the whole community if it is really to belong to them. Such an attitude has led to the 'success' of the liturgy being measured by its effect at the level of spectacle and entertainment. It is to lose sight of what is *distinctive* to the liturgy, which does not come from what *we do* but from the fact that something is *taking place* here that all of us together cannot 'make.' In the liturgy there is a power, an energy at work which not even the Church as a whole can generate: what it manifests is the Wholly Other" (p. 126).

The Cardinal spoke of active participation: "The concept is no doubt correct. But the way it has been applied following the council has exhibited a fatal narrowing of the perspective. The impression arose that there was only 'active participation' when there was discernible external activity—speaking, singing, preaching, reading, shaking hands. It was forgotten that the council also included silence under *actuosa participatio*, for silence facilitates a really deep, personal participation, allowing us to listen inwardly to the Lord's word. Many liturgies now lack all trace of this silence" (p. 127). "They have pushed the great church music aside in the name of 'active participation,' but cannot this 'participation' also include receptivity on the part of the spirit and the senses? Is there really nothing 'active' in perceiving, receiving and being inwardly moved? This is surely a diminution of man, a reduction to what can be expressed in speech, in spite of the fact that nowadays we know that what we are rationally conscious of, what comes to the surface, is only the tip of the iceberg compared with the totality of the human being. In questioning this approach, we are not, of course, opposing the efforts being made to encourage the whole congregation to sing, nor are we against 'utility music' in itself. But what we must oppose is the exclusivity which insists on *that* music alone and which is justified neither by the council nor by pastoral necessity" (p. 128-9).

His Eminence quoted the demands of the council that church music be preserved and fostered with the greatest care. "Instead many liturgists have thrust this treasure aside, calling it 'esoteric' and treating it slightly in the name of an 'intelligibility for all and at every moment, which ought to characterize the post-conciliar liturgy.' Thus instead of 'church music'—which is banished to cathedrals for special occasions—we only have 'utility music,' songs, easy melodies, catchy tunes" (p. 127-8). He reminds us that the council "regarded sacred music as actual liturgy, and not mere additional ornamentation." "The surrender of the beautiful has in fact resulted in a pastoral defeat" (p. 128).

Sacred music is one of many arts taken into the liturgy. Each has its role. The Cardinal makes a passionate plea for Christian art in general: "The only really effective apologia for Christianity comes down to two arguments, namely, the *saints* the Church has produced and the *art* which has grown in her womb. Better witness is borne to the Lord by the splendor of holiness and art which have arisen in the community of believers than by the clever excuses which apologetics has come up with to justify the dark sides which, sadly, are so frequent in the Church's human history. If the Church is to continue to transform and humanize the world, how can she dispense with beauty in her liturgies, that beauty which is so closely linked with love and with the radiance of the Resurrection? No. Christians must not be too easily satisfied. They must make their Church into a place where beauty—and hence truth—is at home. . . . A theologian who does not love art, poetry, music and nature can be dangerous. Blindness and deafness toward the beautiful are not incidental: they necessarily are reflected in his theology" (p. 129-30).

That beauty, whether in music or in architecture, painting, sculpture, vestments or any other liturgical art, has always been associated with the worship of God. To have thrown it out is contrary to the council and offends Catholics. The Cardinal says: "In the solemnity of the worship, the Church expressed the glory of God, the joy of

faith, the victory of truth and light over error and darkness. The richness of the liturgy is not the richness of some priestly caste: it is the wealth of all, including the poor, who in fact long for it and do not at all find it a stumbling block. The whole history of popular piety shows that the poorest have always been instinctively and spontaneously ready even to do without necessities in order to show honor through beauty to their Lord and God without giving any thought to themselves" (p. 130).

Ever since the close of the Second Vatican Council in 1965, *Sacred Music* has been repeating the plea: Let us implement the decrees of the council! So much of what has transpired in the last twenty years in the area of liturgy and church music has been totally in contrast to the decrees of the council. So many have persisted in open disobedience to the clear and repeated orders of the council and the Holy See. These liturgists and musicians have had their own way and the results now show, as Cardinal Ratzinger so clearly exposes. Again we repeat: Let us implement the council!

R.J.S.

LATIN, OUR HERITAGE

Pope John Paul II in his Holy Thursday letter of 1980, *Dominicae cenae*, spoke of "the splendid language of ancient Rome." He said that the Roman Church has special obligations toward Latin, and she must manifest them whenever the occasion presents itself.

Latin is, indeed, the official language of the Roman Catholic Church. It is the language of the liturgy, of theology, of the sacred scriptures, of her history and of her official documents. No one can truly know the Church and be ignorant of Latin. Yet a generation is rising which has been deprived deliberately of its heritage, its very birthright.

Sacred Music has often upheld the necessary connection between Latin and Gregorian chant, between Latin and the treasury of liturgical music composed to texts in Latin. But the Latin language is far more important than merely its use in the liturgy or its relation to the treasury of sacred music. Latin is at the very core of the life of the Church. It is present from the time of the Crucifixion, when *Rex Judaeorum* was used along with Greek and Hebrew to identify the Son of God hanging on the Cross. It is the language of the writings of the western fathers, the ecumenical councils and the theologians of all eras up to the present. It remains today the language of the Church in all its activity.

This does not in any way deny the position of the various vernacular languages or their use today, whether in theology or liturgy, in diplomacy or teaching. The vernacular languages are not an enemy of Latin, and contrary to the opinion of some, Latin does not threaten the vernacular. Each has its role, and the Church has its obligations toward them both.

Not least in the list of obligations toward Latin is the need to educate the clergy in the ancient learning and culture of Rome, which is the fundament of all the wisdom of the West, whether in science, art, literature, history or everyday living. Our very English language is half Latin, and Roman civilization can be seen in every aspect of our lives. The Catholic priest must be an educated man, formed in a knowledge of the history of the human race and its accomplishments, knowledgeable of the world in which the Incarnation of the Son of God took place, fully aware of the thinking of the philosophers, the poets and the theologians of the past. Every generation stands upon the shoulders of the ones that preceded it. We are what we are because of those

who went before us. Their accomplishments are recorded in documents that have been the treasure of mankind for centuries, and for the West, most of them are in Latin. To know the Church and the culture of the West, one must know Latin. When we fail to teach students (and especially students for the priesthood) what is their heritage, we deprive them of their very birthright and cheat them of what is theirs. Some day this younger generation will rise up and accuse the present generation. They will, like the young people who assembled in Paris this past summer for a Gregorian chant congress, discover for themselves what they have been deprived of, and ask us for an explanation of our failure.

The literary and poetic treasures of the ancient and medieval world are in Latin. How can one claim to be educated if he is ignorant of Virgil, Cicero, Ovid or Horace? Who can say he knows the middle ages if he has not read at least some of Augustine or Thomas in the original Latin? The thousands of medieval hymns, sequences and songs can only be truly appreciated when they are read in Latin. Has anyone really succeeded at a translation of the *Dies irae* or the songs of the troubadours or the trouvères? Even an appreciation of the architectural monuments of the ancient or the medieval worlds demands a knowledge of the written and spoken language that accompanied their building. The theology that underlies the cathedral of Chartres is to be found in Latin texts. Even Dante's great poem, *La Divina Comedia*, the beginning of the Italian vernacular, rests soundly on ideas expressed in theology, liturgy, history and culture found in Latin sources.

With the revival of interest in ancient Greek and Roman life and learning in the fifteenth and sixteenth centuries, it was Latin and Greek that provided the means for understanding those classical times. The renaissance brought about a new birth in language studies, and through them, an interest in all elements of the ancient world. Latin, and to some extent, Greek, were the basic tools of the educated man up until the twentieth century both in the Church and in the secular world. With training substituting for learning, our age has removed itself from the formation of truly educated persons, who, lacking in the wisdom of the past, do not know from whence they came, and for that reason, who they truly are.

One can hardly help asking the question, "Why?" Why have so many within the Church—bishops, seminary and college teachers, pastors, religious—adopted an almost violent opposition to Latin? What prompted an abandonment of the heritage of the West? From where does the hatred of the Latin language come? For truly, at least in some circles, it is indeed a hatred.

Latin is the language of the Church of Rome, its most obvious symbol. The reformers in the sixteenth century well realized that, and they abandoned Latin in their protest against the authority that was centered in the Holy See. Liturgy, theology, church music and piety in the countries of the reformers developed almost entirely in the vernacular tongues. A hatred for things Roman led to attacks on the Roman liturgy which was truncated into the various reformed versions put forth by Luther, Calvin and the others. Greek and Hebrew, to the virtual exclusion of Latin, became the tools of study in Protestant theological faculties. Cut free from the mainstream of Catholic theological tradition which was in Latin, a continuing development in Protestant theological thought removed itself further and further from Catholic truth as it had been enshrined in centuries of writings in Latin. The riches of the liturgical texts of the Roman rite in all ages of its expression became in time foreign to the reformed churches, whose liturgies were impoverished by a dependence on a creativity in the vernacular no longer connected to the great artistic production of previous ages.

One of the clear intentions of the Second Vatican Council was to present the faith and tradition of the Catholic Church to the world, to those who never knew Christ

as well as to those who in past times had departed from Christian unity. Ecumenism, or the bringing of the universal into unity, was to be achieved by a presentation of truth in a way that it could be grasped and accepted. It would be Catholic truth, and the source of unity would be the Roman Pontiff. But a false ecumenism soon showed itself, and attempts to change and eliminate Catholic teachings and traditions emerged, including attacks on liturgy, dogmas and morality. It was a mistake to think that those outside the Catholic Church would be attracted to it by removing anything that could not be found in their particular non-Catholic traditions. Among the many things that were attacked, was, of course, the Latin language, the very symbol of things Roman.

Thus, the allegation is true that the liturgical reforms of the past twenty years have produced a Protestant service which has replaced the ceremonies of the traditional Roman rite. The vernacular totally replaced the Latin, despite the clear order of the conciliar fathers. But more harmful than the liturgical loss of Latin for all Catholics is its loss for clerical students in their theological studies. And serious also is the loss of Latin as a classical preparation for the study of philosophy and theology. And one might add that the loss of Latin has its effects also in the knowledge of our own English language, both in its grammar and in its vocabulary.

Today, in the United States, young men are being ordained priests who have only a minimum of Latin, who cannot sing Gregorian chant which has suffered a demise because of its integral connection with Latin, who have not read the works of Thomas Aquinas or any of the theologians of the past fifteen centuries in their original language, and whose preparation in the history, philosophy, literature and the arts of the West lacks the most important element—the Latin language. These conditions are not the wishes of the candidates; they are the dictates of those who, in disobedience to the Vatican Council, have imposed on the seminaries their hatred of Latin and all that was dependent on it. It is their method of destroying the Roman Church through a false ecumenism. Under the guise of conciliar ecumenism, they have destroyed Latin as the language of the Church, and with it fell Gregorian chant, Thomistic theology and philosophy, the classical preparation found in the ancient writings, and the unifying tool that held the Church together throughout the world in its liturgy, its law and its teachings.

Ecumenism is the Church's effort for unity, but the abandoning of Latin in the name of ecumenism is a deliberate act contrary to the intended and clearly stated purpose of the council fathers. But unity under the Pope of Rome is not the goal of today's false ecumenists, and therefore Latin must be set aside, even if it means a loss of so many of its associated arts and disciplines. It has long been known that if one wishes to destroy a people and its culture, one must destroy its language. The early pioneers to this country fought vigorously to maintain the mother tongue, because they knew that it was only through that means that the ethnic culture they wished to pass on to their children could truly be transmitted. The Irish people lost their Gaelic tongue under British persecutions, and with the language went much of their ancient culture. Conquerors always impose their language and with it the new way of thinking. So do the modernists in today's Church wish to destroy Latin, the language that holds the truths of Christianity and the wisdom of centuries, in order to impose their new teachings with a new language in which they express their errors and propagate their heresies.

Once more, we call for a revival of Latin. As the Church asks, it should be used in our liturgy; it should be studied in our schools; it should be a part of all philosophical and theological training; it should remain our precious heritage, that "splendid language of ancient Rome."

R.J.S.

FROM THE EDITORS



Fresco. Church of St. Urban, Rome. *Cecilia. Valerian. Tiburtius. Baptism of Tiburtius.*

FACING THE PEOPLE

We have heard a good deal about the alleged protestantizing of our western liturgy, and it might be worthwhile investigating this charge. We can consider the matter under three heads: the doctrine of the Mass, its language and its manner of celebration.

Obviously, it is the first of these aspects, doctrine, that is of fundamental importance, but I do not wish to treat of it except to say that according to the official documents, where the sacrifice and the real presence are concerned "nothing has changed." And yet for many there is an uneasy feeling that something, and something vital, has changed. In the sixties there were those indeed who proclaimed and rejoiced that things had fundamentally changed, but "Radical Catholicism" is now a thing of the past.

In so far, however, as that "uneasy feeling" is connected with the vernacular, is it enough to say that it is largely by an historical accident that the vernacular in the sixteenth century was associated with Protestantism? Another way of putting it is that but for Protestantism and the reaction it provoked we might have had our Catholic vernacular then, though I believe that Latin would have continued alongside of it as I trust it will do so now.

There is then nothing "Protestant" about the vernacular as such, or shall we say there need not be. (Here I prescind from what might otherwise be said about our present version.) However, we cannot altogether divorce language from the way it is used. For Luther in the first place, liturgy meant proclamation, and proclamation

meant *speaking*—not “the blessed mutter” nor even chanting—and of course in the mother tongue. With typical vehemence he said that the gospel should be “screamed.” The point is that faith (in the full-blooded sense) is to be aroused so that in the Mass the stupendous gift of the redeeming body and blood can be laid hold on. Moreover, as Luther clearly saw, proclaiming the word meant facing the people not only in the pulpit but at the altar.

A truly Protestant liturgy then is first of all a preached one, one that is verbally proclaimed. We need not go into the significance of “the Word” for Protestantism. As Word of God it is of no less significance for Catholicism. However, Protestantism came at a time when books were being printed and distributed as never before, and when it could be envisaged that the godly ploughboy would read the scriptures. The *word* was thus further emphasized. Moreover, the ability to read, and the spur to do so in the case of the Bible, by no means damped the readiness to listen to lengthy and frequent sermons. What Gregory Dix in *The Shape of the Liturgy* says about the wordiness of Protestant liturgy is much to the point for us now.

Anyway, what is right for the pulpit is not necessarily so at the altar. Verbal proclamation is not the only form of expression though it has its place indeed, and this is primarily in the liturgy of the word and supremely in preaching. The sad truth, nevertheless, is that in bringing the liturgy of the word into greater prominence, it is the pulpit or what does duty for it that in contemporary Catholicism stands most bereft of significance, while throughout the rest of the Mass verbalizing has gained the upper hand. One commentator could go so far as to exclaim: “The word, the liturgical text, has to take precedence over rite, over gesture. The latter will achieve an elemental simplicity, an evangelical transparency and starkness.”¹

What is central to the Mass is not, however, word but action. The Eucharistic sacrifice is not merely a sacrifice of praise but in it something happens. The one and eternal sacrifice becomes sacramentally present, the work of the Holy Spirit and yet also of the Church in obedience to the command of its Lord: “Do this.” Primarily, therefore, suitable *action* is called for, expressive of awe and adoration; and let the voice be lowered or else raised in chant. And if the previous rite erred by excess in its use of symbolic actions, that is no reason why we should err by defect in the present one.

Nor should the fact that nowadays the celebrant usually faces the people mean that he must cease to perform his traditional function, that of leading the people into the mystery. Except perhaps rarely and marginally he is not an activator. Trying to make things meaningful, moreover, by any other means than a formal and restrained address must soon pall. Even in the delivery of the readings there should be a certain reserve so that they speak for themselves, or rather allow the Word to speak through them. And, quite simply, at the altar while the celebrant has the people in view it is not they whom he first of all has in mind, although all he does and says or sings should conduce to their reverent participation. But first of all he has and must have in mind the devout fulfilment of his part in the celebration. This is more telling than anything else where the people are concerned.

Proclamation then is not necessarily or primarily always a matter of words. Other modes of expression and communication may at times be more potent: movement and gesture in silence or to the sound of music. So much so that the consecration in the Tridentine Mass, whether “high” or “low,” could be held to proclaim with no mean effectiveness the mystery it enacted. I am not saying the revised rite when properly celebrated, with duly controlled voice to begin with, is any less effective. Nor do I hold that the priest’s facing the same way as the people is necessarily to be preferred. I merely think there should be latitude in these things. Directives have followed which qualify the original recommendation that altars now be free stand-

ing. In the first of his two letters which touch on this subject, Cardinal Lercaro wrote:

We wish to emphasize. . .that the celebration of the whole Mass facing the people is not absolutely indispensable for pastoral effectiveness. The entire liturgy of the word, in which the active participation of the faithful is amply achieved through dialogue and song, already proceeds facing the people. . .Certainly it is right to wish that the liturgy of the eucharist itself might be celebrated facing the people and that the faithful be enabled to follow the whole rite directly, thereby participating with a greater awareness. But that must not lead to the rash, often mindless rearrangement of existing churches and altars at the cost of a more or less irreparable damage to other values, also calling for respect.²

And again the Cardinal notes:

It should not be forgotten that many other factors (besides facing the people), on the part of the celebrant and on the part of the ministers and surroundings, are required to make the celebration genuinely worthy and meaningful.³

Following upon the first of these quotations we read:

The construction of altars facing the people is therefore desirable in new churches.⁴

In the light of the last twenty years' experience, should not this also include the possibility of celebrating in the former manner? Here I would only stress, however, that the right kind of proclamation for the sacramental mystery is not so much one that confirms in faith—the preacher's task—as one that conduces to the *adoration* which is faith's highest expression and its deepest need.

I do not believe all the same that the restoration of the Tridentine Mass—to whatever status—will solve our problems. For one thing, the vernacular has come to stay. But in the present circumstances the worldwide indult for the Mass in its previous form may be a step in the right direction. For some indeed this is a disturbing development, and one recalls how on the morrow of its disclosure the liturgists assembled in Rome reacted. Nevertheless, it should prompt us to look again at what was right as well as at what needed changing in the "old" Mass, and at what may have been mistaken as well as what should endure in the reform. Forgive the truism, but we should not repeat the primitivist error of going back as we think to the early Church and writing off all that has happened since. We should recognize that if in the course of centuries there can be false or merely temporary developments, there can also be genuine and lasting ones whether at the doctrinal or at the cultural level. Let us treasure and where necessary strengthen the continuity between past and present. And while restoring where needed the element of proclamation-in-prayer, let us have no doubt about the role of the homily or sermon, replete with doctrine and instruction and with eloquence where this is to be had.

DERYCK HANSHELL, S.J.

NOTES

1. Luis Maldonado, "Further Liturgical Reform," *Concilium*, Vol. 2, No. 4.
2. *Notitiae* 1 (1965). All these excerpts and their translation came from *Documents on the Liturgy (1963-1979)*. Collegeville, Minnesota: The Liturgical Press, 1984.
3. *Ibid.* 2 (1966).
4. *Ibid.* 1 (1965).



Painting. Basilica of St. Cecilia, Rome. Cecilia speaks to Pope Urban.



EASTER IN QUEBEC

Settled by the French in 1607, the year after the English came to Jamestown, Quebec City remains the heart of French Canada. Wishing to spend Holy Week in this ancient Catholic city, I arrived on Maundy Thursday and immediately betook myself to the cathedral. A smallish but lavishly gilt baroque church, the Basilica of Notre Dame has been the seat of some fourteen bishops since the first bishop came to Quebec in 1658.

At this ancient mother church, the Holy Week services tended to follow the same musical pattern each day. The services were in the vernacular and the propers and ordinaries of the Mass were sung in the vernacular as well. The ordinaries were sung in a not unpleasant sort of folk variant of plainchant. The music was lead by a schola of a dozen choristers, properly vested and usefully stationed in the chancel. With beautifully blended voices the choristers performed alone the more difficult works, such as the anthem between the readings and the communion motets. Furthermore, they performed at least one Latin work (without apologies) each day.

The rites and ceremonies were performed with great solemnity and great reverence. The great liturgist E. C. Ratcliffe once said, "My business is liturgy, not circus." Alas, in the United States the reverse is too often the case. Seldom in the United States have I found vernacular liturgies that distinguish liturgy from circus. In Quebec, I did.

The clergy were properly vested, and gratefully absent from the chancel were the baggy burlap rags for which so many American clerics have lamentably conceived

EASTER IN QUEBEC

an affection. In Quebec, by contrast, albs and chasubles evinced the noble (not ignoble) simplicity that Vatican II advised. Requisite cinctures (with one exception) were present. Clerical postures were apt and reverent. Unlike many of their American colleagues, the Franco-Canadian clerics did not ape the opening monologue of Johnnie Carson. Nor did they play with the microphone like certain rock stars, as is too often the case in the United States.

There were altar boys! And they were properly vested! And they were properly trained and reverent! By contrast in the American Midwest altar boys seem an endangered species. Where they are not, they are usually in need of radical reform. Needless to say it was liturgical nirvana for me during Holy Week at the Basilica of Notre Dame in Quebec!

Of great importance for the splendor and beauty of the celebrations was the chapter of canons. Canons have served as the bishop's senate of priests for the last thousand years throughout the non-English-speaking Catholic world. In Quebec, they are one of the most ancient ecclesiastical institutions, having been founded in 1674 by Blessed Bishop Francois de Montmorency-Laval. They were present as a body daily. A French Canadian priest some years ago told me that he first felt drawn to the priesthood upon hearing the canons chant vespers in Quebec cathedral. That statement reminded me of the remark in Saint Augustine's *Confessions* that it was the sweet melodies of the Church rather than her reasoned arguments that wrought his conversion. Alas, I could not find the canons present in choir for the liturgy of the hours. But at the Good Friday service they did form an impressive scene, vested in the plain cassock of a prelate and violet mozettas. The mass of violet ranged around the choir formed an impressionistic color bridge between the deep reddish brown of the fine mahogany choir stalls and the red vestments of the celebrant, Cardinal Vachon.

There was no lack of lay participation, either. The congregation reverently followed the service and avidly joined in the congregational music parts and the responses. Postures also served as appropriate body language and the people stood, sat or knelt as the rubrics directed. Lay readers (often one of the *marquilliers* or vestry) read the lessons, but clearly and distinctly. It was not mumble, fumble and stumble, as is so often the case in the United States. After the sermon, one of the *marquilliers* moved easily but reverently from the special pew reserved for those lay church officials to take up the collection and later to present the gifts at the offertory. No one seemed offended that at communion time the clergy, in proper vestments, were not too embarrassed by fears of "clericalism" to do their duty and administer the Body of Christ to the people of God.

The *mandatum* on Maundy Thursday was sung in Latin. That helped me to remember how the day got its name. Lamentably the *Exultet* on Holy Saturday was sung in the vernacular. But I and much of the congregation were cheered to hear the *Vidi aquam* and the *Victimae paschali* in beautiful plainchant Easter morning. On Maundy Thursday much of the congregation sang along from memory the *Pange lingua*, as the Blessed Sacrament was carried to the brilliantly lighted and solemnly decorated altar of repose. On Good Friday the choristers beautifully rendered Victoria's *Jesu, dulcis memoriae*. The music, the rites, the ceremonies formed a complement to the "frozen music" of the gilt baroque architectural setting. At appropriate times the light fragrance of incense complemented the appeal of the services to the total human person.

As a whole the services were *au courant* without being trendy, dignified without being stiff. The French have a proverb, *Les vrais hommes du progrès sont ceux qui respectent le passé.*" (The true progressive respects the past.)

LITURGY AND CHURCH MUSIC

(Cardinal Ratzinger delivered this lecture in Italian at the VIII International Church Music Congress in Rome, November 17, 1985.)

From the very beginning, liturgy and music have been quite closely related. Mere words do not suffice when man praises God. Discourse with God goes beyond the boundaries of human speech. Hence by its very nature the liturgy has everywhere called upon the help of music, of singing, and of the voices of creation in the sounds of instruments. The praise of God, after all, does not involve only man. To worship God means to join in that of which all creatures speak.

Although liturgy and music are by their very nature closely linked with each other, their relationship has always been a difficult one as well, above all in times of cultural change and at turning points in history. It is thus no surprise that today, the question of the right form of music in worship is once again disputed. The debates of the last council and the years immediately following it seemed to center solely upon the antithesis between the men of pastoral practice and the church musicians who refused to submit to classification in categories of mere pastoral expediency, but strove instead to assert the validity of music's inner worthiness as a pastoral and liturgical standard with a rank of its own. In other words, at bottom the debate seemed limited to the level of concrete application. In the meantime, however, the rift goes much deeper.

The second wave of liturgical reform stimulates a questioning of the very principles themselves. It is question here of the very essence of worship activity as such, of its anthropological and theological foundations. The dispute about church music is symptomatic of a more profound question: what is worship?

1. Outstripping the council? A new conception of the liturgy.

The new phase of liturgical reform efforts is explicitly based not upon the texts of the Second Vatican Council, but upon its "spirit." As symptomatic of this view, I shall use here the informative and clearly conceived article, "Song and Music in the Church," which appeared in the *Nuovo Dizionario di Liturgia*. There, the high artistic rank of Gregorian chant and classical polyphony is not called into question. It is not even a case of playing off community activity against elitist art. Indeed, the rejection of an historicist rigidity which merely copies the past and thus lacks both a present and a future, is not the real point at issue, either. It is rather a question of a new basic understanding of liturgy, with which the council, whose constitution on the sacred liturgy is said to contain a split personality, is to be outstripped.

Let us attempt to familiarize ourselves briefly with the basic outlines of this new conception. The point of departure for the liturgy (so we are told) lies in the assembly of two or three who gather in Christ's name. At first hearing, this reference to the promise of Jesus in Matthew 16:20 sounds harmless and quite traditional. However, it acquires a revolutionary impetus through the isolation of this one biblical text, which is viewed in contrast to the entire liturgical tradition. The "two or three" are not set up as the antithesis of an institution with institutional roles, as the antithesis of any kind of "codified program." This definition of the liturgy therefore means that it is not the Church which takes precedence of the group, but rather that the group is more important than the Church. It is not the Church as total entity which supports the liturgy of an individual group or congregation, but rather the group itself is the point at which liturgy begins in every instance. Hence, it also follows that liturgy does not grow out of a model shared in common, out of a "rite" (which as a "codified program" now becomes a negative image of constraint): liturgy rather arises on the spot, out of the creativity of those assembled. In such a sociological view, the

sacrament of priestly ordination appears as an institutional role which has created a monopoly for itself and which by means of the institution (the Church) undoes the pristine unity and community of the group. In this constellation, we are told, both music and the Latin tongue have become a language of the initiates, "the language of another Church, namely of the institution and of its clergy."

It is evident that the isolation of Matthew 16:20 from the entire biblical and ecclesiastical tradition of the Church's common prayer has far-reaching consequences: the Lord's promise to those praying anywhere is transformed into the dogma of the autonomous group. The joint action of praying has been intensified to an egalitarianism which regards the development of spiritual offices as the beginning of a different Church. From this point of view, any guiding postulates derived from the Church as a whole are restraints which must be resisted for the sake of the originality and freedom of the liturgical celebration. It is not obedience to a totality but rather the creativity of the moment which becomes determinative.

Plainly, with the acceptance of sociological terminology, certain evaluations have also been accepted here: the value system formed by sociological language builds a new view of past and present, negative and positive. And so, conventional (indeed, even conciliar!) terms like the "treasury of sacred music," the "organ as queen of instruments" or the "universality of Gregorian chant" now appear as "mystifications" whose purpose is "to preserve a particular form of power." A certain administration of power (so we are told) feels threatened by the processes of cultural change. It (allegedly) reacts by masking its effort at self-preservation in the guise of love for tradition. Gregorian chant and Palestrina are said to be the tutelary deities of a mythicized ancient repertory, ingredients of a Catholic counter-culture supported by re-mythicized and super-sacralized archetypes. In fact, the entire historical liturgy of the Church is claimed to be more concerned with the representation of a cultic bureaucracy than with the singing activity of the congregation. And finally, the content of Pope St. Pius X's *motu proprio* on church music is called a "culturally shortsighted and theologically worthless ideology of sacred music."

Now, of course, it is not only sociologism which is at work here, but also a complete separation of the New Testament from the Church's history, linked to a theory of decadence which is quite typical of many an Enlightenment situation: real purity can only be found in the "Jesuistic" origins, and all the rest of history seems to be a "musical adventure with false and disoriented experiences." This history must now "be brought to an end" in order to begin again with what is right.

But just what does the new and better look like? The basic ideas have already been hinted at earlier, and we must now try to render them more concrete. Two fundamental values are stated quite clearly. The "primary value" of a renewed liturgy, so we are told, is "the activity of all persons in fullness and in authenticity." Accordingly, church music primarily means that the "People of God" depicts its own identity by singing. And with this, we arrive at the second value decision which is operative here: music proves to be a force which causes the group to cohere. The familiar songs are, so to speak, the hallmarks of a community. From these two principles there follow the main categories of music at worship: project, program, animation, management. The "how," so we are told, is much more important than the "what." The ability to celebrate is claimed to be primarily "the ability to produce": music must above all be "produced" or "made". . . In order to be fair, I must add that the article shows complete appreciation for different cultural situations and leaves room for the acceptance of historical materials as well. And above all, the article stresses the paschal character of Christian liturgy, whose song not only depicts the identity of the People of God, but should also render an account of its hope and proclaim to all the countenance of the Father of Jesus Christ.

In spite of the great rupture, there thus remain elements which make dialogue feasible and offer the hope that unity in our basic understanding of the liturgy can once again be achieved. Because the liturgy is derived from the group instead of from the Church, this unity threatens to disappear, and that not merely in theory, but in actual liturgical practice.

I would not speak at such length about all of this if I believed that such ideas were attributable only to a few individual theorists. Although it is beyond all dispute that they are not supported by the texts of Vatican II, many a liturgical office and its organs firmly believes that the "spirit" of the council points in this direction. In the sense of what has been described above, an all too widespread opinion today holds that the real categories of the conciliar understanding of liturgy are a so-called creativity, the activity of all those present, and the reference to a group whose members know and are drawn to each other. Not only assistant pastors, but sometimes even bishops have the feeling that they are not loyal to the council if they celebrate Holy Mass exactly as it is printed in the *Missale*: at least one "creative" formula must be slipped in, no matter how banal it might be. Of course, the bourgeois greeting of the audience and if possible also the friendly greetings at leave-taking have already become an obligatory element of the sacred action which scarcely anyone dare omit.

2. The philosophical foundation of this conception and its questionable aspects.

In spite of all that has been said thus far, we have not yet reached the center of this change of values. The points already discussed all follow from the preferential ranking of the group above the Church. How so? Because the Church is classified under the general term "institution," and in the type of sociology being borrowed here, "institution" bears the quality of a negative value. "Institution" embodies power, and power is viewed as the antithesis of freedom. Since faith ("imitation of Jesus") is conceived of as a positive value, it must stand on the side of freedom and hence by its very nature be anti-institutional as well. Accordingly, worship may not be a prop for or a part of an institution either, but it must instead be a counterforce which helps bring down the mighty from their thrones.

If that be the point of departure, then of course, the paschal hope (to which the liturgy is supposed to testify) can become quite terrestrial. It can become the hope of overcoming the institutions, and in fact it becomes a weapon in the struggle against the powers that be. For example, he who merely reads the texts of the *Missa Nicaraguensis* can get a good idea of this shifting of hope and of the new realism which liturgy acquires here, as instrument of a militant promise. And something else becomes evident: the importance which actually accrues to music in the new conception. The revolutionary songs have the power to arouse, and this communicates an enthusiasm and a conviction which a merely spoken liturgy could not evoke. Here, there is no longer any opposition to liturgical music, since music has received a new and indispensable function of arousing irrational powers and a communitarian impulse which is the purpose of the entire process. And music simultaneously contributes to the formation of consciousness, because something which is sung gradually communicates itself to the spirit much more effectively than something merely spoken or thought. Moreover, by way of the group liturgy, the boundaries of the locally assembled community are here quite deliberately overstepped: by means of the liturgical form and its music there arises a new solidarity which is supposed to bring forth a new people that calls itself the people of God, although "God" really means the people themselves and the historical energies realized in them.

Let us now return to our analysis of the values which have become determinant of the new liturgical consciousness. First of all, there is the negative quality of the

concept "institution" and the fact that the Church is considered solely under this sociological aspect, which is not that of an empirical sociology (be it noted), but from a point of view for which we are indebted to the so-called masters of distrust. They have obviously done their work quite well, and have achieved a mind-set which remains effective even when its origin goes unremarked. But the distrust could not have had such explosive power if it were not accompanied by a promise whose fascination is almost unavoidable: the idea of freedom as the real requirement of human dignity. To this extent the question of the correct concept of freedom must represent the heart of the discussion. And thereby the dispute about the liturgy is brought back from all the superficial questions about its shape, to the real matter at hand, for in the liturgy it is actually a matter of the presence of the Redemption and of the approach to genuine freedom. The positive side of the new dispute is undoubtedly to be found in thus pointing up the central issue.

At the same time, we can see just what Catholic Christianity is suffering from today. If the Church appears to be merely an institution, a bearer of power and thus an opponent of freedom and a hindrance to redemption, then the faith lives in contradiction to itself, because on the one hand faith cannot dispense with the Church, and on the other hand faith is fundamentally opposed to the Church. Therein lies the tragic paradox of this trend in liturgical reform. After all, liturgy without the Church is a contradiction in terms. Where all are active so that all become themselves the subject, the real agent in the liturgy disappears along with the common subject "Church." People forget that the liturgy is supposed to be *opus Dei*, God's work, in which He Himself acts first, and we become the redeemed precisely because He is at work. The group celebrates itself, and in so doing it celebrates absolutely nothing, because the group is no reason for celebrating. This is why universal activity leads to boredom. Nothing at all happens without Him Whom the whole world awaits. Only in light of this fact is the transition to more concrete purposes, as they are reflected in the *Missa Nicaraguensis*, a logical conclusion.

Hence, the representatives of this view must be asked with all firmness: Is the Church really just an institution, a cultic bureaucracy, a power apparatus? Is the spiritual office (of Holy Orders) merely the monopolization of sacred prerogatives? If it proves impossible to overcome these ideas at the level of the emotions as well, and to view the Church once again from the heart in a different light, then we will not be renewing liturgy, but the dead will be burying the dead and calling it "reform." And then, of course, *church* music no longer exists either, because it has lost its subject, the Church. In fact, in such a case one could no longer correctly speak of liturgy at all, because liturgy presupposes the Church, and what would remain are mere group rituals which use musical means of expression more or less adroitly. If liturgy is to survive or indeed be renewed, it is essential that the Church be discovered anew. And I would add: if man's alienation is to be overcome and if he is to re-discover his identity, then it is obligatory that man re-discover the Church, which is not an institution inimical to humanity, but that new We in which alone the individual can achieve his stability and his permanence.

In this connection it would be salutary indeed to re-study with all thoroughness the small book with which Romano Guardini, the great pioneer of the liturgical renewal, concluded his literary activity in the year the council ended. He himself stressed that he wrote this book out of concern and love for the Church, whose human side—and its perilous state—he knew quite well. But he had learned to discover in the Church's human frailty the scandal of God's Incarnation; he had learned to see in the Church the presence of the Lord Who had made the Church, His Body.

Only when that is accomplished, does Jesus Christ synchronize or co-exist with us. Without this, there is no real liturgy, which is not a mere recalling of the paschal mystery but its true presence. And again, only when this is the case, is liturgy a sharing in the Trinitarian dialogue between Father, Son and Holy Ghost. Only in this way is liturgy not our "making" but the *opus Dei*—God's action upon and with us. Therefore, Guardini emphatically stressed that in the liturgy, it was not a matter of *doing* something, but of *being*. The idea that general activity is the central value of the liturgy, is the most complete antithesis to Guardini's liturgical conception which one could imagine. The truth is that the general activity of all is not simply *not* the liturgy's basic value: it is as such no value at all.

I shall forego any further discussion of this question, for we must concentrate upon finding a point of departure and a standard for the correct relationship between liturgy and music. As a matter of fact, even from this point of view far-reaching consequences flow from establishing the fact that the Church is the real subject of the liturgy—the Church as the *communio sanctorum* of all places and of all times. From this there follows (as Guardini exhaustively showed in his early work *Liturgical Formation*) not merely the withdrawal of the liturgy from the arbitrariness of the group and of the individual (even though he be cleric or specialist) which Guardini termed the objectivity and the positive nature of the liturgy. Above all, there follow the three ontological dimensions in which the liturgy lives: the cosmos, history and the *mysterium*. The connection with history includes development, meaning that liturgy is part of something living, something which has a beginning, which continues to exert its influence and which remains present without being completed, but rather lives only by being further developed. Some elements die off, others are forgotten and return later on in a different way, but development always implies partaking of an open-ended beginning.

And this brings us to a second category which is especially important because it is related to the cosmos: liturgy so conceived exists basically as partaking. No one is the first and only creator of liturgy. For everyone, liturgy is participation in something larger, which goes beyond the mere individual. And in this way each individual is also an agent, active precisely because he is a recipient.

Finally, relationship to the mystery means that the beginning of the liturgical event never lies within ourselves. It is rather response to an initiative from above, to a call and an act of love, which is mystery. There are problems here which need to be explained, but the mystery does not open itself to explanation. It becomes accessible only by being accepted, in the "yes" which even today we can safely call obedience, in a biblical sense.

And this brings us to a point which is very important for the onset of art. Group liturgy is not cosmic, since it lives from the autonomy of the group. Group liturgy has no history, for it is characterized precisely by emancipation from history and by a "do-it-yourself" attitude, even when a group uses moveable scenery borrowed from history. And group liturgy knows nothing of the mystery, for in group liturgy everything is explained and must be explained. That is why development and partaking are just as foreign to group liturgy as is obedience, which perceives a meaning greater than that which can be explained.

All of this is now replaced by creativity, in which the autonomy of those emancipated attempts to corroborate or ratify itself. Such a creativity, which aspires to be a functional expression of autonomy and emancipation, is—precisely on that account—diametrically opposed to any form of partaking. Characteristic of this creativity is arbitrariness as a necessary expression of the rejection of all prescribed forms or rules, unrepeatability because repetition would already imply dependence, and artificiality because it is necessarily a case of purely human production. And so

we see that human creativity which refuses to receive and to partake, is contradictory and untrue in its very nature, because man can only be man through receiving and partaking. Such creativity is escape from the *conditio humana* and therefore falsehood. This is ultimately why cultural decadence begins at the point where along with the loss of faith in God a pre-established reasonableness of being must also be called into question.

Let us now summarize our findings so that we can draw consequences for the point of departure and the basic form of church music. It has become evident that the primacy of the group derives from an understanding of the Church as institution based upon a concept of freedom which is incompatible with the idea and the reality of the institutional. Indeed, this idea of freedom is no longer capable of grasping the dimension of the *mysterium* in the reality of the Church. Freedom is conceived in terms of autonomy and emancipation, and takes concrete shape in the idea of creativity, which against this background is the exact opposite of that objectivity and positiveness which belong to the essence of the Church's liturgy. The group is truly free only when it discovers itself anew each time.

We also found that liturgy worthy of the name is the radical antithesis of all this. Genuine liturgy is opposed to an historical arbitrariness which knows no development and hence is ultimately vacuous. Genuine liturgy is also opposed to an unrepeatability which is also exclusivity and loss of communication without regard for any groupings. Genuine liturgy is not opposed to the technical, but to the artificial, in which man creates a counter-world for himself and loses sight of, indeed loses a feeling for, God's creation. The antitheses are evident, as is the incipient clarification of the inner justification for group thinking as an autonomistically conceived idea of freedom. But now we must inquire positively as to the anthropological concept which forms the basis for the liturgy in the sense of the Church's faith.

3. The anthropological pattern of the Church's liturgy

The answer to our question is suggested by two fundamental statements in the New Testament. Saint Paul coined the expression *logike latreia* in Romans 12:1, but this is very difficult to translate because we lack a satisfactory equivalent for the concept of *logos*. It might perhaps be translated "logos-like worship" or worship fixed or determined by the Spirit, which would also echo Jesus' statement about adoration in spirit and in truth (John 4:23). But it is also possible to translate adoration stamped or marked by the word, adding of course that in a biblical sense (as well as in the Greek meaning) "word" is more than mere speech or language: it is creative reality. To be sure, it is also more than mere thought or spirit: it is spirit which explains and communicates itself. The relationship to a text, the rationality, the intelligibility and the sobriety of Christian liturgy have always been deduced from this fact and presupposed as the basic norm of liturgical music. But it would be a restrictive and a false interpretation to understand this norm as strictly requiring of all liturgical music a very close link with the text, or to declare the intelligibility of the text to be a general requirement for all liturgical music. After all, "word" in the biblical sense is more than "text," and comprehension includes more than the banal perspicuity of what is obvious to everyone, what is to be compressed into the most superficial rationality. It is quite correct, however, that music which serves the adoration "in spirit and in truth" cannot be rhythmic ecstasy, sensual suggestion or stupefaction, subjective emotional bliss, or superficial entertainment. It is rather subordinated to a message, to a comprehensive spiritual statement which is rational in the highest sense of the word. In other words, it is quite correct to say that such music must correspond in its innermost nature to this "word" in a comprehensive sense, indeed must serve it.

mental biblical statement about worship by clarifying for us the importance of the "word" and its relationship with us. I refer to that sentence in the prologue of Saint John's gospel: "And the Word was made flesh, and dwelt among us, and we saw His glory" (John 1:13). First of all, the "word" to which Christian worship refers is not a text, but a living reality: a God Who is meaning, communicating Himself, and Who communicates Himself by becoming man. This Incarnation is now the holy tent or tabernacle, the point of reference for all cult, which is a gazing upon God's glory and does Him honor. But these statements of Saint John's prologue do not convey the complete picture. The passages will be misunderstood unless we take them together with the "farewell speeches" of Jesus, in which He says to His disciples, "If I go to prepare a place for you, I will come again. I go away, and I come unto you. It is expedient to you that I go, for if I go not, the Paraclete will not come to you (John 12:2 ff., 14:18 ff., 16:5 ff., etc.). The Incarnation is only the first step in a longer process which moves to a final and meaningful conclusion in the Cross and the Resurrection. From the Cross, the Lord draws everything to Himself and bears what is corporeal, i.e., man and the whole created world, into God's eternity.

The liturgy is subordinate to this movement, which we might call the basic text to which all liturgical music refers: music must be measured from within by the standard of this line of motion. Liturgical music is a result of the demands and of the dynamism of the Incarnation of the Word, for music means that even among us, the word cannot be mere speech. The principal ways in which the Incarnation continues to operate are of course the sacramental signs themselves. But they are quite misplaced if they are not immersed in a liturgy which as a whole follows this expansion of the Word into the corporeal and into the sphere of all our senses. It is this fact which justifies and indeed renders necessary images, in complete contrast to Jewish and Islamic types of worship. This is also the reason why it is necessary to appeal to those deeper levels of comprehension and response which become accessible through music. Faith becoming music is part of the process of the Word becoming flesh. But at the same time, this "becoming music" is also subordinated in a completely unique way to that inner evolution of the Incarnation event which I tried to hint at earlier: the Word become flesh comes to be, in the Cross and Resurrection, flesh become Word. Both are permeated with each other. The Incarnation is not revoked, but becomes definitive at that instant in which the movement turns around, so to speak: flesh itself becomes Word, is "logocized," but precisely this transformation brings about a new unity of all reality which was obviously so important to God that He paid for it at the price of the Son's Cross.

When the Word becomes music, there is involved on the one hand perceptible illustration, incarnation or taking on flesh, attraction of pre-rational powers, a drawing upon the hidden resonance of creation, a discovery of the song which lies at the basis of all things. And so this becoming music is itself the very turning point in the movement: it involves not only the Word becoming flesh, but simultaneously the flesh becoming spirit. Brass and wood become sound; what is unconscious and unsettled becomes orderly and meaningful resonance. What takes place is an embodiment or incarnation which is spiritualization, and a spiritualization which is incarnation or em-"body"-ment. Christian "incarnation" or "embodiment" is always simultaneously spiritualization, and Christian spiritualization is em-"body"-ment into the body of the *Logos* become man.

4. The consequences for liturgical music
 - a) Basic principles

To the degree that in music this conjunction of both movements takes place, music serves in the highest degree and in an irreplaceable manner that interior exodus

which liturgy always is and wants to be. This means that the propriety of liturgical music is measured by its inner conformity to this basic anthropological and theological model. At first glance, such a statement seems far removed from concrete musical realities. But the statement becomes very concrete indeed when we consider the antithetical models of cultic music which I mentioned earlier. Or we can recall the Dionysiac type of religion and its music, which Plato discussed on the basis of his religious and philosophical views. In many forms of religion, music is associated with frenzy and ecstasy. The free expansion of human existence, toward which man's own hunger for the Infinite is directed, is supposed to be achieved through sacred delirium induced by frenzied instrumental rhythms. Such music lowers the barriers of individuality and personality, and in it man liberates himself from the burden of consciousness. Music becomes ecstasy, liberation from the ego, amalgamation with the universe. Today we experience the secularized variation of this type in rock and pop music, whose festivals are an anti-cult with the same tendency: desire for destruction, repealing the limitations of the everyday, and the illusion of salvation in liberation from the ego, in the wild ecstasy of a tumultuous crowd. These are measures which involve a form of release related to that achieved through drugs. It is the complete antithesis of Christian faith in the Redemption. Accordingly, it is only logical that in this area diabolical cults and demonic musics are on the increase today, and their dangerous power of deliberately destroying personality is not yet taken seriously enough. The dispute between Dionysiac and Apolline music which Plato tried to arbitrate, is not our concern, since Apollo is not Christ. But the question which Plato posed concerns us in a most significant way.

In a way which we could not imagine thirty years ago, music has become the decisive vehicle of a counter-religion and thus calls for a parting of the ways. Since rock music seeks release through liberation from the personality and its responsibility, it can be on the one hand precisely classified among the anarchic ideas of freedom which today predominate more openly in the West than in the East. But that is precisely why rock music is so completely antithetical to the Christian concept of redemption and freedom, indeed its exact opposite. Hence, music of this type must be excluded from the Church on principle, and not merely for aesthetic reasons, or because of restorative crankiness or historical inflexibility.

If we were to continue our analysis of the anthropological foundations of various types of music, we could render our question even more concrete. There is an agitational type of music which animates men for various collective goals. There is a sensuous type of music which brings man into the realm of the erotic or in some other way essentially tends toward feelings of sensual desire. There is a purely entertaining type of music which desires to express nothing more than an interruption of silence. And there is a rationalistic type of music in which the tones only serve rational constructs, and in which there is no real penetration of spirit and senses. Many dry catechism hymns and many modern songs constructed by committees belong to this category. Music truly appropriate to the worship of the incarnate Lord exalted on the cross exists on the strength of a different, a greater, a much more truly comprehensive synthesis of spirit, intuition and audible sound. We might say that western music derives from the inner richness of this synthesis, indeed has developed and unfolded in a fulness of possibilities ranging from Gregorian chant and the music of the cathedrals via the great polyphony and the music of the renaissance and the baroque up to Bruckner and beyond. This pre-eminence is found only in the West because it could arise only out of an anthropological foundation which unites the spiritual and the profane in an ultimate human unity. And the pre-eminence disappears to the degree that this anthropology vanishes. For me, the greatness of this music is the most obvious and immediate verification of the Christian image of man

and of the Christian faith in the Redemption which could be found. Those who are truly impressed by this grandeur somehow realize from their innermost depths that the faith is true, even though they may need to travel some distance in order to carry out this insight with deliberate understanding.

This means that the Church's liturgical music must be adjoined to that integration of human existence which we encounter through faith in the Incarnation. Such redeeming release is more toilsome than that sought in ecstatic frenzy, but this toil is the exertion of truth itself. On the one hand, it must integrate the senses into the spirit, in accord with the impulse of the *sursum corda*. Pure spiritualization, however, is not the goal, but rather integration of the sensitive powers with the spirit, so that both taken together become the complete person. The spirit is not degraded by taking in the sense faculties, but actually receives thereby the complete richness of creation. And on the other hand, the senses are not rendered less real when they are permeated with the spirit, because thereby they participate in the spirit's infinitude. Every sensuous desire is really quite limited and ultimately incapable of intensification because an act of the senses cannot go beyond a certain limit. Those who expect release from an act of the senses will be disappointed, or "frustrated," as we say today. By being integrated into the spirit, the senses receive a new depth and reach into the endlessness of the spiritual adventure. Only there do they recover themselves completely—on condition, of course, that the spirit too does not remain uncommunicative. In "lifting up your hearts,"—*sursum corda*—music of faith seeks the integration of man, and finds it not within itself, but only by going beyond itself into the Word made flesh. Sacred music which forms a part of this framework of movement thus becomes man's purification, his ascent. Let us remember, though, that this music is not the product of a moment, but participation in history. It cannot be realized by an individual, but only in cooperation with others. And thus such a sacred music also expresses entrance into the history of the faith, and the mutual relationship of all members of Christ's body. Such a sacred music bequeathes joy and a higher type of ecstasy which does not extinguish personality, but unites and thus liberates. Such a sacred music gives us a foretaste of that freedom which does not destroy, but which unites and purifies.

b) Remarks on the present situation

The musician, of course, will ask: How can that be accomplished? In the last analysis, great works of church music can only be bestowed or presented, since it is a matter of going beyond oneself, which is something man cannot accomplish without help; whereas according to the well-known mechanisms of stupefaction, frenzy of the senses is producible. But all producing ends where the truly great begins. It is this limitation which we must first of all recognize and acknowledge. To that extent, the beginnings of great sacred music necessarily lie in reverence, in receptivity, and in that humility which is prepared to serve and to minister while partaking of already existing greatness. It is only the person who at the very least lives radically within the inner framework of this image of man, who can create the music appropriate to it.

The Church has posted two additional signposts. In its inner character, liturgical music must fulfill the demands of the great liturgical texts: the *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*. This by no means implies that it should be strictly limited to expressing the text, as I mentioned earlier. But in the inner direction of these texts, liturgical music finds a guideline for its own statement. And the other signpost is the reference to Gregorian chant and Palestrina. This too does not imply that all church music must be an imitation of such music. In this respect, there was actually many a restriction in the church music renewal during the 19th century as well as in the papal documents based upon it. Correctly understood, the reference to Gregorian

chant and Palestrina simply means that we find here a standard which provides orientation. But the results of creatively applying and transforming such orientation cannot of course be determined.

One question remains. Humanly speaking, can we hope that new creative possibilities are still open here? And how is that to come about? The first part of the question is actually easy to answer, because if this concept of man is inexhaustible in contrast to the other one, then it also opens up continually new possibilities for artistic expression in proportion to the degree to which it vivifies the spirit of an age. And therein lies the difficulty for the second part of the question. In our own time, the faith has to a great extent receded as a public formative force. How is the faith supposed to become creative? Has it not been forced back on all fronts into the position of a mere subculture?

By way of reply, we might say that in Africa, Asia and Latin America we are apparently on the threshold of a new florescence of the faith which could also give rise to new cultural forms. But even in the western world, we should not be frightened by the term "subculture." In the cultural crisis we are currently experiencing, new cultural purification and unification can break forth only from islands of spiritual composure. It is already apparent that Christian culture forms itself anew wherever new departures of faith occur, and that joint experience inspires and opens new paths which we could not previously see. However, J. F. Doppelbauer has quite rightly pointed out that genuine liturgical music often and not by accident bears the traits of later or mature work and presupposes that growth and ripening have taken place earlier. Here it is important that there exist the "antechambers" of popular piety and its music as well as religious music in the broader sense, which should always remain in fruitful exchange with liturgical music. On the one hand, the "antechambers" will be fructified and purified by liturgical music, while on the other hand, they prepare the way for new forms of liturgical music. Out of such freer forms there can develop elements capable of entering the joint action of the Church's universal worship. Here, too, is the realm in which the group can try out its creativity, in the hope that one day something will emerge which can belong to all.

Conclusion: Liturgy, music and the cosmos

I would like to conclude my remarks with a fine quotation from Mahatma Gandhi which I recently found in a calendar. Gandhi mentions the three "living areas" of the cosmos and notes that each of these involves a specific manner of existing. Fish live in the sea, and they are silent. Animals on earth bellow, bark and bray. But the birds who inhabit the heavens sing. Silence is proper to the sea, braying is proper to the earth, and singing belongs to heaven. But man has a share in all three, for within himself he bears the depths of the sea, the burden of the earth and the heights of heaven. Hence he possesses all three properties: silence, bellowing and singing.

Today, I would like to add, we see that for man deprived of transcendence there remains only braying, because he desires to be earth and nothing more, indeed tries to make the heavens and the ocean deep to be his earth. True liturgy, the liturgy of the communion of saints, gives man once again his completeness. It instructs him once again in silence and in singing by opening for him the depths of the sea and by teaching him to fly—the existence of the angels. By "lifting up the heart," true liturgy allows the buried song to resound in man once again. Indeed, we could now actually say that true liturgy can be recognized by the fact that it liberates from everyday activity and restores to us both the depths and the heights: silence and singing. True liturgy is recognizable because it is cosmic and not limited to a group. True liturgy sings with the angels, and true liturgy is silent with the expectant depths of the universe. And thus true liturgy redeems the earth.

TWENTY YEARS SINCE THE COUNCIL

(This homily was preached on the occasion of the celebration of Monsignor Richard J. Schuler's fortieth anniversary of ordination. It was delivered at the Church of Saint Agnes in Saint Paul, Minnesota, September 15, 1985, at the solemn Latin Mass. The Twin Cities Catholic Chorale with members of the Minnesota Orchestra sang Joseph Haydn's *Missa in Tempore Belli (Paukenmesse)* under the direction of Richard D. Byrne. Monsignor Schuler was celebrant.)

Reverend Monsignor, Most Reverend Bishop Schladweiler, Reverend Fathers, and my brothers and sisters in Christ:

Twenty years ago this year the Second Vatican Council concluded its work. The occasion was a solemn one, as the opening had been. The council was a unique moment in the Church's history. This was the first time since the Council of Trent in the sixteenth century that a council of the Church had formally concluded its work. (Vatican I in the nineteenth century had never formally ended. It was impossible to continue meeting because of the political situation in Italy.) There was great hope for renewal as the task of implementing the documents the council gave to the Church began in earnest. To mark the twentieth anniversary of the close of the Vatican Council, our present Holy Father called a special synod to meet in Rome at the end of November. He wished to recapture some of the enthusiasm and hope which prevailed at the close of the council twenty years ago.

It is difficult for most of us to remember what the world was like twenty years ago. In one way, the presidency of Lyndon Johnson and the early years of Pope Paul VI's pontificate seem very recent. And yet, if we were all transported back some twenty years, we would be astounded at how foreign things would seem. The clothes would appear antiquated. The cars would seem archaic, even old-fashioned. If we began to talk about electronic banking, or computers, anti-satellite weapons or Darth Vader, no one would know what we were talking about. In addition to all these technical and cultural differences, we would notice many, many differences in the Church, and especially in the liturgy. This must be so. The Church is a living and growing institution which must change and develop with the times. In one way, the council was long overdue. The Church needed to grow and develop along with the twentieth century.

But, as we all know, change and growth are often very difficult. The greatest difficulties are encountered when language or religious customs are changed. In the Low Countries, the modern-day language border is the same as it was in the fifth century. German is spoken north of this boundary and French to the south. This language border corresponds to the relative positions of first-century Roman and Celtic settlements and, in the fifth and sixth centuries, it identifies the penetration of the Germanic peoples into the Roman empire. That border has remained constant since Roman times in spite of all the political upheavals which have occurred since then! The religious boundaries in Germany between the Catholics and the Lutherans have also remained stable. They are the same now as they were at the time of the Reformation.

Religion and language are the last to change. People will almost always offer stubborn resistance to changes in their language and religious practices. But the Second Vatican Council changed the language of the liturgy and it changed the way we practice our religion. The council asked Catholics to change what are the most resistant factors to any kind of change in any culture! The miracle is that the Church has survived at all. No wonder there have been some controversies since the close of the council!

There are usually two reactions to such proposed changes. First, there is often violent resistance to the new ways. Second, there is sometimes wholehearted acceptance of the new and a total rejection of the old. Usually, these two reactions exist simultaneously in a group or people. They tend to divide the group into two camps and break the unity which is necessary if the group or people is to survive as a unified whole. In the Church after the council, there were both reactions and these exist side-by-side today. They have caused some disunity within the unified mystical Person of Christ.

Those who violently oppose the council began attacking the changes in the liturgy. This is hardly surprising. First, these changes were highly visible (since every Catholic who attended Mass on Sunday soon became aware of them). Second, they came first. Third, it is precisely in the liturgy that language and devotional practices changed, the two areas most resistant to change.

In the eastern United States, Father DePauw founded a society for the preservation of the Latin Mass. Other groups have formed since then with the same purpose. Even today, there are those who claim that the *novus ordo* as promulgated by Pope Paul VI is invalid. They would hold that the only valid celebrations of the Eucharist are those which employ the older Tridentine rite. We should be somewhat sympathetic with people who take such positions. While they certainly should conform themselves to the mind of the Church, still they are reacting to some very difficult changes in the only way they know how. They are clinging to the old as though their lives depended on the language and devotional practices of the past.

Of course, the rejection of the council is not limited to the liturgical changes. Some claim that the entire council opposed the previous teachings of the Church. Others have said that Pope Paul VI was kidnapped and that for most of his pontificate there was an imposter in his place. Today, there are those who refuse to accept the new theological synthesis of Pope John Paul II because it is not needed. They would argue that the old is good enough. All these are negative reactions to some dramatic changes. They are understandable, but, by the same token, the people who react in this way fail to appreciate the guidance of the Holy Spirit in the Church.

The more common reaction was the wholesale abandoning of everything done in the past. Many believed that Latin was outlawed. Gregorian chant and the wonderful polyphony of past ages was to be relegated solely to the concert hall. Churches had to be completely rebuilt. Old books were to be discarded and even burned. Catechisms had to be tossed. Everything which predated 1965 was invalid. Our jubilarian today will tell you of a note he received in his mailbox one day in the middle sixties. The note told the recipient that any education received before 1965 was useless. Anyone in such a sad predicament should return to school for a complete "overhaul."

Of course, this is complete nonsense. But this reaction was more common in the United States than the other one. As a people and a nation, we tend to be for the new and for change. Rather than repair, we discard and buy new. We are a throwaway generation. We emphasize the new and believe that anything from the past is old and (for that reason only) bad. However, it is important to note that both these reactions: rejecting the new totally and clinging to the past; or rejecting the old and clinging to the new; are extremes. Neither satisfies and neither is the will of the Church.

There is a middle road. That path calls us to retain the valuable from the past and implement an orderly and paced series of changes. The foundation for the new must be the faith. But even the faith was called into question. Many people associated externals with the heart of the faith. How often was the question heard: "If the language of the Mass can be changed or the rule about meat on Friday, then are we truly sure about the divinity of Christ?" This confusion necessitated much explana-

tion and education. The faith must be retained, but its external expression differs from age to age.

However, while retaining the faith and allowing a new expression, that new expression must come from the old. Any genuine development of the external means of expression can only come from tradition. For example, in sacred music, there will be no sacred, vernacular art-music unless there is a tradition out of which it can grow. Let choirs sing the masters and from their works, new composers will be inspired. This is neither rejecting the new or rejecting the old. It is allowing the new to grow from the old. In architecture, it is important to keep what we have. Churches should not be destroyed or completely redone if the renovations violate the entire artistic structure of the buildings. Let new churches be built employing the pertinent ideas from the old. We should keep the catechisms we have. Use the best available and keep them until there is something new and better. The same is true of philosophy and theology. Retain what we have. We should not throw out St. Thomas Aquinas and St. Augustine. The new must, of necessity, come from these masters. Just as Thomas stood on Augustine's shoulders, so someone now will stand on Thomas and Augustine.

In a homily preached in this church about ten years ago, Monsignor Schuler stood in this very same pulpit and said that in theology, there had to be a new school, a new way of presenting the faith to the people of the present generation. The new presentation of the faith would develop from the old, but be something entirely new for our century. This was an incredible prediction because we now have just that. We have Pope John Paul II and his theological revolution which is founded on Thomas and Augustine, but which is also a new presentation of the faith for our age.

This middle road is fraught with danger. Neither side likes it. One group sees those traveling the middle road as rigid and conservative, hopelessly mired in the past. The other group claims that such an individual is caving in to the heretics and is unfaithful to the tradition. Some twenty years ago when I was about thirteen or fourteen, Monsignor Schuler told me that he was going to war. I did not know what he meant, but now I do. He would fight a war against both fronts to maintain what had to be maintained and to change in an orderly way what had to be changed. That war is still waged today. It is difficult and sometimes discouraging, but that was the lot of Christ. As Isaiah predicted in the first reading and Christ confirmed in the gospel this morning: Christ and His Church (which is Christ) will be persecuted. Those who stand with the Lord and with the Church can expect some difficulties.

But the rewards are phenomenal. Examine the schools of this parish. They are flourishing. Please notice the liturgy as celebrated at this solemn Mass. It is known throughout the world! There are more vocations centered on this parish than some dioceses have. There is a project to draft new catechisms which was launched here at St. Agnes. There is the acceptance of the new and seemingly—at least to one side—radical John Paul II theological revolution. This by rights is an inner city parish, but it surely does not look like one!

Monsignor Schuler has always said: the Church is like a trolley; you can get off on either side. Father, you did not get off and we are all on that trolley partly because of you! The war may still be on, but we have won most of the battles and we are winning! And so, when you hear the Haydn drum roll in the *Agnus Dei* of this *Pauken Mass*, it is the announcement of the victory we are winning for the Church and for Christ. The middle road may be dangerous, but it is the only way and it will prevail! Thank God that you are on it and thank God that we are with you! *Ad multos annos!* In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

REVEREND RICHARD M. HOGAN

COUNCIL

REVIEWS

Organ

Variations on Seven Christmas Hymns by Austin C. Lovelace. Augsburg Publishing House, Minneapolis, MN. \$4.00.

Seven of the most loved Christmas carols make up these variations. Each one is simple, short and straightforward, with little or no pedal, and with an easily recognizable melody. The harmonizations are rich, but traditional. Such practical, lovely arrangements would lend themselves to treatment as hymn preludes, interludes and even accompaniments.

MARY GORMLEY

Four Short Chorale Preludes by Dietrich Buxtehude, edited by Bryan Hesford. J. B. Cramer & Co. (agents: Belwin Mills, Melville, N. Y. 11747). \$2.95.

The chorale preludes which comprise this set include *Nun komm' der Heiden Heiland*; *Lobt Gott, ihr Christen, allzugleich*; *O Haupt voll Blut und Wunden*; and *Nun bitten wir den heiligen Geist*. The score is beautifully spaced and easy to read. Furthermore, it is free of editorial markings, and performance suggestions are clearly indicated by brackets. These pieces are among the easier, and more ornamental, of the Buxtehude chorale preludes. They would serve as an excellent introduction to organists not familiar with them, particularly when guided by this fine edition.

MARY GORMLEY

Fourteen Organ Chorale Preludes by Theodore Beck. Augsburg Publishing House, Minneapolis, MN. \$6.00.

These fourteen pieces present a treasure of diverse, interesting and easy organ pieces for the church organist. They meet every liturgical need because of the wide variety of compositional styles and the selection of chorales included. The writing itself rarely exceeds three voices, and the scoring is primarily for manuals, with only an occasional appearance of an easy pedal line in some pieces. This anthology provides an excellent source for manageable, appropriate service music.

MARY GORMLEY

Magazines

UNA VOCE (France). Number 123, July-August 1985.

This issue reprints the talk that was given by Monsignor Marcel Noiroi, professor of liturgy at the Pon-

tifical Institute of Sacred Music in Rome to the First International Congress of Gregorian Chant, organized by the Holy See in April. In reviewing the role of Gregorian chant in the Church, he notes that chant helps us form our *sensus catholicus* because the texts are in Latin and thus the only official version, the vernacular being only a translation and interpretation. Chant has been called by Abbot Jean Prou a "lyrical catechesis." In chant the unity between the text and the melody is like the unity between the body and the soul. Monsignor Noiroi also remarks on the "Roman" quality of chant; its origin is Roman and it serves as an integral part of the Roman liturgy. The very choice of certain chants for certain feasts has an historical relationship to the station churches. For example, the introit of Thursday of the third week in Lent begins *Salus populi ego sum*, because the station Mass was celebrated at the Church of St. Cosmos and Damian, physicians. Unfortunately, these references to station churches have been lost in the post-conciliar missal. As for the sense of Catholicity, chant unites Catholics throughout the world. Paul Claudel, the poet-diplomat, expresses it well when he says, "As a Catholic, I am never a foreigner anywhere." Gregorian chant creates immediately an attitude of faith, admiration, confidence, and filial devotion to God and His saving will.

Announcement is given of a new chant publication from Solesmes: the *Missel grégorien des dimanches*. It contains the whole *Kyriale* and the propers for Sundays and holy days of obligation according to the new *Graduale Romanum* of 1974. The missal has been prepared for choir members who sing Mass every Sunday in chant according to the new *Ordo Missae*. In addition to the Latin chants, it contains French translations for everything, except the readings. It does not contain the divine office.

Finally, France is encouraged to begin now its preparation for the 1500th anniversary of the baptism of Clovis and thus the baptism of France, which will take place in 1996. A comparison is made with Poland which spent nine years preparing for the 1000th anniversary of its baptism in 1966. When, during his visit to Paris, Pope John Paul II spoke of the French anniversary and reminded France that she is the eldest daughter of the Church, many did not understand what he meant.

V.A.S.

BOLLETINO CECILIANO. Anno 80, No. 8, July 1985.

Several conventions for organists, choirs and church musicians are planned for the coming summer months. An international congress of singers was scheduled for September 26-29 in Rome. Cardinal Mayer, Cardinal Casaroli and the Holy Father parti-

icipated in the events. An article on the historic presentation of Mozart's *Coronation Mass* in Saint Peter's Basilica for the feast of Saints Peter and Paul, June 29, 1985, hails the event as the reconciliation of the Church and music, a truly important work for pastoral, liturgical and artistic reasons done by the Holy Father.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 9, August 1985.

This issue is given over totally to articles on the pipe organ and problems concerning the organ. The Seventh Italian Organ Congress, held in Piacenza, October 31 to November 3, 1985, is the occasion for this special issue, which includes a number of articles and several photographs of new organ installations.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 11, Series 2, No. 35, 1985. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This issue is especially dedicated to the Holy Spirit and to those preparing to receive the sacrament of confirmation. Sebastian F. Faria has an article on the *Credo* as it used in the celebration of the Eucharist, giving an historical survey of its use as well as some practical suggestions for today. A record of musical activities and reviews of various church music journals from all parts of the world, including *Sacred Music*, conclude the issue. Several pages of music set to Portuguese texts are printed in this issue, most of it for unison singing.

R.J.S.

JUBILUS REVIEW. Vol. 2, No. 3, Autumn 1985.

This Irish review, published at the University of Maynooth, continues to improve with each issue. Articles by Theodore Marier, Virginia A. Schubert, Max Baumann and Cardinal Ratzinger fill the issue with worthwhile material. Magazine reviews, news items and musical examples complete the issue.

R.J.S.

Books

Antiphonale Monasticum. Abbaye St.-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. 1,360 pages. Cloth. 120Fr.

Processionale Monasticum. Abbaye St.-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. 1983. 286 pages. Cloth. 100Fr.

All church musicians should welcome these two recent Solesmes reprints. Both titles had been out of

print for many years, and their return to the market will fill a variety of needs.

The *Antiphonale Monasticum* needs no analysis, for it has always stood on its own as a monumental work of near perfection. This reprint contains the complete 1934 edition plus the 32-page supplement of variations and changes in the *Antiphonale* introduced in 1963.

Its reprinting may have been intended mainly for scholarly rather than liturgical use. Although the reproduction of the contents is sharp and clear against the pure white pages, the paper is of extremely heavy weight, and the binding is not very sturdy. It seldom lies flat open for ease of use in choir. Furthermore, the excessive weight of the paper makes this reprint bulky and cumbersome; it is nearly twice as thick as an original *antiphonale*. Hence its greater physical suitability for study rather than practical liturgical use.

Nevertheless, its contents remain simple but priceless: antiphons, hymns, short and long responsories, psalms and canticles. Its use in the liturgy, whether the Mass or the divine office, should be cultivated and encouraged. Even though it follows the old monastic order, much of it can be adapted to current norms. The *Antiphonale Monasticum* is a treasure to be both studied and used, and is well worth owning.

A book more clearly aimed at the student is the 1893 *Processionale Monasticum*. There are two main reasons for this. First, most of the contents of the *Processionale* can be found in a more perfected form in a wide variety of later Solesmes publications such as *Cantus Selecti*, the *Graduale* (old and new), the *Liber Hymnarius*, and so on. From this stems its historical interest as an example of early chant transcription.

Second, a very large number of the pieces contained in this reprint have page and source references in the margins, as well as transcriptions of some of the neums from the *Hartker Antiphonary*, St. Gall 390-391, above the staff. This makes for a scholar's delight.

Its contents are mostly antiphons of various kinds, long responsories, and a sprinkling of hymns, sequences and litanies. A handful of these items appears to be unique to this book, and could add welcome variety to liturgical celebrations. For those interested in a different kind of beauty, the exquisite, intricate initials and printer's ornaments have been retained.

Some observers may be upset because about 80 pages have been omitted from this *Processionale*. It seems that this is wise, however, for the excised items do not constitute a great loss to either scholar or musician, and they can be found almost literally anywhere (excluded, for example, are several psalms, and antiphons such as *Asperges me*).

The *Processionale* and the *Antiphonale Monasticum* each have the traditional Gregorian (square-note) notation, but the *Processionale* lacks the rhythmic signs of Solesmes (and for good reason: they were not in use at the time of its first publication).

There is much of great value and eternal beauty contained in the old chant books. These reprints provide us with a golden opportunity that should not be passed up.

PAUL W. LE VOIR

NEWS

Death came to two famous European church musicians. Monsignor Ferdinand Haberl, past president of the Pontifical Institute of Sacred Music in Rome and formerly head of the internationally known church music school in Regensburg, died suddenly in July in Regensburg. Professor Jean-Pierre Schmit of the Conservatory of Music in Luxemburg, formerly director of music at the Cathedral of Luxemburg and a composer of numerous works for the liturgy, died after a long illness, October 21, 1985. Both men were closely associated with the Consociatio Internationalis Musicae Sacrae and attended the Fifth International Church Music Congress in Chicago-Milwaukee in 1966. R.I.P. ■

The autumn bulletin of the Vancouver Gregorian Chant Society, 5726 Rhodes Street, Vancouver, British Columbia V5R 3P4, Canada, gives the schedule of Masses sung in Gregorian chant at Saint Michael's Church in Burnaby, Saint Pius X Church in North Vancouver and Saint Ann's Church in Abbotsford. In addition to its liturgical singing, the society publishes a semi-annual journal, *Cantate Domino*. Membership is open to all interested in promoting Gregorian chant. ■

Saint Paul's Cathedral in Pittsburgh, Pennsylvania, was the scene of an organ recital on November 24, 1985, by Jan Hora of Prague, Czechoslovakia, and the presentation of the cantata, *The Lord is a Sun and Shield* by John Sebastian Bach. Paul Koch conducted the Cathedral Choir and Franklin Watkins was organist for the cantata. Noriko Fujii, soprano, Milutin Lazich, bass, and Ray Spisak, tympanist, assisted. Mr. Hora played works by Bach and Handel.

Charles Tompkins played the dedication recital on the new Schantz pipe organ in the Church of Saint Leo the Great, Saint Paul, Minnesota, on November 24, 1985. Works by Marcel Dupré, Sweelinck, Bach, Franck, Schumann and Messiaen were included on the program. The organ is the gift of Mr. and Mrs. M. F. Michelson. Father John E. Mitchell is pastor. ■

The choir of the Cathedral of the Immaculate Conception, Lake Charles, Louisiana, celebrated the solemnity of Christ the King with special music under the direction of Steven Branch. A brass ensemble from McNeese State University assisted in music by Giovanni Gabrieli, Gustav Holst, Howard Hughes and Richard Proulx. Soloists were Ross Allured, bass, Lisa Greene, soprano, John Barbry, tenor. Bishop Jude Speyrer of Lake Charles was celebrant and homilist. Monsignor Vincent Sedita is pastor. ■

Celebration of the 301st anniversary of the birth of J. S. Bach is planned for the eighth annual Northwest Bach Festival in Spokane, Washington, January 18-26, 1986. Four concerts will be presented, featuring Banchetto Musicale of Boston. Lectures and panel discussion on performance practices will complement the program of instrumental and vocal concerts. ■

The Saint Cecilia Chorale of Marksville, Louisiana, presented its fourth annual Avoyelles Community Celebration at the Church of Saint Joseph, November 17, 1985. Bishop William B. Friend of Alexandria-Shreveport celebrated the solemn pontifical Mass, and the choir and chamber orchestra sang Charles Gounod's *Messe Solennelle "Sainte-Cécile"*. Mozart's *Ave verum Corpus* and Anton Bruckner's *Ecce Sacerdos magnus* were also on the program. Mrs. Lewis Roy was organist, and Merkel Dupuy directed. ■

A concert of organ, vocal and brass music was presented at Saint Stephen's Church in Stevens Point, Wisconsin, August 4, 1985. Composers represented on the program included Karg-Elert, J. S. Bach, R. Vaughn Williams, Heinrich Schutz, Handel, Grechanenoff and Richard Strauss. James Johnson and Barbara Towey were conductors; James Benzmiller, John Thomas, and Dennis Reppen were organists; soloists were Eunice DeBaker, Gary Bangstad, Stephen Fuller and Beverly Fuller. ■

Cantores in Ecclesia of Portland, Oregon, have scheduled several events for the Christmas season. Under the direction of Dean Applegate, they sang Palestrina's *Missa Assumpta est*, Gesualdo's *Ave dulcissima Maria*, and Philips' *Alma redemptoris Mater* at Saint Patrick's Church, December 8, 1985. For the first Mass of Christmas, they sang Haydn's *Missa Sancti Nicolai*, Schutz's *Hodie Christus natus est*, and Monteverdi's *Christe Redemptor*. Also programmed were brass ensemble pieces and several Gregorian chants. ■

The choir of the Church of Saint Anthony, Dayton, Ohio, regularly sings music of Palestrina, Vitto-

ria, Stravinsky, Hassler, Fauré and Haydn under the direction of Anne Shoup. With thirty-five members, the mixed choir sings one Latin Mass a month. The pastor is Reverend Louis R. Hohlmayer. ■

The 450th anniversary of the martyrdom of Saint Thomas More was solemnly commemorated at the Cathedral of Saint Thomas More, Arlington, Virginia, July 6, 1985. Bishop John R. Keating was celebrant, and music was provided by the cathedral choir and brass and timpani. Haig Mardirosian was organist and choirmaster, and the Washington Capella Antiqua sang under the direction of Patrick Jacobson. Music included the *Mass in honor of St. Thomas More* by Haig Mardirosian, Gregorian chant and a fanfare by Leo Sowerby. ■

The choir of the Church of Saint Thomas Aquinas, Dallas, Texas, presented a concert on September 19, 1985, under the direction of Paul Riedo. The program included Johannes Brahms' *Mass in C Major*, Giacomo Puccini's *Requiem introit*, G. P. da Palestrina's *Alma Redemptoris Mater*, Mozart's *Dixit Dominus* and Noel Goemanne's *Ascendat in nobis Dominus*. ■

The Bach Aria Festival and Institute, held each June on the campus of the state university at Stony Brook, New York, has announced a fellowship program available to qualified singers and instrumentalists chosen through competitive auditions. Applications must be made by February 1, 1986. Call (516) 246-3511, or write Carol K. Baron, P.O. Box 997, Stony Brook, New York 11790. ■

Terrence Clark, of Munster, Indiana, is the new president of the American Federation of Pueri Cantores, succeeding Monsignor Charles Meter. William Tapp of St. Petersburg, Florida, is vice-president. Bishop John R. Keating of Arlington, Virginia, is the episcopal moderator. Applications for membership in this international society may be made to Pueri Cantores, 1747 Lake Avenue, Wilmette, Illinois 60091. ■

The Dayton Bach Society of Dayton, Ohio, has announced a series of six concerts for its 1985-1986 season. Under the direction of Richard Benedum, the programs include Bach's *Magnificat*, BWV 243, Kuhnau's *Magnificat*, Handel's *Messiah*, Haydn's *Mass in D Minor*, Purcell's *Ode for St. Cecilia's Day*, Christmas music and baroque concertos for orchestra. ■

R.J.S.

EDITORIAL NOTES

Papal Knights

J. Vincent Higginson, who is himself a Knight Commander of the Order of Saint Gregory (1961), has submitted the following information about church musicians who have been honored by papal awards: Frank Campbell-Watson, who was made a Knight Commander of Saint Gregory in 1962; Joseph Murphy, who was given the award of Knight of Saint Gregory; Nicola Montani, Knight Commander of the Order of Saint Sylvester. He also suggests that John Fehring of Cincinnati and Elmer Steffen of Indianapolis were also honored by the Holy See.

If you have any information about American church musicians who have been made members of papal orders or received papal medals, please submit the details (name, decoration, date). We will ultimately try to publish a list of those who have served the Church so well.

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Joseph Cardinal Ratzinger is prefect of the Sacred Congregation of the Doctrine of the Faith, well known as a professor of theology, formerly Archbishop of Munich, he has written frequently on the subject of the theology of sacred music.

Reverend Deryck Hanshell, S.J. has contributed frequently to *Sacred Music*. He is associated with the papal nunciature in London, and teaches summer sessions at the University of Manitoba in Winnipeg.

Reverend Richard M. Hogan is a priest of the Archdiocese of Saint Paul and Minneapolis, assistant pastor at the Church of Saint Raphael in Crystal. With Father John M. LeVoir, he has recently published *Covenant of Love*, a treatment of the Holy Father's theology of the body.

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